FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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BACK TO MULTI-MILLION $ PIX

For Each 2% TV-Set Saturation, Pix B.O. Off 1%, Survey Reveals

First scientifically-devised formula for determining the effect of TV on film boxoffice receipts discloses that for each 2% saturation of tele sets in an area, theatre grosses go down 1%.

Consulting economist who arrived at the formula in research for Columbia Pictures also states in his report to the company that:

1. Films will lose 40% to 50% of their 1948 audiences to TV when tele saturation approaches that of radio in all areas, "unless other factors intervene."

2. Theatre boxoffice take in the U. S. for 1951 will be $1,441,000,000, a decline of 9.4% from the 1948 figure of $1,590,000,000.

3. Business in non-TV areas will be better in 1951 than in 1948 (by 5.4%), while it will be off by 18.1% in TV territories. Non-TV areas will produce a total of $621,000,000 for the year and TV areas $820,000,000.

Economist who did the research

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'Bless America' Fund For Scouts Would Get 25G Via Berlin TV Deal

A deal is brewing whereby the "God Bless America" Fund would almost hit the $200,000 mark if Irving Berlin acquiesces to a television dramatization of the song, for which Red Cross Shoes would donate $25,000 to the Boy and Girl Scouts of America.

Berlin nixed a $7,500 fee proffered him by the William Morris agency's Abe Lastfogel for a video cavalcade of his music, a la the Richard Rodgers show that Red Cross Shoes sponsored last winter, but said he would contribute his time, efforts and himself personally, gratis, under the other arrangement.

Since it would be Berlin's commercial television debut, his conditions are a top-budget show—Margaret Truman and Tony Martin to interpret vocally the Berlin cavalcade and clearing of suitable TV time. It's primed for mid-September.

The tax-free 25G to the Scouts movement would be in consideration of a musico-dramatization of "God Bless America." The fund is administered by Herbert Bayard Swope, Gene Tunney and Mrs. Theodore Roosevelt, who succeeded her late husband, Col. Roosevelt, as a trustee.

Berlin long ago ceded the copyright to the Boy and Girl Scouts of America. All performing rights income, royalties and publishing profits from the song go to the Fund. Berlin purposely earmarked a high 8c. sheet music royalty to help swell the total. The Fund to date has realized $170,000 from the one ballad. Berlin thinks that one day a picture will be built around the song and title, and further boost the yield.

Lanza—Music Pub

Hollywood, July 31.

Metro is doing a burnup at Mario Lanza going into the music publishing business independently with Walt Disney.

Fred Raphael, ex-Metrolite who has been handling Disney's Music activities, swung the deal.

'Cloak & Dagger' Drive by British Vs. Yankee Tunes

London, July 31.

A campaign to check the domination of U. S. tunes on English bestseller lists and air time has been launched here by the Songwriters Guild of Great Britain, comprising some 400 cleffers. The Guild's vice-chairman, Eric Maschwitz, is organizing the drive, with the prelim phases being conducted like a "cloak-and-dagger" operation. Maschwitz, incidentally, was attached to the British Intelligence Service during the last war.

Maschwitz has asked all members of the Guild to act like "secret agents" in eyeing the activities of any group that can be suspected of "keeping British songs off the air." Without making any specific accusations of a "payola" situation in the English setup, the drive is intended to finger bandleaders and reps of American publishers who are allegedly deliberately supporting the U. S. tunes to the exclusion of native numbers. Maschwitz is expected to make recommendations to the government after the probe is completed.

Hostility to U. S. tunes by British cleffers has become intensified in

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ABC Options Dietrich, Loretta for Dramatics

American Broadcasting Co. has optioned film actresses Marlene Dietrich and Loretta Young for dramatic stanzas on its radio web. Audition waxers will be cut within the next six weeks.

ABC program veepee Leonard Reeg is building a series around Miss Dietrich, starring her as an international chanteuse who gets into romantic and mysterioso adventures in exotic capitals. Narrator will be her agent, who'll be thesped by a male star. Deal is being set through Music Corp. of America.

Miss Young will do a Coast originationer that will have her play the "Farmer's Daughter" character she created for RKO.

LOOSENED COIN FOR MANY FILMS

Flock of pix going into release during the next few months indicates that Hollywood is returning—on a limited scale, at least—to the multi-million dollar epic. Although production austerity is continuing in regard to most product, fall list hints a considerable loosening of the reins.

The "colossals" include Warner Bros.' "Captain Horatio Hornblower," Metro's "Quo Vadis" and 20th's "David and Bathsheba" on the immediate slate. Due next spring is Paramount's Cecil B. DeMille special, "Greatest Show On Earth."

Just below the "colossal" division are Walt Disney's "Alice in Wonderland" and Howard Hughes' "Jet Pilot," both of which were produced on "super-budgets." Metro has another biggie, "Ivanhoe," going into production in England, with a cast headed by Robert Taylor, Elizabeth Taylor, Joan Fontaine and George Sanders.

Boxoffice returns over a recent period — despite television and other conditions adverse to pix — have demonstrated there still can be a payoff sufficient to warrant heavy coin outlays. This line of thinking would have been regarded as economic suicide in 1948

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TV Webs Launch Kines for Korea; Top Shows to GIs

Television industry's "Operation Kine"—the flying of kinescope recordings of regular video shows to U. S. troops in Korea—will tee off within the next month, with sponsors of the programs paying the freight.

Four major video networks and their sponsors have submitted a number of programs for approval to the Armed Forces, and kines of these shows will be flown to Korea on a weekly basis as soon as that approval is forthcoming. To date, Milton Berle's "Texaco Star Theatre" (NBC) is the only program to get an okay, but since it's off the air until October, the webs expect that other programs will precede it into the Korean theatre.

"Operation Kine," established as an all-industry venture, will see four-and-a-half hours of programs funneled into the combat zone each week. In paying for the kinescoping, the bankrollers will be contributing a public service to the GI's, but hope in the process to create potential customers among the troops via institutional plugs. For a program to receive the Armed Forces okay, all commer-

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Danny Kaye May Spark 'Super-Show' For 20th-Fox's Theatre TV Circuit

Danny Kaye may spark the first of a series of "super-shows" on the closed-circuit, big-screen theatre television which 20th-Fox prexy Spyros Skouras has in mind. This would embrace an independent hookup of deluxers, with Skouras envisioning the Roxy, New York, as the origination point.

The plan is still in the talk stage, but is typical of what big-screen theatre TV may mean, by linking an unorthodox series of deluxers to play a super-type stage show, projected by land wire into 20 or 30 cinemas at a time, on a four-a-day basis. The aggregate 75,000 seats (25 theatres with 3,000-seat average capacity), even if only averaging 50% capacity, could gross $150,000 daily at $1 top. A weekly aggregate gross of at least $1,000,000, for such a picture theatre hookup, would permit bankrolling almost any sort of a "dream" stage layout. Skouras thinks that he could bring "South Pacific" or the Metropolitan Opera Co. into the picture house orbit via such a closed-circuit theatre TV arrangement.

Sarah Churchill's TV

Sarah Churchill is virtually set for her own CBS series.

It will be a 15-minute interview show a la Eva Gabor, Lady Iris Mountbatten, Lilli Palmer, Wendy Barrie, Eloise McElhone, et al.

Doug, Jr., Eyeing Theatres, TV For Fairbanks Oldies

Many of the old Douglas Fairbanks, Sr., pix, which have been kept under wraps for years, will be introduced to the new generation via Doug, Jr., who plans to market them in theatres first and then television.

Fairbanks, Jr., revealed this week that he and indie producer Sol Lesser have acquired the pix from the family estate. Plans aren't fully drawn but the general idea is to determine which could be adapted for regular theatre showings. Charles Chaplin did it with his "City Lights," which has been drawing good revenue, particularly abroad.

Fairbanks said he plans to ask friends in exhibition and distribution to serve as a "jury" in deciding which of the films would be best suited for the market.

Would he consider remakes of any of the top-known pix such as "Mark of Zorro" and "Man in the Iron Mask"? "That's out," Fairbanks said. "He (Fairbanks, Sr.) made them so well that attempts to do them over could only be second bests."

Subsequent to this project the actor-producer believes the adven-

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Bob Hope Set on TV To Buck Benny on AM In Sunday-at-7 Slot

It will be Chesterfield cigarets with Bob Hope on television Sunday nights this fall against Lucky Strike's Jack Benny on radio. Chesterfield (Liggett & Myers) pacted this week with NBC-TV for a new half-hour comedy series, in which Hope will appear as one of a group of four rotating comedians, a la "Comedy Hour." Program is to take over the Sunday night-at-7 slot, directly opposite the Benny radio show on CBS.

Selection of the comics who will rotate with Hope on the series is still to be determined by NBC, L&M and the Cunningham &

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THE NEW Hour of Charm

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Better Copyright Protection Seen In Creation of New UNESCO Org.

Paris, July 24.

Greater copyright protection throughout the world for books, motion pictures, dramatic works and other literary, artistic and scientific works seems assured, as the result of action taken recently in Paris by the General Conference of the United Nations Educational, Scientific and Cultural Organization for the establishment of a new Universal Copyright Convention.

A special Committee of Copyright Specialists, representing 25 countries, met in Paris during UNESCO's General Conference to study governmental replies to a request for views distributed by UNESCO early this spring and to prepare a preliminary draft convention.

This committee, the fourth convened by UNESCO since the inception of the project in 1947, drew up a draft convention designed to simplify the world copyright structure and to facilitate the rapid diffusion of intellectual works, not only by the elimination of present international legal and administrative impediments, but also by encouraging greater production and distribution of works by assuring copyright protection in countries which do not now protect foreign works.

On the basis of the specialists' draft and recommendations,

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Polish Capt. of Dixie Style Show Boat Would Cast Anchor in Paris

Paris, July 31.

A permit has been asked from the Paris Port Authority by Polish Captain Ricky Waldemar to drop anchor here for a few weeks in November with a show boat setup. His boat, the Karagola, is currently in England and has been converted by him, as producer and ballet master, into a show boat.

Idea is to revive the Mississippi show boat idea here, with acts, a line of girls, etc. Later, he would take the floating show first to Germany to play for the U. S. Army there, then after several months, get to Paris via inland waterways.

After that it would go to Portugal.

BOB HOPE'S 20G FOR 2 AT MICH. STATE FAIR

Detroit, July 31.

Bob Hope gets $10,000 a day for two days, Aug. 31 and Sept. 1, at Michigan State Fair Coliseum.

Spot seats 6,400, with admission set at $1.20. At the 1949 fair Hope played three days at $7,500 per, grossing $36,000 after taxes. Admission then was $1.

Jolson Estate Sued By Akst for 2 Years' Pay

Los Angeles, July 31.

Salary suit for $51,800 against the Al Jolson estate was filed in Superior Court by Harry Akst, pianist. Plaintiff claims he had two years' pay coming at $500 a week when Jolson died, and had been paid only $200.

Action was filed after Akst's claim had been rejected by Charles Schwartz, executor of the estate.

Gus Lesnevich to Be Disk Jock on WOR, N.Y.

Gus Lesnevich, former light-heavyweight champ, switches from pushing leather to spinning the acetate when he takes over a half-hour disk jockey stanza on WOR, N. Y., starting Aug. 11.

Ex-pugilist and Bob Emerick will be paired on the 4:30 p. m. Saturday airer, which will feature, in addition to platters, news and comment on sports, interviews with celebs and awards to youngsters for meritorious service. Frank Lohmann will produce and Bobby Kroll will direct.

Author Salinger Nixes Sale of Novel to Pix; 'Doesn't Like H'wood'

Author J. D. Salinger doesn't like Hollywood. He refuses to sell screen rights to his current best-seller, "The Catcher in the Rye."

Several companies have queried Salinger's agent, Harold Ober, during the past few weeks regarding the rights. They've been informed of Salinger's antipathy to Hollywood and that there was no point in the queries since he wouldn't make a deal.

Novel is about an anti-social, bitter youth going through prep school and then running into amorous misadventures in New York. Reviews were mixed.

'STREETCAR' DERAILED FROM VENICE FETE

Rome, July 31.

The Venice Film Festival has announced here that Warners' "Streetcar Named Desire" has been pulled from the list of American film entries in Venice this year. Reason given was that a U. S. group, name not given, felt that the moral fiber of "Desire" might be misinterpreted at the foreign festival.

In the meantime, "The River," directed by Jean Renoir, has been added to the list. Orson Welles' "Othello" also has been entered. Festival authorities were forced to nix this one for weeks because it had no nationality. It was finally decided that it would be possible to list it as the Moroccan entry since Welles shot much of the footage in Morocco.

Other American films include "Alice in Wonderland," "Ace in the Hole" and "Great Caruso." "Native Son" will come in as one of the Argentinian entries.

Stolz Vienna Hit Eyed For Paramount Film

Paramount is interested in screen rights to a new Robert Stolz operetta, currently a hit in Vienna. Studio has had script and music forwarded to it.

Show is called "Das Glucksrezept" ("Recipe for Happiness"). Stolz, who authored "Two Hearts in Three-Quarters Time," did the music, with the book by Raoul Martinee and Hugo Weiner. Franz Stoss is producer of the operetta.

Par's interest was sparked by a review of the show in VARIETY last month.

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Chevalier Looks Solid B.O. in Arg.

Buenos Aires, July 24.

Buenos Aires is looking forward to Maurice Chevalier's first performance in local theatres starting Aug. 2 after his personal appearances in Rio de Janeiro. He is to appear in a number of Buenos Aires film houses, starting with the Broadway, where his first four performances are scheduled. The first two shows on Aug. 2 and 8 are set for 10 o'clock at night, with two matinees arranged for Aug. 6 and 10. This peculiar arrangement is caused by the great scarcity of theatres and inability to lease the Gran Teatro Politeama, which Conciertos Daniel, in charge of arrangements for Chevalier, had hoped to get.

It is still not certain whether Chevalier is to appear as part of a film theatre setup or whether the Buenos Aires Philharmonic, with Portuguese conductor E. Dos Santos batoning, is to round out the programs.

Admission scale for the first four Chevalier shows range from $10 for stalls to 25c for gallery seats. Later, Chevalier is to tour the Buenos Aires nabe districts, appearing in a number of other film theatres at lower prices.

Conciertos Iriberri has also completed arrangements for performances at the Casino Theatre by the North American dance satirist Iva Kitchell. This is one of the few North American attractions to visit here in the last few years, the last being the Katherine Dunham Dancers, at the Casino Theatre last year.

Pianist Artur Rubinstein is currently appearing in Buenos Aires theatres, collecting $5,000 for each performance.

Truman to Sit in On USO-Camp Shows' Ideas Vis-a-Vis Cease-Fire

Washington, July 31.

Effect of the cease-fire negotiations in Korea on the USO-Camp Shows' program as well as other agencies will get an airing at the Pentagon building here Thursday (2) by top ranking military and civilian leaders. James Sauter, USO-Camp Shows' prexy, will attend as a member of the exec committee of the United Defense Fund.

President Truman will receive the conferees at the White House.

1ST LAURITZ MELCHIOR VIDPIC READIED IN N.Y.

Chicago, July 31.

Production has been completed on the first of 13 half-hour vidpix starring singer Lauritz Melchior. Series is a joint production owned by William Bacher and Gustav Haenschen, and Sarra, Inc. Pix are being filmed in Sarra's New York studios.

Also appearing in the pix are Mrs. Melchior and the Ken Christie Singers.

FRIML HOPES TO BATON IN U.S. THIS SEASON

San Francisco, July 31.

Rudolf Friml, who conducted concerts recently in Hong Kong and Honolulu during a vacation in the Far East, hopes to make a series of podium appearances in the U. S. this season. The Hong Kong and Honolulu programs, featuring his own compositions and those of Chopin, Schumann and Smetana, drew sellout audiences and enthusiastic reviews.

The composer is due here next Saturday (4) on the President Cleveland.

Tom Heggen Estate Shows $557,067 Royalties From 'Roberts,' 'South Pacific'

Minneapolis, July 31.

Royalties from one Broadway smash hit and a mere 1% of the gross of another have produced an estate of $557,067, it's disclosed by an inventory filed in Hennepin county probate court here.

The estate is that of the late Thomas O. Heggen, Jr., and under the terms of his will, his parents, Minneapolis residents, are the sole beneficiaries, he having been unmarried at the time of his death in New York May 19, 1949, at the age of 30.

Heggen's first and only book was "Mister Roberts." He and a fellow U. of Minnesota alumnus, humorist Max Shulman, dramatized it. But Leland Heyward, who finally produced the play, had Joshua Logan collaborate with Heggen on a rewrite, Shulman receiving 12% of the authors' royalties for stepping out.

Before "Mister Roberts" reached the boards, Heggen, financially speaking, was a poor man. The $557,067 estate has accumulated from Heggen's share of the "Mister Roberts" royalties and from 1% of the profits of "South Pacific," into which Heyward and Logan cut him prior to its premiere.

Since Heggen's death, his share of the "Mister Roberts" royalties and the 1% of the "South Pacific" gross have been going into his estate, which now is being distributed here. His parents, the heirs, not only will receive the $557,067, less inheritance taxes, but also the undoubtedly substantial, but undeterminable, amount which still will accrue from "Mister Roberts" and "South Pacific" to the Heggen credit, because they inherit, too, his continued share in them.

The estate's inventory showed that up to the time of Heggen's death "Mister Roberts" had grossed a total of $3,287,403.

Miller-Kazan Defer Filming of 'Hook'

Arthur Miller and Elia Kazan have pushed off for a year their plan to produce "The Hook" from an original screenplay by Miller. Writer is working on a new play, as yet untitled, and Kazan is occupied in Hollywood under his 20th-Fox contract. As a result, Miller said, they haven't been able to work out a time for the production suitable to both of them.

However, Miller stated, they are still aiming to produce the pic independently in the east. Miller is author of "Death of a Salesman," whose filming is about to be produced by Stanley Kramer, with Frederic March as star. He hopes to have the new play ready in about two months, and was looking forward to a Broadway production during the winter.

Col Disks 40% Up Over '50

Columbia Records' royalty payments to publishers for the second quarter of this year, ending June 30, dipped about 35% from the previous quarter but zoomed 40% over the same period last year. Like RCA Victor's royalty statements, Col's drop during the second period represents a normal fall-off in business as against the first quarter of the year, which carries over a big percentage of the Christmas trade.

Col's 40% increase over last year, however, highlights the big strides made at the diskery in revitalizing its pop operation since early 1950. Whereas last year Col failed to dent the best-seller lists until the late months, this year the company has had several best-sellers running simultaneously.

TOP BRASS BIG B. O. ON GAB CIRCUIT

By KURT SINGER

Inflation has forced hardboiled military men to go after extra platform dough. Among gabbing military today are high ranking generals, with two, three and four stars on their uniforms.

High brass is spieling to large audiences on Communism, failures in our policy, and that generals must not fade away. The Marines' own General A. A. Vandegrift leads the military platform speakers, followed by General R. L. Eichelberger, Commander of the 8th Army, who gets $500 an appearance; General Bonner Fellers, Psychological Warfare Leader reveals the ifs and buts of the psychology of propaganda; General Louis J. Fortier, gives a good line on intelligence and esplonage in the Far East; General Wm. E. Brougher reminisces on the days when he was captured with Gen-

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Reinstated N.Y. Post Radio Ed Resigns On Same Day Back on Job

Rex Lardner remains radio-tele columnist for the New York Post, following Paul Denis' resignation Thursday (26), same day he rejoined the daily.

Denis had been returned to the Post payroll by an arbitration award to the Newspaper Guild of N. Y. on July 23. Arbitrator ruled that since Denis had been dropped from the paper for economy two years ago, sheet was bound by union contract to rehire Denis when it reinstated an AM-TV column four months ago. Post was directed to pay Denis 17 weeks' retroactive pay, around $3,200.

However, when the Post threatened to drop the column entirely, putting both Lardner and Denis out of a job, Denis decided to bow out.

ANDREWS SIS CLICK AT LONDON PALLADIUM

London, July 31.

Andrews Sisters opened at the Palladium yesterday (Mon.) and clicked strongly, as they did in their 1948 date here. Sock entertainment is running just under an hour. Trio's act had flawless production. Stint is limited to two weeks.

Jesse, James & Cornell, making their first appearance in England, scored with slick terping. Other supporting acts are Vio & Adio, Brazilian acrobats, also debuting here; Max Bacon, British comic; Eddie Gordon & Nancy, mime cyclists; Rob Murray, impressionist, and Downey & Daye, roller-skaters.

ALA Raps 20% Royalty Withholding Tax Plan

Authors League of America has released a blast at the proposed Revenue Act, which requires that publishers of books and mags, producers of plays, and radio and television producers withhold at the source 20% of the royalties paid to an author.

ALA prez Oscar Hammerstein, 2d, wrote last week to the Senate Finance Committee, declaring that the League is "deeply concerned" with the proposal. League says that the average author earns less than $3,000 a year from various sources, that his "earnings vary greatly from year to year, and in most cases the author lives from day to day on the income received from his last work."

Writers organization states that in many cases, due to high business expenses, a writer's net income is less than 50% of his gross take. Withholding 20% of the gross, ALA contends, would be tantamount to taxing the scribe at the rate of 40%. Group also said the withholding system would force writers to wait for a year before getting refunds they are entitled to, and would entail an "onerous" amount of bookkeeping on the authors' part.

ANGLO TALKS DISCOURAGE YANKS

What Next for COMPO?

Again, an "historic" meeting of industry brains has been held on the Coast. Again, a few thousand fancy words have been uttered. Again, the lip service. Again, the pep talk and enthusiasm. Again, exhibitors aired their problems. Where does the film industry go from here?

The face-to-face between exhib and producer made the big difference of the all-industry conference. Certainly the names in attendance speak for themselves. It was truly a representative cross-section of intra-industry manpower of topmost calibre, embracing the three major components of the industry—production, distribution and exhibition. They comprised such personalities as Ned Depinet, M. A. Lightman, Cecil B. DeMille, Dore Schary, Ronald Reagan, Si Fabian, Sam Pinanski, Ben Kahane, Jack Warner, Trueman Rembusch, Harry Cohn, Fred Schwartz, Bob O'Connell, Col. H. A. Cole, Ben Berger, C. J. Tevlin, Sidney Meyers, Y. Frank Freeman, Dave Lipton, Jesse Lasky, Steve Broidy—all savvy guys.

The problem now is to interpret their savvy. If they can't swing COMPO on a forward course and smoke out the borers-from-within, nobody can. If they can't, COMPO had better quit. And so the industry would be back to its catch-as-catch-can disunity. And more than ever susceptible to television.

COMPO is in a good position to help films achieve a richer, fuller life. But if it's a question of putting the finger on the egotists in the industry—those rabid non-conformists whose sights for the common weal are dwarfed by selfish interests—there should be no hesitancy brushing these obstructionists aside. Nobody is that important when the chips are down and the common welfare at stake.

The pix biz understands only one thing—the boxoffice. If COMPO's treasury perks, that's the best OK for b.o. that COMPO (Council of Motion Picture Organizations) would want. So far, COMPO has been in hock to the Johnston office for going expenses; has been constricted by lack of economic support; and has been living an apologetic career.

Given financial underwriting, COMPO has all the brains to go ahead. Perhaps it's a little like the cart-before-the-horse, but among the first things that COMPO must do is to indoctrinate the rank-and-filers on just what it means, what it aims for, what it hopes to achieve. There are still too many grass-roots exhibitors who are vague about the distinction between local trade association work and the overall national objectives of this industry Council. Certainly the trade press has done its share—almost all industry leaders seem to concede it has done an intensive and continuing penetration job. Could it be that the exhibitors on the local level have refused to keep their minds open to COMPO's purpose?

What next? There's plenty of "next." There is the Film Jubilee. There are a flock of good pix coming up. There is a b.o. upbeat. There is theatre television and the potential of big-screen, closed-circuit TV in color. This is COMPO's big opportunity.

TV isn't taking over show business by any means. There is room for both. COMPO should do the job of perpetuating the picture business. There are strong indications that the two can meet on common ground for common benefit, and yet each go its own way for individual profit.

This past week saw the Coast roundtable seminar give new indications of intra-industry cohesion. How that cohesion is developed from here on is what's really important. *Abel.*

Key Films Doing Phenom Business; Disney's 'Alice' Outduels Bunin Pic

Exhibs this week saw further heartening evidence of a b.o. comeback. Mediocre product continues in the business doldrums but those films which fall into the "key" classification, and they're increasing in number, are drawing extraordinary returns.

Theatremen are seeing a return to the "old days" so far as the gilt-edged product is concerned. The big factor is that smash b.o. is still within reach. This was indicated by the sensational revenue racked up by Metro's "The Great Caruso." Exhibs were further bolstered by a repeat performance by M-G with its "Show Boat."

Two new releases within the past few days served as still a further stimulant. They're Walt Disney's "Alice in Wonderland" and Paramount's "That's My Boy," Martin & Lewis comedy produced by Hal Wallis. Both are now swinging into exhibition at a great pace. Numerous others, while not scoring such peak money at the b.o. are generally rated well above normal and this, of course, also contributes to theatre ops' encouragement.

"Alice" is chalking up a sizzling $55,000, or close, in an initial week at the Criterion, N. Y. This is plenty high and the best the house has had in many months.

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While the race is fully on between RKO and Souvaine Selective Films for opening dates at other key spots across the country for their respective "Alice In Wonderland" pix, the two versions of the Lewis Carroll classic had their initial big bout for the b.o. dollar in N. Y. this week. RKO's Disney pic clearly came out on top, with an estimated $55,000 first week's gross at the Criterion.

Souvaine's Lou Bunin adaptation opened at three spots, including the first-run Mayfair, where the take is figured at $18,000, mild. Business with the puppet "Alice" in the two other situations, the Trans Lux 72nd St. and the Midtown, both nabes, was better. Trans Lux is raking in about $7,500 for the week. Midtown will do about $5,500.

Mayfair engagement apparently was less than hopes, for the house already has booked a replacement for Aug. 9. It's Metro's "No Questions Asked."

Bunin film had its setback in the fact most of the income came from the matinee trade, with evening business falling off. Children's admissions were pegged at 25c throughout the day. Youngster's fare for the Disney pic was 70c at opening, changing at noon to 80c for the balance of the day.

Bunin's production has opened at three other Trans Lux houses so

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BRITISH ADAMANT ON THAWED COIN

London, July 31.

Talks on a new Anglo-American film agreement continued to stutter along this week, with the outlook growing constantly more discouraging for the Yanks. British government stood adamant against upping the present deal giving U. S. distribs $17,000,000-plus per year.

The only concession Britain stood ready to make, it was said, was a loosening of the uses to which coin frozen in England could be put. This is desired by the American companies, but is not overly important, since the current list of 26 uses is already enabling them to thaw all their deep-freeze sterling.

Even more discouraging than the unmoving attitude of the British government was the desultory tone of the negotiations. Now in their third week, they continued to be sporadic and far between, with the high-powered Yank delegation reduced mostly to sitting around waiting for the British to talk to them.

It is hoped the end the negotiations this week. All the Americans have business plans that will take them away from London. British are also anxious because Parliament will recess at the end of the week and there is a national holiday next Monday (6).

Sessions didn't show any signs of hustle until today (Tues.) when the Americans had a luncheon meeting with Sir Hartley Shawcross, president of the Board of

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BLUMBERG SHUTTLES BETWEEN L.A.-N.Y.

Nate J. Blumberg, Universal prexy, plans to be a regular commuter between N. Y. and L. A., dividing his time about equally between the homeoffice and studio.

Blumberg, who had come east from the Coast about two weeks ago, returned west Monday (30). He intends to shuttle back to the h.o. in about another two weeks. Thereafter, under present plans, it will be back and forth for the U topper at regular short-spaced intervals.

Blumberg's purpose in the constant transcontinental hopping is to coordinate even further U's activities on the two coasts. In line with this, ad-pub veepee David A. Lipton, who headquarters at the studio, is a frequent N. Y. visitor.

Exhibs Feel They Made Impression On Producers at COMPO Sessions

Exhib leaders, returning to their bailiwicks this week from the Council of Motion Picture Organizations' roundtable in Hollywood, opined that considerable in the way of results was achieved despite lack of resolutions or other formal action to concretize the first producer-distributor-exhibitor discussions.

Theatremen said they felt they had made "impressions" that will have a lasting effect on Hollywood. One exhib, for instance, declared that despite some producers' denials during the sessions that they tend to "cycles," the film-makers will think twice in the future before doing the same type pic as his competitors.

Exhibs' problem with cycles was one of the items kicked around in the discussions, and the strength of opposition to them, it was felt, was news to Hollywood, and thus made an impression. The mere quantity of talk on the subject couldn't help bear fruit, an exhib declared.

Another item on which it was thought there was an "impression"

(Continued on page 16)

Zanuck's 'David' Preem

Darryl F. Zanuck is cutting his present European tour short by several days to be present at the New York preem of 20th-Fox's "David and Bathsheba." Company's production chief has been abroad about four weeks on 20th filming plans there.

"D&B" opens at the Rivoli, N. Y., Aug. 15. It's a Zanuck personal production. Star Gregory Peck will also be on hand for the preem.

Advocates Exhib Panel to Improve Pix Titles' B. O.

Minneapolis, July 31.

Bennie Berger, North Central Allied's representative on national Allied States Assn., and one of the latter's delegates to the Council of Motion Picture Organizations, is appealing to COMPO to use its influence to induce producers to agree to a consultant panel of 25 exhibitors to pass on all proposed film titles and to be solicited for suggestions.

Estimating that the mistitling of pictures is costing all industry branches "a million dollars a year," Berger argues that his plan would help to rectify the situation. Among the words which he wants to be taboo in film titles are "love" and "kisses," which, he declares, are "poisonous" when it comes to luring patrons to the boxoffice.

"A smart exhibitor always can find ways of doing a good job with a bad title," Berger says in his appeal. "Let me illustrate: You will recall how a wonderful piece of family entertainment, the type of picture that is boxoffice dyna-

(Continued on page 22)

Todd O'seas on Cinerama

Mike Todd planes to Europe next week to meet Lowell Thomas, who is there filming the first picture for Cinerama, new wide-screen dimensional exhibition process. Todd heads Cinerama's production activities.

Showman was in Hollywood last week huddling with talent on another pic for Cinerama.

See 'Message' Films Best In Peacetime, Escapix During Tenser Periods

Basing his contention on nationwide confabs with women's clubs, civic leaders and exhibs, Arthur DeBra, director of community relations for Motion Picture Assn. of America, said this week in N. Y. that so-called message pictures were in the doghouse and shouldn't be made during periods of international crises.

DeBra, who has met with community groups in various parts of the country during the last few months, said that club leaders were resentful of any picture with a social message, whether heavy on the entertainment side or not, during wartime, such as the present. Oddly enough, DeBra said,

(Continued on page 21)

National Boxoffice Survey

Biz Thrives Despite Heat; 'Show Boat' Again First, 'Francis' Second, 'Moonlight' Third

Sweltering heat in numerous key cities covered by VARIETY this session is taking a toll at the wickets, but is not preventing big grossers from getting smash totals. Only three or four important newcomers this week figure in the boxoffice race.

"Show Boat" (M-G) is again champ for the third week in succession, although currently playing holdovers or extended-runs. Metro musical is racking up more than $464,000 in 20 theatres, biz being big to terrific.

"Francis Goes To Races" (U), proving ideal summer fare, is capturing second position, playing in about 16 keys. "On Moonlight Bay" (WB), musical, is taking third spot.

"Cyrano" (UA), big winner on current pop-scale dates, is finishing fourth by a fine margin while "Frogmen" (20th) has moved up to fifth slot. "Sirocco" (Col), showing new strength, will be sixth, with "Prince Who Was Thief" (U), seventh.

"Happy Go Lovely" (RKO), British musical, is taking eighth place although in its first week out. "Little Big Horn" (Lip) will be ninth while "Ace in Hole" (Par) is 10th. "Tales of Hoffmann" (Indie) and "Kon-Tiki" (RKO) round out Big 12 list in that order. "Convict Lake" (20th) and "Comin' Round Mountain" (U) are runners-up.

"That's My Boy" (Par) is standout among fresh entries, with a near-record in Denver and wow second week in Philadelphia. "Belvedere Rings Bell" (20th), which opens at N. Y. Roxy today, is great on initial date.

"Alice in Wonderland" (RKO) is living up to Walt Disney boxoffice standard, hitting terrific pace on N. Y. preem. It will come near the house record. The Disney pic is making this showing despite opening same week of the foreign-made "Alice" (Bunin), also doing well. "Pickup" (Col) is doing nicely on first dates.

"Excuse My Dust" (M-G) is okay in Montreal as is "Apache Drums" (U) in Omaha.

"Jungle Headhunters" (RKO) looms sturdy in Indianapolis.

"Guy Who Came Back" (20th) looks mild in two spots. "Ft. Worth" (WB) is stout in Providence.

(*Complete Boxoffice Reports on Pages 8-9*).

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DAILY VARIETY
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'Show Boat' Tops July B.O. Race, 'Strangers' 2d, 'Caruso' 3d, 'Girl' 4th

Pacing the general boxoffice upbeat of the past four weeks, "Show Boat" (M-G) forged ahead steadily in the three weeks it was out in distribution last month to easily capture the national boxoffice laurels for July. Musical tinter from the venerable stage success grossed more than $960,000 in engagements covered by VARIETY correspondents in 24 key cities. Pic went from fourth spot its first week on release to first the last two weeks in the month. Gross total was run up in just three weeks, outgrossing "Great Caruso" (M-G) in nearly every spot, although the earlier-released film has been the year's greatest grosser for Metro.

"Strangers on Train" (WB), with first, second and third-place ratings on three successive weeks, is second best for the past month. Third goes to "Great Caruso" (M-G) champ at the nation's boxoffice both in June and May despite strong competition from new product.

"Take Care of My Little Girl" (20th) wound up fourth, being consistently up among the top five grossers. "Excuse My Dust" (M-G) showed enough strength with a first and third place to its credit to finish fifth. It edged out "The Frogmen" (20th), which never managed to rise above fourth in weekly tabulations, a sixth-place rating and an eighth-place dragging it down somewhat.

"Prince Who Was a Thief" (U) grabbed seventh spot. "Fort Worth" (WB) captured eighth position while "Tales of Hoffmann" (Indie) won ninth.

"Ace in Hole" (Par) wound up 10th. "Comin' Round Mountain" (U), new Abbott-Costello comedy,

(Continued on page 16)

UA Snares Rights To Paris-Made Comedy

United Artists has acquired distribution rights to "Mr. Peekaboo," comedy produced in Paris by Jacques Bar. Pic was made in French and English simultaneously, with pretty much the same cast —including stars Bourvil and Joan Greenwood—in both versions. A German version is about to be made.

UA will distribute the English version, of course, in the U. S., Britain and other English-speaking countries, and it will handle the most suitable language version in each.

"Peekaboo," based on a novel by Marcel Ayme, is a farce about a minor French government clerk who suddenly discovers he can walk through walls. It was directed by Jean Boyer, and will be released in the U. S. by UA in the fall.

Bar, 29-year-old producer, is repped on a partnership basis in America by Arthur Sachson, former Goldwyn and Warner Bros. sales topper. Sachson set the deal with UA. He is handling distribution himself on another Bar production, a Fernandel-starrer temporarily labeled "Three Brothers."

Lasky Honor Guest At Producers' Dinner

Hollywood, July 31.

By unanimous vote, the Screen Producers Guild selected Jesse L. Lasky to be the honor guest at its first annual "milestone" dinner to be held on Lasky's birthday, Sept. 12, at the Cocoanut Grove. It will be the first of a series of annual SPG affairs to pay tribute to a producer whose work has made outstanding historic contribution to the industry.

Arthur Hornblow, Jr., and Carey Wilson have been co-chairmen of the permanent annual tribute committee. George Jessel has been named entertainment chairman of the event, with Arthur Freed, Irving Asher and Joe Pasternak on the steering committee, Mervyn Leroy heading the banquet committee and prexy William Perlberg coordinating plans of the taree groups.

C. C. Moskowitz to Coast

Charles C. Moskowitz, Loew's treasurer-v.p., treks to the Coast next week for two weeks.

Moskowitz makes the trip periodically for a looksee at Culver City operations.

Banned in Memphis, Plays in Nearby Ark.

West Memphis, Ark., July 31.

This city once again has booked another of the Lloyd Binford-banned pix. "City Across the River," U-I crime pic given the Binfordized banning treatment in Memphis, has been skedded for a week's run at the Joy Theatre here, located 10 miles from downtown Memphis.

Memphis censor kiboshed the pic here in 1949, when it was booked to play Loew's Palace.

See 750G Cost Of COMPO Push To Boost B.O.

While the committee setting up the Council of Motion Picture Organizations' fall jubilee b.o. drive continues to avoid a hard-and-fast budget, best estimates are that the overall cost will be about $750,000. That includes $500,000 for advertising and $250,000 for publicity and promotion.

Further nailing down of the budgetary aspects will begin today (Wed.) with a meeting of the major companies' pub-ad managers at the Motion Picture Assn. of America in New York. Convening under chairmanship of RKO ad topper S. Barret McCormick, they'll make assignments among the members of various duties to put the campaign into effect for two months starting about Oct. 1.

As these various assignments are plotted out during the next few weeks, the ad-pub chiefs will get a better idea of the cost of each of the various projects in the campaign blueprint. The final bankroll for the jubilee will hinge on the number and extent of such campaign ideas.

It's already definite, however, that all of the ideas in the blueprint will not be attempted That makes it certain COMPO will not go up to the maximum budget presented to the major company prexies. That called for expenditure of $500,000 for advertising (which is a fixed expense) and

(Continued on page 16)

20th's Eastern Publicity Headed by Silliphant

Stirling Silliphant, special events manager for 20th-Fox for the past two years, advances to eastern publicity manager on Aug. 13, ad-pub head Charles Einfeld announced in N. Y. this week. He succeeds David Golding, whose resignation, Einfeld said, came "as a surprise, and we are accepting it with great reluctance and regret." Golding held the post since early 1949.

Silliphant, with 20th since 1942, previously had held the post of assistant to the ad-pub director, and for a time he was assistant to prexy Spyros P. Skouras. He handled special events and public information assignments while in the Navy during World War II.

Meyer Hutner, member of 20th's publicity department since 1948, has been upped to special events manager.

Coston Exempt in Chi On 'Show Boat' Clearance

Chicago, July 31.

Former Warner theatre zone manager James Coston, who took over three Warner houses here, was granted an exemption on first-run clearance under the Jackson Park decree by Chi Federal District Court Judge Michael Igoe last week.

Coston, one of the original defendants in the JP suit, asked for clearance over the Jackson Park, but jurist ruled that his Jeffrey could not have preference, but could play day-and-date with the JP on "Show Boat." Coston did not ask for clearances for the Hamilton and Beverly.

July's Golden Dozen

1. "Show Boat" (M-G).
2. "Strangers Train" (WB).
3. "Great Caruso" (M-G).
4. "Take Care Girl" (20th).
5. "Excuse My Dust" (M-G).
6. "The Frogmen" (20th).
7. "Prince Was Thief" (U).
8. "Ft. Worth" (WB).
9. "Tales Hoffmann" (Indie).
10. "Ace in Hole" (Par).
11. "Comin' Round Mount" (U).
12. "Prowler" (UA).

NSS a 'Monopoly,' Judge Rules In Philadelphia Suit

Philadelphia, July 31.

National Screen Service, producers of trailers and accessories for the film industry, Thursday (26) was ruled a monopoly in violation of the Sherman antitrust laws by Federal Judge James P. McGranery. In handing down the decision, the jurist held that the company "had exclusive contracts between itself and the motion picture producers and distributors."

Ruling involved a suit brought against NSS and some 17 film companies by several poster-renter firms. They included Charles Lawlor and Mitchell Panzer, trading as the Poster Exchange; Morris Lipp, Midwest Poster Exchange of Chicago; Benjamin Siegel, Theatre Advertising Co. of Washington, and Jay Schrader, Charlotte (N. C.) Poster Exchange.

As filed in Federal Court here June 30, 1950, the action asked treble damages and an injunction to restrain the defendants from continuing "monopolistic" practices." It was alleged that the 17 producers and distributors "entered into an agreement with NSS whereby the latter acquired the sole and exclusive rights to manufacture and distribute poster advertising."

Judge McGranery said he would issue an injunction against NSS. Court found that the poster-renters had received sub-licenses from NSS to distribute standard accessories, but that the power to terminate such licenses or not grant them ought not to exist. The bench requested suggestions from both sides with respect to effecting a competitive situation. Hearing on the recommendations is expected to be held in the fall.

A conspiracy charge which the poster-renter plaintiffs had lodged against the 17 film companies was dismissed by Judge McGranery. There was no "such evidence," the court ruled.

Another treble-damage suit, brought by Rio Havens, Inc., which operates a string of film theatres in Reading, Allentown, Schuylkill Haven, Pa., and the Korr Enterprises, operators of theatres in Berks County, against the 17 producers and distribs, also was tossed out by Judge McGranery. Plaintiffs claimed they represented 15,000 independent film houses, but the court held they had failed to show they had any legal right to act as representatives for all indie theatremen.

Meanwhile, it's expected that Lawlor, Panzer, et al will move for an early trial on the question of NSS damages. Rio Haven and Korr Enterprises, it's understood, will also file amended complaints as individual suits and not "class" actions.

Europe to N. Y.

Jacques Bar
Henry Rogers Benjamin
Al Capp
Sarah Churchill
Claude Dauphin
Jerry Devine
Gene Fowler
Germaine Gossler
Francis Head
Robert L. Lippert
Robert Moreno
Mike Nidorf
Ted Pahlen
Molly Parnis
William Pizor
Mrs. Milton Rackmil
George Rosen
Frieda Rothe
David Sarnoff
Lee Shubert
Red Skelton
Roy Tripp
John van Druten

Italo Co-op Seeks on the Loose Yank Bigwig as U. S. Distrib Boss

Several former top sales execs for major American companies are reportedly under consideration by the recently-formed co-op of Italian film producers to head a nationwide distribution organization for Italo films in the U. S. Setup will be financed, in effect, by Hollywood, with a potential of $3,000,000 to be expended over the next three years on distribution and promotion of Italian pix in America.

Organization, to be known as Italian Film Export (IFE), is an outgrowth of the Italo-U.S. film pact which became effective July 1. Under that agreement a sum equal to 12½% of their earnings in Italy over the next three years is to be advanced by American distribs to Italian producers for establishment of the distribution and promotion organization in the U.S.

IFE is hoping to set up a "United Artists of Italian Producers"—in other words, an outfit to handle in the U. S. the product of any of Rome's indies who desire its services. As UA was when it was founded, IFE will be a co-op.

Seek Top Press Rep

In addition to a top name in distribution, organization is reported considering a high-powered press rep for the promotional job. Both posts will go to Americans rather than Italians, under present plans, since it is figured Yank familiarity with the market will be an asset.

Although the IFE treasury automatically started to build July 1, when the new pact became effective, all the plans are still in a rather vague state. They're expected to have taken shape by October, when Dr. Renato Gualino, exec v.p. and general manager of IFE, returns to the U. S. actually to set up the organization.

Dr. Gualino, who is also head of Lux Films, one of the biggest Italian producing, distributing and exporting firms, returned to Rome from New York Monday (30). He had been in the U. S. for several weeks for a survey of the form IFE should take and of available manpower.

Exec will hold conferences with other producer-members in Rome during the next few weeks. Final

(Continued on page 13)

H'wood, Treasury Dept. Map Fall Bond Drive

Washington, July 31.

Film industry participation in the first Defense Bond Drive to be held during September and October was mapped here last week in confabs between Hollywood reps and Treasury Dept. officials.

Huddles were led by Samuel Pinanski, National Chairman of the Motion Picture Committee for U. S. Bond Campaigns, and Vernon L. Clark, Chief of the Bond Division, U. S. Treasury Dept.

Important Pix In 'Do or Die' Push for RKO

In the distribution doldrums for the past couple of years, RKO is set to make what one exec described as its "do or die push." Company is making its big pitch for attention with a flock of the most important pix on its lineup swinging into release from now to September.

Among these are Walt Disney's "Alice in Wonderland," which is now opening at key spots; "His Kind of Woman," Jane Russell-Robert Mitchum starrer which bows at the Goldman Theatre, Philadelphia, Aug. 15; "Flying Leathernecks," John Wayne starrer slated to play 43 top situations around Labor Day; Wald-Krasna's first, "Behave Yourself" (Shelley Winters and Farley Granger) preems at the RKO Missouri Theatre Aug. 28, and will be followed into release shortly after by W-K's second, "The Blue Veil" (Jane Wyman and Charles Laughton). Also set for the period are "A Girl in Every Port," Groucho Marx-Marie Wilson comedy, and "The Racket," costarring Robert Mitchum and Lizabeth Scott.

This represents the greatest concentration of top-budgeters from RKO in many months. In addition to those listed, one exec said six other top-budgeters are in the lineup through to Jan. 1. Also at about that time Samuel Goldwyn's "I

(Continued on page 16)

Mitford 'Blessing' Tied Up by Korda

"The Blessing," forthcoming novel by Nancy Mitford, in which most of the major studios are showing an interest, is already tied up by Sir Alexander Korda. British producer provided the author with the idea on which the yarn is based. For that and £250 ($700) he got an option on it.

Korda gave Miss Mitford the idea in engaging her to do a screen treatment. He didn't like the treatment, whereupon she asked permission to write a novel based on the idea. It will be published in the U. S. in the fall as a book club selection.

Yarn has an unusual twist in that it is about the child of estranged parents who tricks to keep them apart because he has a much better time when they're separated.

N. Y. to Europe

Dawn Addams
Siren Adjemova
Betty Comden
Joseph Cotten
Hernando Courtright
Howard S. Cullman
Marguerite Cullman
Dr. Renato Gualino
Charles Goldsmith
Monica Lang
Jules Levey
J. M. Loutrel
John Martin
Ray Milland
Barbara Perry
Herman Shumlin
Lawrence Spivak
Bernard Straus
Jerome Thor
Spencer Tracy
Josh White
Thyra Samter Winslow
Frances Yeend

L. A. to N. Y.

Dawn Addams
William Bendix
Joan Bennett
Jack Carson
Wendell Corey
Joseph Cotten
Peter de Rose
Irving Fein
Charles K. Feldman
Clarence Greene
Paul Gregory
Jean Howard
Judge Irving Kaufman
Pinky Lee
Monica Lewis
David A. Lipton
Linda Markey
Ray Milland
Constance Moore
Abe Olman
Gene Raymond
Phil Regan
Alice Reinhart
Beverly Roth
Russell Rouse
Roy Rowland
Manie Sacks
Olga San Juan
Robert Stack
Francis L. Sullivan
Joseph Szigeti
Charles Tobias
Mike Todd
Marta Toren
Ruth Waterbury

N. Y. to L. A.

Nate J. Blumberg
Abe Burrows
Carleton Carpenter
Jerry Devine
Paul Douglas
Anthony Brady Farrell
Glenn Ford
Arnold Grant
Diana Herbert
Leo Langlois
Robert Moreno
Helen Parker
Skye Patrick
Monty Shaff
Irene Sharaff
Jan Sterling
Roy Tripp
Lana Turner
Sylvester "Pat" Weaver

WALL ST. OPTIMISTIC OF PIX BIZ

53,000,000 Pic Patrons a Week

Film attendance currently is running about 53,000,000 patrons per week in the U. S. That represents a decrease of just about one-third from the alltime peak of 80,000,000 admissions weekly in 1946.

In agreement on these figures are Dr. George Gallup's Audience Research Institute in Princeton, N. J., and Paul Raibourn, Paramount v.p. and an outstanding industry economist. ARI's statistics are based on sampling polls. Raibourn's have been derived through studies of theatre and distribution takes.

There are no available official figures on attendance. Theatremen and distribs over the years have refused to make necessary data for compiling such statistics available to any central source for fear of divulging information to competitors. Result, as Motion Picture Assn. of America prexy Eric Johnston said a couple years ago, is that "the film industry knows less about itself than any other major industry in the world."

Wide variety of attendance figures have been thrown around at various times, but inquiries as to the source always reveal they're just the result of a round-robin of guesswork, misinformation and the work of industry puff artists. No studies support the 90,000,000 or 100,000,000 weekly attendance figures for 1946 that are widely quoted.

Bent Says He Won't Quit RKO Board Despite Govt. Petition in Theatres Snag

U. S. District Court petition filed by the Department of Justice seeking the removal of Maurice Bent and J. P. Dreibelbis from the RKO Theatres board of directors brought a shrug of indifference from Bent this week. He has no intention of bowing out and thinks the Department's action came too belatedly to be meaningful at this time.

Government charge is that Bent and Dreibelbis are appointees of Howard Hughes, who, under the RKO antitrust consent decree, is enjoined from exercising any voice in management of the chain. Dreibelbis would not comment on the Government move.

In an affidavit handed the court by Justice Department attorney Philip Marcus, it's claimed an investigation of the theatre outfit's directorate concluded that Bent, Dreibelbis and James T. Brown were "so closely connected with Howard Hughes as to create a conflict of interest which is inconsistent with the divorcement provided for under the judgment against RKO."

Brown, who's associated with the Mellon Bank of Pittsburgh, resigned from the board last week. Dreibelbis is with Bankers Trust Co., N. Y., and Bent is with Merrill Lynch, Pierce, Fenner & Beane.

Point which Bent makes is that the Department, when entering the antitrust decree, left out any provision giving it right of approving or disapproving personnel makeup of the board. He also underlines the fact that the board mem-

(Continued on page 13)

Things Are So Tough

Buffalo, uly 31.

When a local nabe exhibitor closed his theatre this summer with loud wailings over depressed b.o. conditions, his fellow exhibitors were appropriately sympathetic.

Last week several competitors sweating out the summer on the job received postcards from the operator of the shuttered house. The messages told of the delights of his extended motor trip through California and the west, most of the cards being postmarked from swank resorts and racetracks.

Minority Group Ready to Name 3 to RKO Board

Wall Streeter David J. Greene, whose squawks led to the resignation from the RKO Theatres board of James T. Brown and request by the Dept. of Justice last week for ouster of Maurice Bent and J. P. Dreibelbis, said Monday (30) that he "felt gratified for the stockholders." He represents a strong minority interest.

Greene refused to disclose the names of men he and his associates propose as nominees to the three vacancies on the directorate if the D. of J. court action is successful. He declared, however, that they not only have substantial stock interests, but one has experience in theatres, another in finance and the third in real estate.

Greene figures those qualifications cover all the required angles. His complaint is that present directors have no financial interest in the company and naturally make it a secondary consideration to their regular positions.

"The result," he said, "is an absentee ownership and lack of leadership in a business with all sorts of problems at the moment. It requires night and day attention."

Greene's attorney, Isidor J. Kresel, is now vacationing at Lake George, N. Y. Greene flew up there yesterday (Tues.) to discuss the new developments with him.

Du Maurier Terms Labeled 'Fantastic' To Film Companies

All studios last week nixed as "out of this world" terms asked for the new Daphne du Maurier novel coming up next year. Alan Collins, American agent for the author, in a letter to all film companies asked $100,000 down plus 5% of the world gross for a seven-year lease on the yarn.

Book, "My Cousin Rachel," is believed certain to be sold to films when a compromise deal is worked out. Story eds who've read advance proofs put it down as a sure thing for the bestseller lists, and declare it a natural for a pic. Miss du Maurier is author of a number of previous books which became top hits, including "Rebecca."

Terms set forth by Collins in his letter, however, have brought amused shrugs from film execs. They term them "unrealistic" in today's film market. Also, they've rarely gone for participation by an author in gross receipts, and claim that the seven-year limitation reduces the value, since it virtually eliminates possibility of a remake.

Collins' letter resulted from badgering by the majors to set a

(Continued on page 13)

Wm. Bloom Blows Col For 20th Producer Pact

Hollywood, July 31.

William Bloom, former producer at Columbia and executive assistant to Harry Cohn and B. B. Kahane, moved into 20th-Fox under a producer contract.

Bloom will work under supervision of Julian Blaustein, new executive producer on the Westwood lot.

BUT STILL WARY ON TRADING MKT.

Wall Streeters with heavy interests in film stocks are pretty much inclined to go along with the industry viewpoint that the bottom has been reached on recession of grosses. That thought was widely expressed at the roundtable of exhibs and producers in Hollywood last week.

While most of the market professionals are still not high on speculative prospects of film shares, they're taking a much more optimistic view than a few months ago. This was further reflected Friday (27) when the Wall St. Journal reported on a spot check it made of theatre biz in key cities.

"Boxoffice business, in spots at least, is perking up," the financial sheet asserted. Paper quoted exhibs in a number of cities. All said grosses were up in varying degree and, in general, credited "a good crop of pictures."

Film stocks, for the most part, have in recent weeks been somewhat weaker than the market as a whole, with a few exceptions. Among the latter has been Monogram, which last week hit the year's high of 3⅜.

Aside from a much-improved last-quarter earnings statement,

(Continued on page 16)

Wallis-Hazen Dicker With M&L on Pact

Hollywood, July 31.

Hal Wallis and Joe Hazen are dickering with Martin & Lewis, through Music Corp. of America, on a new film deal to supplant the seven-year pact the comics signed three years ago. New arrangement would give the team a considerable boost in basic coin plus participation in profits of their films, plus current television, radio and outside picture rights.

Old contract, which called for Wallis to make one film annually with the team and have an option for a second film yearly, started team at salary of $50,000 per picture. Second-year terms went to $60,000 per picture. Deal currently calls for $75,000 per, and goes to $175,000 in the seventh year.

New pact won't affect team's contract with York Pictures for five indie films at the rate of one annually. Martin & Lewis own 66⅔% of York, with the other

(Continued on page 21)

Goldbeck Gets Credit On Pic He Was Fired From, SDG Rules

Hollywood, July 31.

Bob Parrish has been deprived of all screen credit on his directorial contribution to Harold Hecht's "Ten Tall Men," with Willis Goldbeck getting sole credit in an unprecedented decision by the board of Screen Directors Guild. Parrish replaced Goldbeck 17 days after shooting began.

SDG move is described as no reflection on Parrish but simply a move to discourage producers in the future from making arbitrary changes of directors in mid-stream. Decision is hooked to new by-law making it mandatory for directors to notify the guild before taking assignments started by other directors. By-law also makes it mandatory for directors to notify personally directors they're replacing, of negotiations for such assignments.

Goldbeck sold story of "Men" to indie producer Hecht and part of the deal was a provision that he'd direct. In all such situations in the past SDG board okayed dual credits.

D. of J. Expected to Demand Return By UA of All Profits on ELC Films

In addition to forcing United Artists to sell all assets which it picked up in the Eagle Lion Classics acquisition, Department of Justice also is expected to come out with a demand that UA return all profits on ELC pix to date back to the original E'C owners.

This was indicated following the N. Y. District Court order, obtained by Government attorney Harold Lasser, which directs that UA must show cause on Oct. 25 why it should not dispose of the ELC properties.

Return of the ELC pic profits to Pathe Industries, which owned the indie distrib, was not specifically asked by the Department. However, the court was asked to decide which "further and different relief" would be proper, and in line with this the Department is expected to insist on the profits turnback when hearings are held.

Department's action, which was taken last Friday (27), was within the framework of the industry antitrust suit. Decree in that case provided that the N. Y. court would retain jurisdiction for the purpose of ordering any new relief that might become necessary. Universal also is named in the petition for amendment of the decree.

Competition Detriment

Justice Department bases its demand that UA part with all ELC assets on the charge that the purchase of the latter outfit was detrimental to free and open competition. In the decree against UA there was no specific injunction restraining the outfit from buying out a company such as ELC. De-

(Continued on page 13)

No 'Vadis' Recess

Despite its almost three hours' running time, Metro's "Quo Vadis" will have no intermission when released next fall. Reason, explained sales veepee William F. Rodgers Monday (30), is that experience has shown a midway break overtaxes theatres' restroom facilities and thus causes confusion.

Rodgers said that at the insistence of producer David O. Selznick Metro tried an intermission in early "Gone With the Wind" runs, but was forced to abandon the scheme because it proved impractical.

Law Firm's Wide Pic Dealings Cue Spotlight by Gov't

Justice Department's antitrust finger-pointing at Universal and United Artists spotlighted this week the varied industry interests represented by the N. Y. law firm of Phillips, Nizer, Benjamin & Krim, and the outfit's individual partners.

Of the quartet, only Nizer is not directly associated with any film outfit on a continuing basis. However, he repped Paramount in its b.o. percentage case against Brandt Theatres, N. Y., which was recently settled. Additionally, through the years Nizer has served as attorney for accounts in the pic industry and allied fields. Also, he's attorney and general secretary of the N. Y. Film Board of Trade.

Louis Phillips is house counsel for Par on a permanent basis. In that capacity he is second in command to chief counsel and v.p. Austin Keough.

Robert Benjamin is a director of Universal, an official of UA, a former board member of Pathe Industries and Eagle Lion Films (when it existed), and also is now head of the J. Arthur Rank Organization in the U. S.

Arthur B. Krim is president of UA, at one time was treasurer of National Screen Service and had been Benjamin's predecessor as prexy of Eagle Lion. Latter outfit later became Eagle Lion Classics—although the actual planned merger with Film Classics never materialized—and ELC recently was absorbed by UA. Further, Krim and Benjamin have a financial stake in Bob Roberts' indie production of "He Ran All the Way."

The myriad of interests extends even further. The PNB&K outfit, which occupies an entire floor in the Paramount Bldg., on Times Square, handles the law work for numerous others, including Na-

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Southeastern Growth Ups Jaxville as Sales Center

Growth of the southeastern trade territory in the last seven years is grooming Jacksonville, Fla., as an exchange city. Metro set up a branch in Jacksonville three weeks ago and 20th-Fox will start operating an exchange there in December.

Theatres in Florida, southeastern Georgia and southern Alabama, which have been served out of Atlanta, will be sold from 20th's Jacksonville office. While several other companies use Jacksonville as a shipping point, using a combined central service, 20th will operate its own shipping department in connection with its branch. Territory will be under the supervision of Harry Ballance, southern district manager.

Rodgers Sees Need For Prod. Experiments In Citing 'Offbeat' Pix

Although offbeat films frequently fail to kick up much b.o. dust, Metro will continue to try "the unusual," according to sales veepee William F. Rodgers. Addressing the newly-organized Film Press Writers of America in New York Monday (30), he stressed that experimentation is necessary, for there can be no formula in anticipating public taste.

Rodgers cited "Stars in My Crown," "The Next Voice You Hear" and "Night Into Morning" as examples of "different" product. All are Metro films. Both "Stars" and "Voice" have religious themes, while "Morning," the sales topper recalled, fell short of being a "Lost Weekend" by being "just a little too morbid."

"Voice," Rodgers disclosed, wasn't accepted as well as 'Stars,' and salesmen have been instructed to make any kind of terms on "Voice" within reason. However, "we still have trouble moving the film." "Magnificent Yankee" also is commercially unsuccessful, Rodgers pointed out, in citing another Metro "offbeat" pic.

Metro follows no particular story trend, Rodgers declared. He conceded that occasionally there's a minor cycle, such as the "Show Boat" and "Caruso" musicals. But while admitting the value of action pix and "family-type" features, et al., the distribution chief asserted that "we will continue to experiment, for I don't see how we can do otherwise."

Regarding a suggestion that the majors juggle release schedules to stagger product of similar themes, Rodgers doubts that such a move would be practical. He pointed out that "Show Boat" is beating "Caruso's" take at the Music Hall, N. Y. Had the films been spaced, he added, it's hardly likely that business would have been better. "It's entertainment," he emphasized, "not spacing."

Exhibitor demand for certain Metro product, Rodgers noted, is prompting more competitive bidding than ever. However, often the company resolves the situation by a split arrangement with approval of theatremen involved.

A Millionaire for Christy

Wacky comedy with Fred MacMurray, Eleanor Parker; fair boxoffice.

Hollywood, July 25.

Twentieth-Fox release of Bert E. Friedlob (Thor) production. Stars Fred MacMurray, Eleanor Parker. Richard Carlson; features Una Merkel, Kay Buckley, Douglas Dumbrille, Raymond Greenleaf, Nestor Paiva. Directed by George Marshall. Screenplay, Ken Englund; original story, Robert Harari; camera, Harry Stradling; music, Victor Young; editor, Daniel Mandell. Tradeshown July 25, '51. Running time, 90 MINS.

Peter Ulysses Lockwood	Fred MacMurray
Christy Sloane	Eleanor Parker
Dr. Roland Cook	Richard Carlson
Patsy	Una Merkel
June Chandler	Kay Buckley
A. K. Thompson	Douglas Dumbrille
Benjamin Chandler	Raymond Greenleaf
Mr. Rapello	Nestor Paiva
Galan	Chris-Pin Martin
Mr Sloan	Walter Baldwin
Bud	Ralph Hodges
Sam	Byron Folger
Collector	Ralph Peters
Office Joker	Gene Gericke
Nurse Jackson	Jo Carroll Dennison
Mechanic	John Indrisano
Herald Photographer	Billy Snyder
Herald Reporter	Charles Williams
Cab Driver	Al Hill
Hermit	Emmett Lynn

20th-Fox has a slapstick, cornball comedy in this Bert Friedlob indie production. Title is not likely to help its chances any, but star team of Fred MacMurray and Eleanor Parker should give it some booking importance in general situations outside the top keys. Fair boxoffice is indicated.

Picture reaches its hilarity high mark about midway, and that pace continues to the end under the broad directorial handling of George Marshall. Situation gags and the general hokum are belted hard by Marshall, and average audiences will respond satisfactorily.

The Ken Englund script, from a story by Robert Harari, gets off to a mild start and only an occasional laugh is found in the beginning footage. Miss Parker, as poor legal secretary, is sent to Los Angeles to notify MacMurray, a syrupy radio philosopher, that he has inherited $2,000,000. Miss Parker sees a chance to improve her financial condition and makes a pitch for MacMurray without knowing he is on the brink of marriage to Kay Buckley.

Complications are piled on heavily when the best man (Richard Carlson), a psychiatrist, walks out on the wedding and the knotting is postponed while MacMurray chases him, taking along an unwilling Miss Parker, to the doc's La Jolla clinic. Enroute along the coast highway, MacMurray winds up in a fog on the beach.

It is at this point that the comedy socks over. Marshall has staged a wow scene involving a big wave that dashes the principals around. Another bright bit of merriment comes when the pair are taken in by a group of Mexican section hands who are led to believe they are newlyweds because of a sign on MacMurray's car. Chris-Pin Martin does a choice comedy job as the Latin host who tosses a tequilla party. Climax to the madness comes when MacMurray is duped into giving the millions away to charity, so Miss Parker gets a millionaire — without money — while Carlson wins Miss Buckley, so that everyone is paired off happily.

Miss Parker and MacMurray are an excellent team and pull all stops in selling their goofy characters. Carlson handles his role expertly, and there is a good bit of comedy by Una Merkel in a short spot. Miss Buckley and the others are satisfactory.

Friedlob has given the production good values and lined up excellent technical assists to show them off. Harry Stradling's camera is busy keeping up with the madcap action. Victor Young's music score rates mention. The standard, "I Don't Stand a Ghost of a Chance With You," is used in hotel sequence. *Brog.*

The Tall Target

Period melodrama starring Dick Powell; modest b.o. prospects.

Metro release of Richard Goldstone production. Stars Dick Powell, Paula Raymond; features Adolphe Menjou. Directed by Anthony Mann. Screenplay, George Worthing Yates and Art Cohn, from story by Yates and Geoffrey Homes; camera, Paul C. Vogel; editor, Newell P. Kimlin. Tradeshown N. Y., July 26, '51. Running time, 78 MINS.

John Kennedy	Dick Powell
Ginny Beaufort	Paula Raymond
Caleb Jeffers	Adolphe Menjou
Lance Beaufort	Marshall Thompson
Rachel	Ruby Dee
Homer Crowley	Will Geer
Lt. Coulter	Richard Rober
Mrs. Charlotte Alsop	Florence Bates
John K. Gannon	Victor Kilian
Mrs. Gibbons	Katharine Warren
Stranger	Leif Erickson
Fernandina	Peter Brocco
Young Mother	Barbara Billingsley
Thomas I. Ogden	Will Wright
Tim Rielly	Regis Toomey
Policeman	Jeff Richards
Simon G. Stroud	Tom Powers
Abraham Lincoln	Leslie Kimmell
Allan Pinkerton	James Harrison
Dapper Man	Dan Foster

"The Tall Target" is a modest budgeter which will satisfy in secondary situations. Story and marquee values aren't strong enough to qualify for sturdier bookings. However, there's enough action and suspense in this pre-Civil War period yarn to cultivate general audience interest.

Plot was suggested by an incident in Abraham Lincoln's career which may or may not be apocryphal. Dick Powell, as a N. Y. police sergeant who briefly served as the Great Emancipator's bodyguard, discovers a plot to assassinate the newly elected president in 1861. He brings it to his superiors' attention, but resigns when rebuffed.

But the sergeant's resignation merely spurs him to redouble his efforts against the conspirators. Enroute to Baltimore on a train he learns that one of the would-be assassins is aboard. A killing, several hand-to-hand combats and a number of other complications arise before the ring is smashed.

Under Anthony Mann's direction the action on the ancient express is well developed and occasionally is somewhat reminiscent of Alfred Hitchcock's technique in handling train thrillers. Camerawork of Paul Vogel, plus special effects of A. Arnold Gillespie and Warren Newcombe, give a strong touch of realism to the nocturnal ride on the rails.

Powell is his usual forthright self in portraying the investigator. Adolphe Menjou is believable as a northern militia officer who's also one of the conspirators. Marshall Thompson is effective as a Georgia-born West Pointer who plans to shoot Lincoln. Paula Raymond has little to do as Thompson's sister. Ruby Dee scores as a slave. Will Geer, Victor Kilian and Richard Rober, among others, lend good support.

Producer Richard Goldstone wrapped the film with accoutrements in keeping with the budget. While the action is paced to good advantage in the long train sequence, the overall effectiveness could have been heightened if about 10 minutes were edited from the rail scenes. For the gloomy coach interiors become decidedly dismal after four or five reels of them. *Gilb.*

Little Egypt
(COLOR)

Okay escapist fare about the cooch dancer who starred at the Chicago Exposition of 1893. Average prospects.

Hollywood, July 30.

Universal release of Jack Gross production. Stars Mark Stevens, Rhonda Fleming; features Nancy Guild, Charles Drake, Tom D'Andrea, Minor Watson, Steven Geray, Verna Felton, Kathryn Givney, John Litel, Dunn Riss. Directed by Frederick de Cordova. Screenplay, Oscar Brodney, Doris Gilbert; added dialog, Lou Breslow; story, Brodney; camera (Technicolor), Russell Metty; editor, Edward Curtiss; dances staged by Harold Belfer. Previewed July 23, '51. Running time, 81 MINS.

Wayne Cravat	Mark Stevens
Izora	Rhonda Fleming
Sylvia Graydon	Nancy Guild
Oliver Doane	Charles Drake
Max	Tom D'Andrea
Cyrus Graydon	Minor Watson
Pasha	Steven Geray
Mrs. Doane	Verna Felton
Cynthia Graydon	Kathryn Givney
Shuster	John Litel
Prosecutor	Dunn Riss
Moulai	Leon Belasco
Meheddi	Jack George
Judge	Ed Clark
O'Reilly	John Gallaudet
Spinelli	Freeman Lusk
Professor	Fritz Feld

Universal has an okay escapist film in "Little Egypt." It is a gentle spoof on the cooch dancer who brought the 1893 Chicago Exposition to life, prettily done up in Technicolor and shaped to rate average boxoffice in general situations.

Exponent of the hootchy-kootchy is Rhonda Fleming, as a gal from Cairo who poses as a princess and sets the fair on its ear when she becomes its dancing star. The Oscar Brodney-Doris Gilbert script, with added dialog by Lou Breslow, doesn't attempt the real story of Little Egypt. Instead, it presents a fictional account of how she might have come to this country. Dialog is tongue-in-cheek and takes some sly twists occasionally in the fun-poking.

Story opens in Cairo, where wealthy Minor Watson plans to transplant a Cairo street to the exposition. A pair of Cairo promoters, Mark Stevens and Steven Geray, the latter a phoney pasha, are working Watson for coin in the promotion. Plans are progressing until Miss Fleming, cafe dancer, arranges to take the pasha's place on the trip to Chicago. She shows up as a princess, charms society and falls for Stevens. When the Streets of Cairo concession at the fair fails to draw, she agrees to dance each night.

Arrests for indecent exposure follow and the romance isn't progressing easily either since Stevens is playing up to Watson's daughter (Nancy Guild). Trial that climaxes the arrests is amusingly staged, with Geray on as a prosecution's witness to prove Miss Fleming is a fake. Windup finds Miss Fleming and Stevens properly paired off and Watson happy because the publicity is helping to sell his Egyptian cigarets.

Miss Fleming makes a charming picture in color and her dances entertain. Stevens pleases opposite her. Geray has a lot of fun with his phoney pasha stint and rates chuckles. Tom D'Andrea, Stevens' sidekick; Miss Guild, Charles Drake, Watson and Verna Felton, as a wacky "women's rights" leader, among others, come over pleasantly.

Jack Gross' production supervision has dressed the picture neatly for sight values, and Frederick de Cordova's direction moves it along at a good pace. Russell Metty contributed the excellent color lensing, and other technical assists are good. *Brog.*

Alice in Wonderland
(COLOR—MUSIC)

Bunin puppet and live-action version of Lewis Carroll classic promises mild b.o.

Souvaine Selective Pictures release of Lou Bunin production. Stars Carol Marsh. Directed by Dallas Bower. Screenplay by Henry Myers, Albert Lewin and Edward Eliscu from book by Lewis Carroll. Music, Royal Philharmonic Orc. Production completed by Leo Hurwitz. At Brandt's Mayfair, Trans-Lux 72d and Midtown, N. Y., July 26, '51. Running time, 83 MINS.

Lewis Carroll	Stephen Murray
Queen Victoria	Pamela Brown
Alice	Carol Marsh
Dr. Liddel	Felix Aylmer
Vice Chancellor	Ernest Milton
The Prince Consort	David Read
The Tailor	Raymond Bussieres
Lorena	Elizabeth Henson
Edith	Joan Dale

VOICES OF CHARACTERS

Knave of Hearts	Stephen Murray
Queen of Hearts	Pamela Brown
Cheshire Cat	Felix Aylmer
White Rabbit	Ernest Milton
King of Hearts	David Read
Mad Hatter	Raymond Bussieres

Viewing two versions of "Alice in Wonderland" in a single week leads to only one conclusion: The Lewis Carroll classic would better be left between the covers of a book. Its fragile, satirical humor seems hardly satisfactory material for a film.

Lou Bunin's version, a combination of puppets and live action, now going into release concurrently with Walt Disney's all-cartoon entry (reviewed in VARIETY July 4), is in some respects better and in some worse than the Disney.

As far as the b.o. goes, the Disney version certainly has all the advantage of the producer's name and reputation, which in itself will account for considerable gross. It has also the advantage of a tremendous and expert publicity-advertising campaign which compensates to a large degree for varying estimates of the film's quality.

Sidestepping the propriety of simultaneous release, the Bunin picture will undoubtedly profit by the publicity generated by Disney and by the inevitable controversy and discussion caused by the concurrent distribution. On the other hand, it will suffer in that, faced with a choice of two "Alices," the average patron will naturally be tempted by the name he knows—Disney—and he can hardly be expected to want to see a second version after viewing the first.

Net result is mild b.o. prospects for the Bunin pic. The film per se is not attraction enough to become a "must" to any sizable segment of filmgoers, whether adults or children. "Alice" fans or just someone looking for a casual evening's entertainment.

It is loaded with technical faults, but more basically it suffers from exactly the same defects as the version made by DeWitt C. Wheeler for the Nonpareil Feature Film Co. back in 1915, Paramount's version in 1933 and the current Disney version.

Those defects are (a) lack of a story line or continuity in the book itself to tie "Alice's" adventures together and maintain interest and (b) the apparent impossibility of materializing on film the delightful fantasy that Carroll was able to weave in words. Resulting are films that instead of being gay and pleasant soon become tiresome and dull.

Although Carroll's "Alice" and "Through the Looking Glass" are children's stories that are not primarily for children, Disney has profited by taking a much more juvenile approach. He pretty much forgets the satire involved and makes a frank appeal for the moppets, which at least assures that trade.

Bunin's conception is much more intellectual and sophisticated. That would give it considerable added interest for adults were the producer able to carry through adequately.

Unfortunately, Bunin wasn't able to carry through technically. His concept is correct of Alice being a real girl, instead of a puppet or drawing. But the puppet animals, while in general following the famed John Tenniel drawings, are crude and frequently lacking in charm. And the stylized backgrounds—or lack of backgrounds—make it look like Bunin was primarily concerned with saving money on art.

And the Ansco color is utterly fantastic. When it's good, it's beautifully realistic. But its quality is never the same over several feet of film. It either fades or radically changes color values with maddening rapidity and effect. Likewise, sound is muffled, making it frequently almost impossible to get the delightful Carroll rhyming or dialog.

Cutting is utterly devoid of fades and dissolves, making transitions between scenes often utterly inexplicable and confusing. Souvaine, which is distributing in the U. S. has attempted to remedy this somewhat via recutting by Leo Hurwitz, who gets screen credit for "completing the production."

Carol Marsh as "Alice" is attractive, but is obviously no child, which is disturbing. Other members of the cast in the live-action prolog provide the voices for the animals that later represent them. These include Pamela Brown as the queen, Felix Aylmer as the college dean, Alice's father, who becomes the Cheshire Cat; and Ernest Milton, the pedantic vice-chancellor, who becomes the White Rabbitt. Stephen Murray plays Carroll, does some commentary in the "Wonderland" portion and voices the Knave of Hearts. Acting in the prolog is unfortunately stilted.

Bunin has stuck more closely to the Carroll original than Disney, using only words and phrases lifted from the book. This includes a couple of songs, sung with mediocre results by Alice in a piping voice.

Pic was made in England and France, mostly in the latter. Bunin, an American, was invited to do it by the French government, which provided most of the financing through the subsidized Union Generale Cinematografique. Ansco Color setup and the stop-motion animation processing equipment Bunin used were installed in Paris by the Germans when they occupied the city, and were taken over by the French after the war.

Although four years old, pic has never been released anywhere previously because the color was bad. It was brought to its present barely-passable state recently via heavy expenditure and technical manipulation by Pathe Laboratories, N. Y., with which Souvaine has an indirect tieup. *Herb.*

Whistle at Eaton Falls
(ONE SONG)

Just fair semi-documentary of labor-management teamwork. Overlong and slow.

Hollywood, July 31.

Columbia release of Louis deRochemont production. Stars Lloyd Bridges, Dorothy Gish; features Carleton Carpenter, Murray Hamilton, James Westerfield, Lenore Lonergan. Directed by Robert Siodmak. Screenplay, Lemist Esler, Virginia Shaler, developed from the research of J. Sterling Livingston; camera, Joseph Brun; editor, Angelo Ross; music score, Louis Applebaum; song, Carleton Carpenter. Previewed July 30, '51. Running time, 94 MINS.

Brad Adams	Lloyd Bridges
Mrs. Doubleday	Dorothy Gish
Eddie Talbot	Carleton Carpenter
Al Webster	Murray Hamilton
Joe London	James Westerfield
Abby	Lenore Lonergan
Dwight Hawkins	Russell Hardie
Miss Russell	Helen Shields
Miss Pringle	Dore Merande
Bill Street	Ernest Borgnine
Isaac	Parker Fennelly
Ruth Adams	Diana Douglas
Jean	Anne Francis
Mary London	Anne Seymour
Horace Dunbar	Joe Foley
Daniel Doubleday	Donald McKee
Jim Brewster	Arthur O'Connell
Rev. Paysen	Rev. Robert A. Dunn
Glenn Sewell	Victor Sutherland
Mr. Peabody	Herbert J. Moss
Ted Wagner	Lawrence Paquin
Mr. Gibson	Andrew W. Donaldson
Sheriff	Seth Arnold
Pete	Joe Sullivan
Verne	Verne Davenport
Fred	John Farrell
George Peck	James Nolan
Dick Wagner	William Kent
Jack	Bob Maher

An idea that might have gotten by as a 20-minute documentary has been stretched to a slow 94 minutes in this Louis deRochemont production. Picture will have tough going.

The producer and the director, Robert Siodmak, document the story by filming it right in Eaton Falls, N. H., giving the plot of labor-management teamwork that saved the town's principal industry, a plastics plant, plenty of authenticity. Beyond that, however, there is not much that will rate attention. Much of the footage is repetitious and, despite script aims of favorably picturing labor-management, the union angle is not shown in too good a light.

The Lemist Esler-Virginia Shaler screenplay, based on research of J. Sterling Livingston, deals with a union leader who is made president of the town's plastics plant when its owner is killed in a plane crash. Plant already was in trouble and a layoff threat posed because of a need to cut costs. New prexy's union sympathies cause him to fight hard to save the jobs and, in the end, he wins out when sufficient large orders come in to provide round-the-clock production.

Labor gets a going-over by being shown as stubbornly opposed to management's attempts to save some of the factory jobs. This is mostly projected through a rabble-rouser who tries an abortive strike. Management is on the spot, too, but only lightly in the person of a crooked executive.

Lloyd Bridges is the transplanted union leader faced with management problems, and he does okay at the chore. Dorothy Gish is in briefly as the widow who names Bridges for the job. Carleton Carpenter, as a gangly, would-be production designer; Murray Hamilton, the rabble-rouser; Russell Hardie, the crook; James Westerfield and the others perform adequately in line with the semi-documentary aims of Siodmak's direction.

Lensing of Joseph Brun stresses realism in picturing the town and its inhabitants. In addition to his acting assignment, Carpenter cleffed "Ev'ry Other Day," which is spotted in a square dance sequence. Technical credits measure up with exception of editing; film needs plenty of scissoring. *Brog.*

Let's Go Navy

A nifty in the Bowery Boys series, top supporting fare.

Hollywood, July 28.

Monogram release of Jan Grippo production. Stars Leo Gorcey; features Huntz Hall and Allen Jenkins. Directed by William Beaudine. Screenplay, Max Adams; camera, Marcel LePicard; editor, William Austin; music, Edward J. Kay. Previewed July 26, '51. Running time, 68 MINS.

Slip Mahoney	Leo Gorcey
Sach	Huntz Hall
Longnecker	Allen Jenkins
Joe	Tom Neal
Paphula	Charlita
Red	Richard Benedict
Commander Tannen	Paul Harvey
Captain	Jonathan Hale
Whitey	William Benedict
Louie	Bernard Gorcey
Butch	Buddy Gorman
Chuck	David Gorcey
Sgt. Malley	Emory Parnell
Personnel Officer	Douglas Evans
Sharp Sailor	Frank Jenks
Hobbenocker	Dave Willock
Lt. Bradley	Ray Walker
Patrolman Donovan	Tom Kennedy
Sailor	Murray Alper
Blonde	Dorothy Ford

"Let's Go Navy," 23d in the Bowery Boys series, hits a high entertainment niche. It's bright comedy throughout and ranks tops for the supporting market.

The fine script by Max Adams provides a neat foil for the comedy antics of the "boys." The lines are bright; the routines tops, though the plot itself is actually thin. Briefly, the boys are robbed of $1,300 by two men posing as sailors. Group, in a mixup of papers, then enlist in the Navy to track down the crooks. After a year's service they're back home, where they again meet up with the "sailors" and this time come out the winners.

Pic is last of the series to be produced by Jan Grippo. Film belies its modest budget. Direction of William Beaudine is a valuable asset.

Leo Gorcey and Huntz Hall spark the proceedings, with good support being registered by Allen Jenkins, Tom Neal, Paul Harvey, Emory Parnell, Frank Jenks, Dave Willock and Tom Kennedy. The femmes are Charlita and Dorothy Ford. Both are in for brief spots and are adequate. *Neal.*

Yes Sir, Mr. Bones
(SONGS)

Lower case programmer built around old-time minstrel show.

Hollywood, July 28.

Lippert Pictures release of Ron Ormond (Spartan) production. Direction and screenplay by Ormond; camera, Jack Greenhalgh; editor, Hugh Winn; music, Walter Greene. Reviewed July 28, '51. Running time, 54 MINS.

Cast: Cotton and Chick Watts, Chas Davis, F. E. Miller, Billy Green, Elliott Carpenter, The Hobnobbers, Ellen Sutton, Sally Anglim, Gary Jackson, Phil Arnold, Slim Williams, Emmett Miller, Ned Haverty, Brother Bones, Scatman Carothers, Monette Moore, Jimmy O'Brien, Archie Twitchell, Cliff Taylor, Boyce and Evans, Pete Daily and His Chicagoans, Jester Hairston Singers.

Today's crop of young theatregoers will get an idea of what the oldtime minstrel show was like from "Yes Sir, Mr. Bones." Turned out as a programmer for supporting bookings in the smaller situations, it will get by in that bracket.

Six tunes are dished up during the 54 minutes, and plenty of buck-and-wing and softshoe, too, as some ex-minstrel men display their folksy art. Ron Ormond scripted, produced and directed. He supplies a very light plot outline to get the specialties going. A small boy wanders into a home for old minstrel men, wants to know about

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FILMS' NEW DIRECTORS, PRODS.

FCC Urged to Protect TV Setowners In Rap at 'Boxoffice Television'

Washington, July 31.

Growing opposition to theatre television developed on two fronts here last week, when a member of Congress suggested that the Federal Communications Commission, under its "public interest" powers, should protect the investments of TV setowners, and an organization called the Fair Television Practices Committee charged that "boxoffice TV" is illegal.

Rep. James T. Patterson (R., Conn.), commenting on a letter he received from FCC Chairman Wayne Coy regarding recent theatre showings of the Louis-Savold fight, said "there exists sufficient authority for the FCC to protect the interests of TV setowners having a concrete investment in the use of TV license and frequency grants."

Coy advised Patterson that the leasing of common-carrier facilities to relay the Louis-Savold match to theatres in six cities did not require FCC approval. He said the Bell System companies are authorized to make their coaxial cable or microwave relay circuits available to broadcasters, theatre interests "or any other persons who have a legitimate use for such facilities."

Coy gave Patterson assurance that before frequencies are allocated for theatre TV, "the Commission will consider fully the questions raised by the operation of such a service" at forthcoming hearings before the agency.

The FTPC said it will oppose the grant of any frequencies for theatre TV when the FCC hearings are held. The "sole purpose of boxoffice television," it declared, "is commercial and as now planned offers no public service features of any nature with which to pay its

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Pat Weaver to Coast To Prep for Initialer In Theatre TV Series

NBC-TV exec veepee Sylvester L. (Pat) Weaver heads for the Coast today (Wed.) to set in motion plans for a pilot film in the series of pix NBC is planning to base on its video programs and personalities. His first move will be an attempt to shake loose a personality to star in the initialer and it's for that purpose that he'll huddle on the Coast with Abe Lastfogel, general manager of the William Morris agency.

Weaver said that while he would have liked to preem the series during August, it's probable that the starting date will have to be delayed because of more pressing problems confronting the network. He pointed out that NBC considers the TV theatre films as basically a sideline, to be used for promotion purposes as well as for added revenue. While it would have been better to start shooting in August, when the web's technical facilities are not so crowded, NBC will get rolling on the pilot nonetheless as soon as possible.

According to Weaver, NBC is anxious to lens the pilot film to determine specifically how much such films would cost, how good their entertainment quality would be, how much trouble they would represent, and other factors. He revealed that NBC, as a lead-in to the actual filming, edited a kinescope recording of one of its shows. While the entertainment aspects were excellent, he said, the film quality did not compare with standard 35m film. Web will lens the TV pix with 35m stock, planning to turn them out as regular film productions.

Problem of the availability of NBC video stars for the films is one of the biggest sticklers in the plan. With Dean Martin and Jerry Lewis, as well as Bob Hope, ruled out because of their film commitments with Paramount, Weaver hopes to be able to clear Jimmy Durante as star of the pilot run.

SPG Picks LeRoy

Hollywood, July 31.

Mervyn LeRoy was appointed chairman of the banquet committee for the Screen Producers Guild's first annual "milestone" dinner which will honor an individual, not necessarily a producer, to be picked for outstanding historical contribution to the motion picture industry.

Other committee members are Buddy Adler, Edwin Knopf, Sol Lesser, Louis D. Lighton, Arthur Hornblow, Jr., William H. Pine, Robert Sisk, Jerry Wald, Walter Wanger and Carey Wilson.

$3,500,000 Set By Nat'l Theatres For Video Chain

Los Angeles, July 31.

National Theatres is figuring on spending upwards of $3,500,000 on installation of its Eidophor system in the formation of a California theatre television circuit with a seating capacity of more than 110,000. Group will consist of 71 houses, with 50 in the Los Angeles sector and the rest in the northern area around San Francisco.

Project will get under way next spring, when NT, subsid of 20th-Fox, expects to be able to install color video in its theatres. Eidophor, a system invented in Switzerland, handles tinted television and is currently being developed for use in theatres. The Swiss invention permits electronic reception of color on theatre screens and is different from the CBS "mechanical disk" method. It depends on the Federal Communications Commission whether NT will use microwave or telephone lines to bring special shows into its theatres. With 20th-Fox in a tieup with CBS for the use of the latter's color system, the circuit is prepared either way.

It is estimated that theatre equipment and network transmission will cost about $2,800,000. Another hunk of coin will be spent on the construction of a studio building. Understood the studio will pass up the original idea to remote the shows from the stage of the Chinese Theatre.

Huge seating capacity of the proposed circuit will make it possible to draw heavy grosses from special shows and prominent events which will be screened as a supplement to the regular film fare.

Judgment Vs. Carlton For $55,800 on Pix Loan

Rex Carlton, former head of the defunct Laurel Films, signed a "confession of judgment" in N. Y. Supreme Court last week amounting to $55,800. Papers filed with the N. Y. County Clerk disclosed that Carlton had guaranteed a $50,000 loan which the Motion Picture Releasing Corp. made to N. Y. Film Associates, Ltd., on Aug. 22, 1949.

Terms of the loan called for N. Y. Film Associates to repay the principal plus 6% interest on or before Feb. 2, 1951. When they failed to pay off, Carlton inked the judgment against himself. Proceeds of the note, it's understood, were used to finance a film which Carlton produced.

As head of Laurel, Carlton turned out such films as "Guilty Bystander," a Zachary Scott-Faye Emerson starrer, and "Mr. Universe," which had Jack Carson, Robert Alda and Janis Paige in top roles. Some months ago Laurel was taken over by Irving and Sidney Weiser, who now operate the company as Weiser Bros. Productions.

NEW BLOOD AT ALL THE STUDIOS

Hollywood is increasingly fostering a flock of new producers and directors. Scripters, tunesmiths, actors and a variety of studio assistants in unprecedented number have climbed the ladder within a recent period, and now are either holding the reins on pix as producers or calling the turns as directors.

Some are second-generation filmsters, bearing names identified with production since the start of pic-making. Jack M. Warner, son of studio topper Jack L. Warner, already has one film to his credit and others are due. He made "Man Who Cheated Himself" as an indie production for 20th-Fox release. Samuel Goldwyn, Jr., was all set to embark on a pic-producing career when the U. S. Army decided otherwise. He's now in uniform in France. Jerry Thorpe, son of veteran director Richard Thorpe, served as assistant director for "When in Rome," which Clarence Brown completed in Rome for Metro last week.

Hayes Goetz, who for the past two years served as assistant to Arthur Hornblow at M-G, has been upped to full-fledged producer. He's the son of Ben Goetz, chairman and managing director of Metro's British Studios. First assignment for young Goetz is a "Bulldog Drummond" pic.

Another new producer is William Hammerstein, who recently pacted with Paramount. The son of librettist Oscar Hammerstein II, he is awaiting his first film-making assignment. He's been mostly identified with legit, his last job having been the staging of "Billion Dollar

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5-Week Wait Before Suburban Run Nipped In Chi Inj. Vs. 20th

Chicago, July 31.

20th-Fox today (Tues.) was enjoined by Federal Judge John P. Barnes from returning to the old Cincinnati system of release which limits first-runs to RKO houses and which creates a five-week waiting time for first suburban-run.

Fox had initiated in April a day-and-date package plan for 15 pix, to expire today, to play five RKO houses and five suburban theatres. Attorney Tom McConnell and Sidney Gunther, his associate, asked for an injunction this morning in behalf of Valley Theatre, operated by Shop In, Inc., Madison, Covington, Ky., operated by Richard Ernest Corp., and Covedale, run by Ackerman Enterprises.

Post - war - built theatres, included in the 20th plan, were formerly first sub-runs. Theatres claim loss of revenue and prestige if old system of release is returned to.

Late Monday (30) lawyers also filed suit in Judge Walter La Buy's court against the eight majors and RKO Theatres, operators of the downtown Cincy houses, asking for relief from the system of release there. Plaintiffs are the same corporations as in acton besame corporations as in action before Judge Barnes. Hearing has been set for Sept. 17.

Metro Mulls 'Star' Release Pre-'Missouri'

Hollywood, July 31.

Metro executives are mulling the idea of releasing the latest Clark Gable starrer, "Lone Star," ahead of his earlier picture, "Across the Wide Missouri," filmed last September.

Originally slated for February release, "Missouri" was held back for added narration and removal of some of the Indian dialect. It was made a year ago. Definite decision on the release will be made after "Lone Star" gets its first sneak preview.

See FCC Action by Sept. 15 on Merger Of UPT-ABC as Stockholders Give OK

Legal departments of American Broadcasting Co. and United Paramount Theatres estimate that action by the Federal Communications Commission on the merger of the two companies, approved by their respective stockholders in N. Y. last Friday (27), will be taken by Sept. 15. FCC approval or disapproval will be based on documents, briefs and hearings.

In simultaneous but separate sessions, ABC and UPT stockholders okayed the merger by wide majorities. Objections were indicated by ballots, but none was voiced from the floor. UPT shareholders gave their blessings to the hookup by a vote of 2,519,840 shares, or 77% of the outstanding total. Opposition was expressed by 23,890 shares, or less than 1%. ABC stockholders gave their approval by an 80.57% margin.

UPT stockholders were given a rundown of the future plans of the combined companies by Leonard Goldenson, UPT prexy, who is slated to head the merged companies, which will function under the name of American Broadcasting-Paramount Theatres, Inc., if the FCC approves. Goldenson told the holders that the promise of growth in the ABC operation rested primarily in television and that company execs looked for a great expansion of TV once the freeze on construction of new tele stations was lifted.

ABC, Goldenson said, is in an excellent position to grow with the television industry. He explained that the radio company had been handicapped in television because of inadequate financial resources, but that the merged company would have the finances to compete with the other networks "for top entertainment." While ABC's valuation did not appear warranted by past earnings, Goldenson said that UPT toppers considered it

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Swanson's Aug. 15 Start

Hollywood, July 31.

"Three for Bedroom C," Gloria Swanson starrer to be co-produced by Edward Alperson and Milton Bren, starts at Republic about Aug. 15.

Picture will be filmed in three-color Eastman Monopak. No release will be negotiated until shooting is completed. Screenplay by Bren, who will also direct.

Par Insistent On 5G Deposit Before OK'ing TV Orders

Paramount is insisting that a $5,000 deposit accompany each order for its large-screen theatre tele equipment. It has about 10 orders on that basis now and hopes to have the sets out by October.

Insistence on the deposit, which represents about 20% of the cost of the set installed, results from bad experiences and false starts that Par has suffered in the past. Exhibs have ordered equipment when their b.o. was badly hit, only to cancel a few months later when grosses picked up.

While Par has lost some orders because of this tough advance-payment policy, it is assuring itself there will be no cancellations. It has about 15 additional orders on its books unaccompanied by deposit checks, but will not start production on the equipment until the $5,000 advance payments arrive.

In any case, company's engineers have all they can do to turn out the 10 equipments now, since the orders came in a rush following the success of exclusive TV fight broadcasts and poor spring pic biz. Par had been proceeding slowly, not expecting to have any quantity production going until about October, 1952.

Company has lost a number of orders because of inability to deliver quickly. Even its former affiliate, United Paramount Theatres, has turned to RCA.

RCA is understood to have about 150 orders and is also running into trouble on production. One of its problems is making the tube. Tubes are extremely difficult and expensive to turn out, being made now virtually by hand. They cost about $1,500 and last only 40 to 50 hours, it is reported.

Par system, which provides for an intermediate film, costs about

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St. Louis Amus. to Use F&M Talent for TV

Washington, July 31.

A theatre applicant for a TV channel in St. Louis told the Federal Communications Commission that it plans to draw on the talent and facilities of Fanchon & Marco in producing live and film programs for the station and for network use. The applicant is the St. Louis Amus. Co., subsidiary of Fanchon & Marco, which has theatre interests in Los Angeles, as well as St. Louis.

In its application, filed through Russell Hardy and John Clagett, Washington counsel, the company said that if it gets a station it will adapt the St. Louis Theatre, which seats 3,850, to TV studios, retaining the auditorium and stage for producing major video shows. It also plans to install large-screen TV facilities for audience participation in sports and other major events.

The company will have to compete with about six other applicants for the remaining two commercially available VHF channels in St. Louis.

F&M Subsids Ask FCC to Nix ABC-UPT As 'Monopoly' Setup

Washington, July 31.

A group of theatre subsidiaries of Fanchon & Marco, Inc., yesterday (Mon.) filed objection with the FCC to the proposed merger of the American Broadcasting Co. and United Paramount Theatres. Fanchon & Marcon has antitrust cases pending against Paramount Pictures Corp.

The theatre chains opposed the merger on the grounds that it will transfer to television "the same monopolistic practices and discrimination of which Paramount has been found guilty." If the merger is permitted, F&M asserted, the television industry will be subjected to the type of producer-exhibitor control which has been prevalent in the film industry.

The chains also expressed fear that the proposed ABC-UPT network would discriminate in providing programs for theatre TV, favoring UPT theatres against others. They also pointed out that UPT was formerly part of Paramount Pictures, which violated the antitrust laws.

Opposing the merger were the Partmar Corp., Los Angeles; Paramount-Hollywood Corp., Hollywood; Cabart Theatre Corp., Long Beach, Cal.; St. Louis Amus. Co. and Eden Theatre Co., both in St. Louis.

'This Is America' Series Widens Its Scope

RKO Pathe's documentary two-reeler series. "This Is America," has undergone a change of title to allow for widening the scope of subject matter.

The series will continue on a 13-per-year basis under the title of RKO Pathe "Specials." International documentary material and some straight entertainment will be included in the future releases.

L.A. Biz Uneven; 'Cyrano' Excellent $44,000, 'Moonlight' Oke With 32G, 'Sirocco' Fair 27G, 'Boat' 35G, 2d

Los Angeles, July 31.

First-run boxoffice is in a medium groove in current session, with several new bills not doing so well. Hot weather also is no help. Excellent $44,000 is expected for "Cyrano," playing popscale in five theatres. Okay $32,000 looms for "Moonlight Bay" in three sites.

"Sirocco" is heading for only fair $27,000 in two spots while "Peking Express" looks mild $14,000 in two Paramount theatres charging low, flat admission. "Mark of Renegade" is slow $15,000 in five locations, mostly small-seaters. Second stanza of "Show Boat" is pushing to nifty $35,000 in two locations although not matching "Caruso" pace in same sites.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 70-$1.10) —"Cyrano" (UA). Excellent $44,000. Last week, "Frogmen" (20th) and "Fugitive Lady" (Rep) (2d wk), $30,700.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-$1.10) — "Moonlight Bay" (WB). Okay $32,000. Last week, "Ft. Worth" (WB), dull $20,400.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10) — "Show Boat" (M-G) and "Home Town Story" (M-G) (Loew's only) (2d wk). Sturdy $35,000. Last week, $50,300.

Hillstreet, Pantages (RKO) (2,890; 2,812; 70-$1)—"Sirocco" (Col) and "Texas Rangers" (Col). Fair $27,000. Last week, "Mask Avenger" (Col) and "Lorna Doone" (Col), $18,800.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,430; 60)—"Peking Express" (Par) and "Danger Zone" (Lip). Mild $14,000. Last week, L. A. Par with Lionel Hampton orch topping stage bill and "Hurricane Island" (Col), fair $18,000. Hollywood Par, "Passage West" (Par) (2d wk) and "Island," slim $3,300.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 70-$1.10)—"Mark of Renegade" (U) and "Mr. Bones" (Lip). Slow $15,000. Last week, "Comin' Round Mountain" (U) and "Magnet" (U), $15,300.

Four Star (UA) (900; 70-90)—"Ace in Hole" (Par) (7th wk). Thin $1,600. Last week, $2,300.

Fine Arts (FWC) (677; 70-$1)—"Oliver Twist" (UA) (3d wk). Fair $3,400. Last week, oke $4,900.

Beverly Canon (ABC) (520; $1)—"Kon-Tiki" (RKO) (14th wk). Sturdy $3,000. Last week, about same.

Laurel (Rosener) (846; $1.20-$2.40)—"Tales Hoffmann" (Indie) (9th wk). Into this frame Monday (30) after okay $7,200 last week.

Broadway Grosses

Estimated Total Gross
This Week $529,000
(*Based on 18 theatres.*)
Last Year $467,500
(*Based on 18 theatres.*)

'Francis' Smooth 11G, Leads Indpls.

Indianapolis, July 31.

Film biz here is bearing up well under summer's worst heat, first-runs doing nicely this stanza. "Francis Goes To Races" is getting a nice play at Circle, to lead town. "Frogmen," at Indiana, also is stout drawing better than most recent war films. "Jungle Headhunters" looms sturdy at the Lyric. "Kon-Tiki" also shapes trim at Keith's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 44-65)—"Francis To Races" (U) and "Yukon Manhunt" (Mono). Dandy $11,000. Last week, "Take Care Little Girl" (20th) and "14 Hours" (20th), $12,500.

Indiana (C-D) (3,200; 44-65)—"Frogmen" (20th). Stout $10,000. Last week, "Ace in Hole" (Par) and "Secrets of Mone Carlo" (Rep), $8,500.

Keith's (C-D) (1,300; 44-65)—"Kon-Tiki" (RKO). Slick $5,000. Last week, subsequent-run.

Loew's (Loew's) (2,427; 44-65)—"Show Boat" (M-G) (3d wk). Down to $6,000, after hot $10,000 last week. Total for run was $33,000 or close.

Lyric (C-D) (1,600; 44-65)—"Jungle Headhunters" (RKO). Sturdy $6,000. Last week, "Jesse James" (20th) and "Return Frank James" (20th) (reissues), $4,000.

'FRANCIS' FAT $8,000 IN MPLS.; 'PICKUP' 7G

Minneapolis, July 31.

There is a strong lineup of newcomers here currently, but the tag end of the Aquatennial and the Barnum & Bailey circus are cutting in. This competition from the numerous counter attractions plus outdoors weather has brought a slow boxoffice start. "Rich, Young and Pretty" looks light at Radio City while "Francis Goes to Races" is good at Orpheum. "Pickup" and "Hoodlum" shape nice at RKO-Pan. Holdovers are headed by "Comin' Round Mountain," still okay at the Gopher.

Estimates for This Week

Gopher (Berger) (1,000; 50-76)—"Comin' Round Mountain" (U) (2d wk). Showing by this one indicates that Abbott & Costello continue to have a following. Okay $4,000 after sturdy $5,600 initial stanza.

Lyric (Par) (1,000; 50-76) — "Cattle Drive" (U). Good $4,700. Last week, "St. Benny, the Dip" (UA), $3,200.

Radio City (Par) (4,000; 50-76)—

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Flood Aftermath Bops K.C.; 'Passage' Sluggish $7,500, 'Lake' Okay 15G

Kansas City, July 31.

Cleaning-up is well under way on recent flood damage, and biz is slowly getting back to normal. Theatres are in full swing but some transportation snarls remain. "Secret of Convict Lake" is just satisfactory at $15,000 in four Fox Midwest houses. Circuit also has moved Apollo into first-run with Esquire to show "Robinson-Turpin Fight" and "Circle of Danger" for nice results. "Show Boat" in third week at Midland Theatre is first film to stay more than two weeks at this house in months. Goes a fourth. Weather continues hot and humid.

Estimates for This Week

Esquire - Apollo (Fox Midwest) (820, 1,050; 45-65) — "Robinson-Turpin Fight," (Rep) and "Circle of Danger" (UA), with Apollo swung over from its usual subsequent-run status. Pleasing $7,000. Last week, Esquire alone, "Massacre in Orient" (Indie) and "Guerrillas Underground" (Indie), light $2,000.

Kimo (Dickinson) (504; 75-99) — "Kon-Tiki" (RKO) (3d wk). Hefty

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San Antonio Biz Big

San Antonio, July 31.

With the city in the midst of an unprecedented heat wave, local theatre biz has shown an increase.

According to city manager George Watson, of the Interstate circuit, "one sure thing, movies are outdrawing television these hot nights."

'Dust' Paces New Mont'l Pix, 13G; 'Cargo' $9,500

Montreal, July 31.

Good variety of new entries in all except one deluxer should help biz this week. "Sealed Cargo" at the Princess and "Excuse My Dust" at the Palace are outstripping other newcomers. "Caruso" goes into sixth session still sock and still doing biggest biz.

Estimates for This Week

Palace (C.T.) (2,625; 34-60)—"Excuse My Dust" (M-G). Oke $13,000. Last week, "Night Into Morning" (M-G), fair $11,000.

Capitol (C.T.) (2,412; 34-60)—"Telegraph Hill" (20th). Mild $9,000. Last week, "Go for Broke" (M-G), socko $17,000.

Princess (C.T.) (2,131; 34-60)—"Sealed Cargo" (RKO). Good $9,500. Last week, "White Heat" (WB) (2d wk), $10,000.

Loew's (C.T.) (2,855; 40-65)—"Great Caruso" (M-G) (6th wk). Still sock at $16,000 following $23,000 for fifth.

Imperial (C.T.) (1,839; 34-60)—"When Redskins Rode" (Col) and "When You're Smiling" (Col). Fine $7,000. Last week, "Folsom Prison" (WB) and "Father Takes Air" (WB), $10,000.

Orpheum (C.T.) (1,048; 34-60)—"Dick Turpin's Ride" (Col) and "Big Gusher" (Col). Fair $5,000. Last week, "Along Great Divide" (WB) and "Casa Manana" (WB), steady $7,000.

Josie Boosts 'Face' To Top in Frisco, Huge 43G, 2d Wk; 'Moonlight' 18G

San Francisco, July 31.

Big news here continues to be the great draw of Josephine Baker at the Golden Gate although she is in her second week. Heading the stageshow, she is credited with pushing "Man With My Face" to a huge total in initial holdover round, biz not being far off from first week's socko pace. "Moonlight Bay" looms big at Paramount, while "Francis Goes to Races" still is solid in 10-day second week at the Orpheum. "Show Boat" is strong enough in fourth Warfield week to win a fifth stanza.

Estimates for This Week

Golden Gate (RKO) (2,850; $1-$1.25)—"Man With My Face" (UA) plus stageshow headed by Josephine Baker (2d wk). Great $43,000. Last week, $49,000.

Fox (FWC) (4,651; 60-95)—"Frogmen" (20th) and "Father Takes Air" (Mono) (2d wk). Mild $12,000. Last week, $22,500.

Warfield (Loew's) (2,656; 60-85)—"Show Boat" (4th wk). Strong $15,000. Last week, $18,000.

Paramount (Par) (2,646; 60-85)—"On Moonlight Bay" (WB) and "Interrupted Journey" (Indie). Big $18,000 or over. Last week, "Lost Continent" (Lip) and "G. I. Jane" (Lip), $14,500.

St. Francis (Par) (1,400; 60-85)—"Ace in Hole" (Par) (2d wk). Nice $10,000. Last week, $15,000.

Orpheum (No. Coast) (2,448; 55-85)—"Francis to Races" (U) and "Smuggler's Gold" (Col) (2d wk-10 days). Big $14,000. Last week, $19,000.

United Artists (No. Coast) (1,207; 55-85)—"Cyrano" (UA) (2d wk). Strong $11,000. Last week, $14,500.

Stagedoor (A-R) (370; $1.80-$2.40)—"Tales of Hoffmann" (Indie) (7th wk). Fine $6,500. Last week, $7,000.

Larkin (Rosener) (400; 85-$1.20)—"Hills of Ireland" (4th wk). Down to $2,200. Last week, $3,500.

'Ran All Way' Oke $9,500 in Cincy; 'Boat' 14G, 3d, 'Francis' 8G 2d, Big

Cincinnati, July 31.

Phenomenal third-week potency of "Show Boat" and a rollicking second stanza on "Francis Goes to Races" are keeping general downtown trade above the usual dog-days sag. Only bright newcomer is "He Ran All the Way" at Palace. "Law and Lady" is fairish at Grand. "Boat" is copping another Cincy crown by warranting a fourth week in Albee, doubling the time of any other pic at that flagship.

(Estimates for This Week)

Albee (RKO) (3,100; 55-75)—"Show Boat" (M-G) (3d wk). Great $14,000 after sensational $20,000 second stanza. Will remain tied up at this wharf for another week. Never before has a picture had more than a two-week stay here.

Capitol (Mid-States) (2,000; 55-75)—"Francis to Races" (U) (2d wk). Lively $8,000 trailing sock $12,000 bow.

Grand (RKO) (1,400; 55-75)—"Law and Lady" (M-G) and "Home Town Story" (M-G). No complaint at $7,000. Last week, "Pickup" (Col) and "Smugglers' Gold" (Col), $8,000.

Keith's (Mid-States) (1,542; 55-75)—"Canyon Passage" (U) and "Frontier Gal" (U) (reissues). Moderate $5,500. Last week, "Jesse James" (20th) and "Frank James" (20th) (reissues), ditto.

Lyric (RKO) (1,500; 55-75)—"To Last Man" (Indie) and "Man of Forest" (Indie) (reissues) split with "Pickup" (Col) and "Smugglers' Gold" (Col) (m.o.). Mild $4,000. Last week, "In Navy" (Indie) and "Buck Privates" (Indie) (reissues) split with "Sin Esther Waters" (Indie) and "Young and Beautiful" (Indie), $4,200.

Palace (RKO) (2,600; 55-75)—"He Ran All Way" (UA). Okay $9,500. Last week, "Two of Kind" (Col) plus Charles-Walcott fight films, $9,000.

Eckstine Helps 'Avenger' to Loud 30G, Det.; 'Cyrano' 11G, 'Beautiful' 10G

Detroit, July 31.

This week looks rosy for exhibs who have been sweating out the torrid weather and the climax of Detroit's 250th Birthday Festival. With most of the top festival celebrations out of way, it appears that the people are heading once again for the theatres. All downtown houses report brisk biz. Billy Eckstine onstage is pacing "Mask Avenger" to a good total at the Michigan. "Sirocco" looks strong at the Palms. "Frogmen" is only fair at the Fox. "Hard, Fast, Beautiful" is oke at the Madison while "Cyrano" looks good on pop scale run at the Adams.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"Frogmen" (20th) and "First Legion" (UA). Fair $25,000. Last week, "Guy Who Came Back" (20th) plus Martin and Lewis onstage. Gigantic $136,200, for new house record, and about $42,000 over old high.

Michigan (United Detroit) (4,000; 70-95)—"Mask Avenger" (Col) plus Billy Eckstine onstage. Good $30,000. Last week, "Strangers on Train" (WB) (2d wk), $10,000.

Palms (UD) (2,900; 70-95)—"Sirocco" (Col). Fine $16,000. Last week, "Passage West" (Par) and "While Sun Shines" (Lip), $7,000.

Madison (UD) (1,800; 70-95)—"Hard, Fast, Beautiful" (RKO) and "First Romance" (Col). Oke $10,000. Last week, "Robinson-Turpin Fight" (Rep) and "Never Trust Gambler" (Col) $6,000.

United Artists (UA) (1,900; 70-95)—"Show Boat" (M-G) (4th wk). Steady $14,000. Last week $14,000.

Adams (Balaban) (1,700; 70-95)—"Cyrano" (UA). Fine $11,000. Last week, "Caruso" (M-G) (9th wk), $5,000.

Key City Grosses

Estimated Total Gross
This Week $2,456,000
(*Based on 25 cities, 208 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,157,500
(*Based on 24 cities, and 197 theatres.*)

'Moonlight' Tops Pitt, Bright 14½G

Pittsburgh, July 31.

"On Moonlight Bay" at Stanley and "Show Boat" at Penn in third week are running about neck-and-neck for current leadership. They are the only two spots getting much of anything. Twinners at Fulton, "Follow Sun" and "Fighting Coast Guard," and the Harris with "Lorna Doone" and "Mask of Avenger," are going no place. "Dear Brat" is dying at the Warner.

Estimates for This Week

Fulton (Shea) (1,700; 50-85) — "Follow Sun" (20th) and "Fighting Coast Guard" (Rep). These two were put in at last minute. Not much in sight for pair, maybe $5,000. Last week, "Prince Who Was Thief" (U) and "Robinson-Turpin Fight" (Rep), nice $11,000 in 10 days.

Harris (Harris) (2,200; 50-85) — "Lorna Doone" (Col) and "Mask of Avenger" (Col). Down to average again at $5,000. Last week, "Guy Who Came Back" (20th) and "Katie Did It" (U), $6,000, sneak preview on final night helping.

Penn (Loew's) (3,300; 50-85) — "Show Boat" (M-G) (3d wk). Still going strong at $13,000. Holds two extra days through Thursday (2); then moves to Ritz for continuation of downtown run. Last week, big $18,500.

Stanley (WB) (3,800; 50-85)—"On Moonlight Bay" (WB). Crix gave this one an unusually warm embrace and shooting for best take at house in some time. Looks at least $14,500, very healthy. Last week, "Ft. Worth" (WB), $8,000.

Warner (WB) (2,000; 50-85)—"Dear Brat" (Par). Notices for this weakling rather brutal and will be lucky to get pitiful $4,000. Last week, "Hard, Fast, Beautiful" (RKO), $5,500.

'BOAT' BOFFO $12,000, OMAHA; 'FRANCIS' 9G

Omaha, July 31.

Following the "Francis" sensation at the Orpheum b[illegible]ffice last week, "Show Boat" rolled into the Paramount and will give that house one of its biggest grosses, a terrific $14,000 or better. Long lines forced the theatre to open at 10 o'clock two hours ahead of regular opening and to give seven shows daily. Other bills are around normal. "Francis" moved over to the Omaha where a fast week is in sight. "Apache Drums" looks okay at Orpheum.

Estimates for This Week

Paramount (Tristates) (2,800; 16-70)—"Show Boat" (M-G). Big $12,000. Last week, "Ace in Hole" (Par) and "Robinson-Turpin Fight" (Rep), $9,800.

Orpheum (Tristates) (3,000; 16-70)—"Apache Drums" (U) and "Fat Man" (U). Okay with $9,000. Last week, "Francis to Races" (U) and "Tougher They Come" (Col) fine $12,500 and best film gross in months.

Omaha (Tristates) (2,100; 16-70) —"Francis To Races" (U) (m.o.) and "Destination Murder" (RKO). Fast $9,000. Last week, "Convict Lake" (20th) and "Navy Bound" (Mono), $7,000.

Brandeis (RKO) (1,500; 16-70)—"Up in Arms" (RKO) and "Got Me Covered" (RKO) (reissues). Surprisingly good $7,000. Last week, "Dodge City" (WB) and "Virginia City" (WB) (reissues), three days, $3,800 split with "Best Badmen" (RKO) and "Tokyo File 212" (RKO) $3,500 in 4 days.

State (Goldberg) (865; 25-75)—"Rich, Young, Pretty" (M-G). Opened today (Tues.). In ahead, "Wagon Wheels" (Indie) and "Desert Gold" (Indie) (reissues). Oke $2,500 in 3 days. "Queen For a Day" (UA) got $3,000 in 4 days ahead of that.

Heat Fails to Slough D.C. Hits; 'Prince'-Vaude $21,000, 'Moonlight' 14G

Washington, July 31.

Theatre managers here are fairly much in agreement that torrid weather doesn't hurt boxoffice receipts if the right picture is showing. Actually, the combination seems to provide a double incentive: to enjoy a good bill and to escape the heat. Proof is found in the big business registered here at the Palace by "Show Boat," now in its third week, the Warner's, "Moonlight Bay" and Keith's "Cyrano." Bandbox Dupont has "Kon-Tiki" in a terrific stride, and looks good for a long run.

Estimates for This Week

Capitol (Loew's) (2,434; 44-90)—"Prince Who Was Thief" (U) plus vaude. Okay $21,000. Last week, "Strictly Dishonorable" (M-G) plus vaude, $20,000.

Dupont (Lopert) (372; 50-85) — "Kon-Tiki" (RKO) (2d wk). Terrific $7,300 after record $8,000 in first week.

Keith's (RKO) (1,939; 44-80) — "Cyrano" (UA) (2d wk). Nice $11,000 after smash $15,500 in first week despite previous roadshow run here.

Metropolitan (Warner) (1,164; 44-74)—"Pickup" (Col). Okay $6,000. Last week, "Sword Monte Cristo" (20th), $5,000.

Palace (Loew's) (2,370; 44-74) — "Show Boat" (M-G) (3d wk). Nifty $15,000 after great $21,000 in previous week. May hold another.

Playhouse (Lopert) (485; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (15th-final wk). Strong $5,000 after $4,000 last week.

Warner (WB) (2,174; 44-74) — "On Moonlight Bay" (WB). Hefty $14,000. Last week, "Sirocco" (Col), much better than expected at $13,000.

Trans-Lux (T-L) (654; 44-80) — "Interrupted Journey" (Indie). Better than average $5,000. Last week, "First Legion" (UA), $4,000.

'Belvedere' Rings Bell In Seattle, Socko 13G

Seattle, July 31.

"Show Boat," which hit a non-holiday record last week at Music Hall, is continuing to pace the upbeat here. It still is terrific in second frame. "Belvedere Rings Bell" shapes great at Fifth Avenue. "Francis Goes To Races" still is nice in second Orpheum week.

Estimates for This Week

Coliseum (Evergreen) (1,877; 65-90)—"Warpath" (Par) and "Interrupted Journey" (Indie). Good $9,500. Last week, "Lost Continent" (Lip) and "G. I. Jane" (Lip), same.

Fifth Avenue (Evergreen) (2,349; 65-90) — "Belvedere Rings Bell" (20th) and "Telegraph Hill" (20th).

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Despite Heat, Martin-Lewis Boost 'Questions' to Record $115,000, Chi; 'Francis' Nice 14G, 'Boat' 44G, 3d

Chicago, July 31.

Hot, sultry weather is selling theatre air-conditioning here this frame. Despite the heat, the Chicago bill of "No Questions Asked" and Martin & Lewis onstage looks to break, or equal, Jack Benny's all-time mark of $113,500 set four years ago at regular levies. Current bill should climb to colassal $115,000 via $1.25 top. Reissue combo of "Up in Arms" and "They Got Me Covered" is crisp $15,000 at Palace.

Roosevelt, with "Francis Goes to Races" and "Cavalry Scout," looks nice $14,000 or close. Third week of "Show Boat" and Les Paul and Mary Ford onstage is holding at big $44,000 in the Oriental.

"Prince Who Was Thief" and "Big Gusher" is okay $10,000 at Grand for holdover. Second week of "Cyrano" is fancy $18,000 at State-Lake. "Big Horn" and "Savage Drums" combo looks fast $13,000 at United Artists.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25)—"No Questions Asked" (M-G) plus Martin-Lewis topping stageshow. Terrific $115,000, and new high. Last week, "Take Care Little Girl" (20th) plus Frankie Laine and Rosemary Clooney onstage, 2d wk), $49,000.

Grand (RKO) (1,200; 55-98)—"Prince Who Was Thief" (U) and "Big Gusher" (Col) (2d wk). Good $10,000. Last week, solid $12,000.

Oriental (Indie) (3,400; 98)—"Show Boat" (M-G) and Les Paul and Mary Ford topping stage show (3d wk). Lusty $44,000. Last week, $52,000.

Palace (RKO) (2,500; 55-98)—"Up In Arms" (RKO) and "Got Me Covered" (RKO) (reissues). Solid $15,000. Last week, "Joan of Arc" (RKO) (reissue) and "Tokyo File 212" (RKO), $10,000.

Roosevelt (B&K) (1,500; 55-98)—"Francis To Races" (U) and "Cavalry Scout" (Mono). Brisk $14,000 or near. Last week, "Brave Bulls" (Col) and "Lorna Doone" (Col) (2d wek), $8,500.

State Lake (B&K) (2,700; 55-98)—"Cyrano" (UA) (2d wk). Loud $18,000. Last week, $23,500.

United Artists (B&K) (1,700; 55-98)—"Little Big Horn" (Lip) and "Savage Drums" (Lip) (2d wk). Fine $13,000. Last week, $15,000.

Woods (Essaness) (1,073; 98)—"Frogmen" (20th) (3d wk). Strong $17,000. Last week, $24,000.

World (Indie) (587; 80)—"Teresa" (M-G) (2d wk). Fancy $7,200. Last week, about same.

Ziegfeld (Lopert) (434; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (15th wk). Big $5,000. Last week, $5,200.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Boy' Still Wows Philly, 30G in 2d

Philadelphia, July 31.

Biz is still bullish in some situations here currently despite continued torrid weather. Lou. Bunin's "Alice in Wonderland" shapes sock at the Translux with lines over the weekend. "Convict Lake" looks big at the Fox while "Sirocco" is smash at the Goldman. Biggest money in city is going to "That's My Boy," which continues terrific in second Stanley week. "Show Boat" is strong in fourth Randolph stanza.

Estimates for This Week

Arcadia (Indie) (625; $1.30-$2.40)—"Tales of Hoffmann" (Indie) (14th wk). Nice $4,000. Last week, $4,200.

Boyd (WB) (2,360; 50-99)—"Ace in Hole" (Par) (2d wk). Strong $14,000. Last week, $25,000.

Earle (WB) (2,700; 50-99)—"Little Big Horn" (Lip) and "Savage Drums" (Lip). Good $16,000 or near. Last week, "Cavalry Scout" (Mono) plus Rochester and Bob Chester orch, $18,000.

Fox (20th) (2,250; 50-99)—"Convict Lake" (20th). Big $18,000. Last week, "Take Care Little Girl" (20th) (2d wk), nice $14,000.

Goldman (Goldman) (1,200; 50-99)—"Sirocco" (Col). Sock $18,000. Last week, "Ran All Way" (UA) (3d wk), $9,000.

Mastbaum (WB) (4,360; 50-99)—"Mask of Avenger" (Col). Fair $17,000. Last week, "Guy Who Came Back" (20th) and "Robinson-Turpin Fight" (Rep), $20,000.

Midtown (Goldman) (1,000; 50-99)—"Show Boat" (M-G) (4th wk), good $14,000. Last week, $16,500.

Randolph (Goldman) (2,500; 50-99)—"Show Boat" (M-G) (4th wk). Strong $21,000. Last week, $24,000.

Stanley (WB) (2,900; 50-99)—"That's My Boy" (Par) (2d wk). Wow $30,000. Last week, $40,000.

Stanton (WB) (1,473; 50-99)—"The Hoodlum" (UA) and "Let's Go Navy" (Mono). Mild $11,000. Last week, "He's a Cockeyed Wonder" (Col) and "When Redskins Rode" (Col), $10,500.

Translux (T-L) (500; 50-99)—"Alice in Wonderland" (Indie). Sock $8,000. Last week, "Night Train" (Indie), $3,700.

World (G&S) (500; 50-99)—"Ballerina" (Indie) and "Paris 1900" (Indie) (2d wk). Fair $3,300. Last week, $4,600.

'My Boy' Wham $14,000, Denver; 'Francis' Solid 27G, 'Boat' 13G in 2d

Denver, July 31.

"Francis Goes To Races," showing in three theatres, will cop top money here this week. "That's My Boy" looks near a new record at the Denham and will hold after terrific session. "Show Boat" is great in second Broadway stanza and holds a third.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80)—"Cattle Drive" (U) and "Hollywood Story" (U), day-date with Paramount, Webber. Good $7,000. Last week, "Prince Who Was Thief" (U) and "Danger Zone" (Lip), $8,500.

Broadway (Wolfberg) (1,500; 40-80)—"Show Boat" (M-G) (2d wk). Great $13,000. Holds again. Last week, record $16,000.

Denham (Cockrill) (1,750; 40-80)—"That's My Boy" (Par). Soaring to terrific $14,000 or better, and near record here. Last week, "Passage West" (Par), poor $6,000.

Denver (Fox) (2,525; 40-80)—"Francis To Races" (U) and "Fat Man" (U), day-date with Esquire, Tabor. Hot $16,000. Last week, "Ft. Worth" (WB) and "Circle of Danger" (UA), same.

Esquire (Fox) (742; 40-80)—"Francis To Races" (U) and "Fat Man" (U); also Denver, Tabor. Nice $3,000 or near. Last week, "Ft. Worth" (WB) and "Circle of Danger" (UA), ditto.

Orpheum (RKO) (2,600; 40-80)—"Happy Go Lovely" (RKO) and "Roadblock" (RKO). Fair $11,000. Last week, "Law and Lady" (M-G) and "Saddle Legion" (RKO), $7,500.

Paramount (Fox) (2,200; 40-80)—

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'Ft. Worth' $13,000, Prov.; 'Francis' $9,500

Providence, July 31.

Majestic's "Fort Worth" is the town topper this week, with Loew's State still riding high in third session of "Show Boat." Other stands fairly steady for summer, with "Francis To Races" okay.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Francis To Races" (U) and "Heli's Gateway" (Indie). Fairly steady $9,500. Last week, "Cyrano" (UA) and "Two Gals, A Guy" (UA), nice $12,000.

Majestic (Fay) (2,200; 44-65)—"Ft. Worth" (WB) and "Casa Manana" (Mono). Hot $13,000. Last week, "As Young As Feel" (20th) and "Robinson-Turpin Fight" (Rep), active $12,000.

State (Loew's) (3,200; 44-65)—"Show Boat" (M-G) (3d wk). Happy $9,500. Second week was nice $12,000.

Strand (Silverman) (2,200; 44-65)—"Texas Rangers" (Col) and "Five" (Col). Opened Monday (30). Last week, "Pickup" (Col) and "Hurricane Island" (Col), fine $9,500.

'Cyrano' Strong $15,000, Cleve.; 'Moonlight' Same

Cleveland, July 31.

Truckers' strike that cut deliveries of newsprint to newspapers, forcing them to drop all ads including theatres, has crippled biz at key houses as well as nabes. Despite this "Ace in Hole" at State, "On Moonlight Bay" at Allen and "Cyrano" at Palace are doing okay.

Estimates for This Week

Allen (WB) (3,000; 55-80)—"On Moonlight Bay" (WB). Fancy $15,000. Last week, "Francis to Races" (U) (2d wk), $9,000.

Hipp (Cheftel-Burger) (3,700; 55-80)—"Sirocco" (Col). Trim $15,000. Last week, "Mask of Avenger" (Col), $13,500.

Lower Mall (Com.) (585; 55-80)—"Oliver Twist" (UA) (3d wk). Still nice $3,000 following $3,800 last round.

Palace (RKO) (3,300; 55-90)—"Cyrano" (UA). Pop-price run opened strongly at $15,000. Last week, "Jungle Headhunters" and "Jungle of Chang" (Lip), $12,000.

State (Loew's) (3,450; 55-80)—"Ace in Hole" (Par). Fairly brisk $11,000. Last week, "Law and Lady" (M-G), $10,000.

Stillman (Loew's) (2,700; 55-80)—"Show Boat" (M-G) (m.o.). Moving nicely at $7,500 following $10,000 on third downtown lap.

Ohio (Loew's) (1,244; 55-80)—"Law and Lady" (M-G) (m.o.). Fair $3,500. Last week, "Bullfighter and Lady" (Rep), plus "Robinson-Turpin Fight" (Rep), $5,000.

'Francis' Pacing L'ville, Brisk 10G

Louisville, July 31.

Firstrun biz pace this week is fairish, but holding at about same pace as in comparable period of 1950. Temperatures in the 90's haven't cut the takes too much but outdoor competition is naturally hurting. Looking best is "Francis Goes to Races," brisk at the Rialto. "Two of a Kind" at the Mary Anderson looms nice while "Teresa" and "Flying Missile" at State shape moderate.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Two of Kind" (Col). Catering to patrons who prefer single bills. Nice $6,500. Last week, "Ft. Worth" (WB), $6,000.

Rialto (Fourth Avenue) (3,000; 45-65)—"Francis To Races" (U) and "Hollywood Story" (U). Perky combo heading for brisk $10,000 or near. Last week, "Ace in Hole" (Par) plus "Robinson-Turpin Fight" (Rep), $9,000.

State (Loew's) (3,000; 45-65)—"Teresa" (M-G) and "Flying Missile" (Col). Modest $8,500. Last week, "Show Boat" (M-G) (2d wk), healthy $11,000.

Strand (FA) (1,200; 45-65)—"Jesse James" (20th) and "Return Frank James" (20th) (reissues). Both were top grossers first time around, healthy $4,000. Last week, "Johnny One-Eye" (UA) and "Outlaw Brother" (UA), about same.

'Lovely' Happy $13,000, Hub; 'Moonlight' Hotsy 20G, 'Boat' 18G in 3d

Boston, July 31.

Biz is showing a slight pickup here this stanza with new product at three downtown majors. Rain over the past weekend proved a great trade hypo. "Happy Go Lovely" is okay at Memorial while "On Moonlight Bay" at Paramount and Fenway looks fairish. "Pickup" at Boston is rated neat. "Show Boat" in third stanza at State and Orpheum is holding nicely. "Cyrano" in third week at Astor still is in chips.

Estimates for This Week

Astor (B&Q) (1,200; 50-95)—"Cyrano" (UA) (3d wk). Oke $5,000 after nice $6,500 for second.

Boston (RKO) (3,200; 40-85)—"Pickup" (Col) and "Saddle Legion" (RKO). Fast $12,500. Last week, "Best Badmen" (RKO) and "Dalton's Women" (Lip), mild $7,500.

Exeter (Indie) (1,300; 55-80)—"Kon-Tiki" (RKO) (4th wk). Holding to oke $4,000 after $5,000 for third.

Fenway (NET) (1,373; 40-85)—"On Moonlight Bay" (WB) and "Yukon Manhunt" (Mono). Good at $5,500. Last week, "Two of a Kind" (Col) and "Hurricane Island" (Col), $4,200.

Memorial (RKO) (3,500; 40-85)—"Happy Go Lovely" (RKO) and "Roadblock" (RKO). Looks happy $13,000. Last week, "Francis to

(Continued on page 20)

Broadway Boosted By 8 New Pictures; Disney 'Alice' Sock 55G, Bunin Version OK 18G, 'Rich' Hep 38G, 'Francis' 20G

The temporary break in the heat wave that followed the rain last Friday-Saturday, plus eight new bills, are giving first-run theatres on Broadway a big lift this stanza. Prolonged downpours Saturday until late afternoon hurt some situations but gave nearly all spots a healthy boost later in the day. Sunday and Monday business was stronger than usual. However, a return of the sweltering weather yesterday (Tues.) cut into totals somewhat.

"Alice in Wonderland," the Walt Disney production, is terrific at the Criterion. Lines for many shows marked the first three days of its run. With 90c tap for kids most of Saturday-Sunday, plus a $1.85 top weekends for adults, it is headed for $55,000 of better in the first week, not far from the alltime high for Criterion. Disney pic is leaving Lou Bunin's "Alice" version far behind at the Mayfair, where a good $18,000 or near is in prospect. The 25c scale for youngsters did not help much.

Capitol is launching its new all-film policy this week by landing a big $38,000 with "Rich, Young and Pretty." This is not far from what some vaudfilm shows have done there recently. Warner Theatre's second all-film bill headed by "On Moonlight Bay" shapes up to smooth $27,000.

"Francis Goes To Races" landed nice $20,000 in first week at the State, albeit not as big as opening pace indicated. "Happy Go Lovely" is fairly nice with $17,000 in initial Astor week but "Comin' Round Mountain" is only mild $8,000 at the Holiday. Palace bill of "Little Big Horn," with vaude, is just okay at $19,500.

Still boxoffice champ is "Show Boat," plus stageshow, at the Music Hall in second session. Metro musical is heading for a terrific $164,000 or better on initial holdover round.

"Bright Victory" opened at the Victoria yesterday (Tues.). The new Martin-Lewis comedy, "That's My Boy," opens today at the Paramount while "Belvedere Rings Bell" starts also today at the Roxy.

Estimates for This Week

Astor (City Inv.) (1,300; 55-$1.50)—"Happy Go Lovely" (2d wk). Initial week ended last night (Tues.) hit nice $17,000. In ahead, "Hard, Fast, Beautiful" (RKO) (3d wk-11 days), $11,500. "Jim Thorpe-All-American" (WB) due in next.

Bijou (City Inv.) (589; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (18th wk). The 17th round ended last night (Tues.) perked above recent levels with about $11,000. Previous week was $10,500. Continues.

Capitol (Loew's) (4,820; 55-$1.25)—"Rich, Young, Pretty" (M-G) (2d wk). Initial session ended last night (Tues.), first for all-film policy, landed big $38,000. In ahead, "Strictly Dishonorable" (M-G), with Gene Krupa orch, Tom Ewell topping stageshow (2d wk), light $22,000.

Criterion (Moss) (1,700; 70-$1.85)—"Alice in Wonderland" (Disney-RKO). Initial stanza ending next Friday is heading for smash $55,000 or over, not far from house all-time high. Got a big opening Saturday despite rain. The 70c minimum for kids, which goes up early to 90c, also proving a big help to land this amount, biggest here in months. In ahead, "Prowler" (UA) (4th wk), $6,000.

Globe (Brandt) (1,500; 50-$1.20)—"Ace in Hole" (Par) (5th-final wk). Current frame tapering off to $10,000 or less after nice $11,000 for fourth week. "Convict Lake" (20th) opens Friday (3).

Holiday (Zatkin) (950; 50-$1.50)—"Comin' Round Mountain" (U). Too much opposition for new Abbott-Costello comedy, and only mild $8,000 looms. In ahead, "Texas Rangers" (Col) (2d wk), $5,000.

Mayfair (Brandt) (1,736; 25-$1.20)—"Alice in Wonderland" (Indie). On disappointing side, especially compared with Disney's "Alice," but likely will hit good $18,000 or near, profit for this foreign version. Holds. In ahead, "Black Swan" (20th) and "Son of Fury" (20th) (reissues) (3d wk), $6,500. "Alice" is staying only two weeks, with "No Questions Asked" (M-G) replacing Aug. 9.

Palace (RKO) (1,700; 55-$1.20)—"Little Big Horn" (Lip) and vaude. Heading for okay $19,500. Last week, "Never Trust Gambler" (Col), with vaude, fancy $22,500.

Paramount (Par) (3,664; 70-$160)—"That's My Boy" (Par) with Danny Lewis, Modernaires, Rudy Cardenas, Bob Chester orch onstage. Opens today (Wed.). Last week, "Peking Express" (Par), with Duke Ellington orch topping stage bill (2d wk), held at oke $49,000 after fair $51,000 opening round. Holdover session was helped by two previews of "My Boy" yesterday.

Park Ave. (Reade) (583; 90-$1.50)—"Oliver Twist" (UA) Opened Monday (30) to very big biz after doing strong trade on preview Sunday (29) night. In ahead, "No Place For Jennifer" (Indie) (2d wk), fell to $3,800 in round ended Sunday after good $5,700 opening session.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Show Boat" (M-G) and stageshow (2d wk). Holding in great style with terrific $164,000 or a bit better. Hurt by rain Friday (27) night and early the following day. After that biz soared, with both Saturday and Sunday terrific. First week was $167,000, new high for an opening week at the Hall and biggest non-holiday session ever for house. Stays indef.

Roxy (20th) (5,886; 90-$1.75)—"Mr. Belvedere Rings Bell" (20th) with iceshow and Florian Zabach, Les Hurricanes topping stageshow. Opens today (Wed.). In ahead, "Take Care of Little Girl" (20th) with iceshow and Rose Marie heading stage bill (2d wk), off to okay $65,000 after fancy $82,000 opening week.

State (Loew's) (3,450; 55-$1.50)—"Francis Goes To Races" (U) (2d wk). Initial frame ended Monday (30) hit nice $20,000. In ahead, "Prince Who Was Thief" (U) (3d wk), $11,000, with an assist from preview of "Francis."

Warner (WB) (2,756; 55-$1.25)—"On Moonlight Bay" (WB). Initial frame ending today (Wed.) is heading for smooth $27,000 or close. Holds. Last week, "Strangers on Train" (WB) (3d wk), slipped to $15,000 in final 8 days.

Sutton (R&B) (561; 90-$1.50)—"Kon-Tiki" (RKO) (18th wk). The 17th session ended Monday (30) continued on even keel at $6,500 after fine $6,600 for 16th week. Holds until about September.

Trans-Lux 60th St. (T-L) (453; 74-$1.50)—"Emperor's Nightingale" (Indie) (12th wk). Steady at $2,800 or close after good $3,000 for 11th week.

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"Circle of Danger" (UA) (4th wk). Third round ended last night (Tues.) held at $4,400 after strong $6,000 for second week.

Victoria (City Inv.) (1,060; 55-$1.50)—"Bright Victory" (U). Prerelease engagement started yesterday (Tues.), with strong biz, especially in view of torrid heat. In ahead, "New Mexico" (UA) (2d wk-11 days [illegible],000.

Balto Cooler, Biz Warm; 'Lovely' Lusty $10,000, 'Moonlight' OK at 11G

Baltimore, July 31.

Rain and a cooling off over the weekend are helping the downtown sector here this week. "Happy Go Lovely" at the Town and "On Moonlight Bay" at the Stanley are drawing improved figures. Third round of "Show Boat" at Loew's Century, remains steady. "Francis Goes to Races" shapes nice in second week at Keith's.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Show Boat" (M-G) (3d wk). Holding at sturdy $9,000 after $13,300 for second frame.

Keith's (Schanberger) (2,460; 20-70)—"That's My Boy" (Par). Opens tomorrow (Wed.). In ahead, "Francis to Races" (U) (2d wk), added nice $5,500 to $9,800 preem.

Mayfair (Hicks) (930; 20-70)—"Katie Did It" (U). Opens tomorrow (Wed.). In head, "Fugitive Lady" (Rep) and "Robinson-Turpin Fight" (Rep), fine $7,200.

New (Mechanic) (1,800; 20-70)—"Guy Who Came Back" (20th). Some mild reaction at $7,000. Last week, "Frogmen" (20th) (2d wk), $6,200.

Stanley (WB) (3,280; 25-75)—"On Moonlight Bay" (WB). Okay $11,000. Last week, "Ft. Worth" (WB), NG $6,700.

Town (Rappaport) (1,500; 35-70)—"Happy Go Lovely" (RKO). Drawing solid $10,000. Last week, "Sirocco" (Col), $8,800.

French Key City Film Biz Running Ahead of '50; U.S., Italo Pix Toppers

Paris, July 31.

Key city grosses here show biz running ahead of the corresponding period last year. American and Italian films are racking up bigger totals than the French entries. Leading films in the Paris area are oldie "Road To Singapore" (Par), opened with $9,000, "Operation Pacific" (WB), $8,500, and runner-up is the Italo film, "Tomorrow Is Too Late," with a nice opener in small-seater at $8,000.

Lille has the American film, "Desert Eagle" (Rep), as top draw, with the English-made "Route To Cairo" taking second money. Marseille is giving top returns to "Night And City" (20th-Fox), with the Italo lurid, quickie, "Nazi Harem," second with a $5,000 gross. Lyon has the French picture, "Tomorrow We Divorce," on top, with Franco-Canadian, "My Buddy," second.

Metz has "Rope Of Sand" (Par) in first money with the Italo costumer, "Black And The Red" next best. Nancy has "Tokyo Joe" (Col) in the top spot with "Black And The Red" doing a repeat. Nice has the French "Guilty!" and Italian "It's Spring!" as best grossers.

The summer exodus is cutting into Paris trade, with good films being held back for the fall season. First run houses are dotted with reissues that are turning in surprisingly strong biz. The 1937 Marcel Carne pic, "A Strange Drama," is doing much better than the last film, "Walk Softly, Stranger" (Par), the old Pagnol peasant dramas, "Marius," "Cesar," "Fanny," "Angele" and "Baker's Wife," which get a yearly reprieve, are doing good to socko trade in the nabes. Star names do not seem to be a great enticement here.

The new Michele Morgan-Henri Vidal starrer, "Strange Madame X," is disappointing in two of the biggest Paris houses, the Gaumont Palace and Le Berlitz, while Maria Casares - Simone Signoret pic, "Light And Shadow" is languishing at the big Marignan-Marivaux spot.

European Film Combine Sets Production of 3 Pix; 'Dubarry' on Sked

Hamburg, July 24.

Europa Filmverleih, the $1,000,000 production-distribution company, formed here recently by German, American, British and Italian producers and distribs has set definite plans for the production of three new films, "Dubarry," "Das Beichtgeheimnis" and "Fritz and Friederike." They will be co-produced, with Fama-Film participating in the production of all three. Production partner for "Dubarry" is Standard-Film, and Heinrich Jonen's Meteor-Film for other two pix. Fama-Film's head, Friedrich A. Mainz, is also board chairman of Europa Filmverleih and initiator in the organization of that company.

Outfit also announced that it has acquired for German distribution, Rudolph Loewenthal's Mexican pic, "Muchachas de Uniforme." Mainz also signed Albert Lieven, of the J. Arthur Rank organization, to star in "Fritz and Friederike," and Sari Barabas, to head the "Dubarry" cast. Director Rheinhold Schuenzel, who emigrated to the U. S. to escape from the Nazis, recently returned here and was inked by Mainz to direct "Weekend in Paradise," another planned Fama-Standard coproduction.

Company also announced successful foreign sales of two pix produced by Mainz. "White Sleep," now being dubbed into English, Italian, French and Spanish, was sold for 14 countries and the British colonies. "Dr. Holl," judged as best German pic at last month's Berlin International Film Festival, was sold for seven countries.

Tighten Equity, VAF Pact

London, July 24.

The overseas contract for artists has been tightened up under a joint agreement between British Actors Equity and the Variety Artists' Federation following the recent stranding of 11 girls in Greece.

The new contract provides for the deposit of two weeks' salary, plus return fares home to be lodged with the appropriate organizations.

British Film B.O. Dip In 5 Mos. Shown by Taxes

London, July 31.

Decline in boxoffice receipts during the first five months of this year is reflected in official government statistics on admission tax paid by theatres from January to May. The total contributed, $43,573,000, is a drop of $1,932,000 over the same period last year.

The reduced takings have been consistent on a month-to-month basis, with the exception of May, when a slight increase was recorded. Nevertheless, admission tax from picture theatres was more than six times the revenue from all other sources. Total amount paid by other industries for amusement tax from January to May totalled $7,327,000.

Hoyts Ups Terms To Cut Backlog

Sydney, July 31.

In a move to take care of the big backlog of accumulated product and also to help cut down on operating expenses, Hoyts Circuit, one of the bigger theatre chains in Aussie, has upped its holdover figures in the capital cities. It has notified the four distributors which supply the circuit with product, 20th-Fox, RKO, Warners and United Artists, that the holdover figure has been solidly increased for all extended-run houses in this city, Melbourne, Brisbane and Adelaide.

Tilting the holdover figure will greatly accelerate releases getting out on Hoyt playdates. Some in the trade believe that the length of runs in these theatres will be cut about 25%. In the long run, Hoyts circuit reportedly figures that the change will mean greater average take per week, although this does not account for the cost of changing bills.

Big headache appears to be the ever-increasing backlog of product for the four U. S. major companies. It is reported that the four now have 80 pictures in their vaults which have not been released in this territory.

Metro already maintains such a rapid turnover setup in its own big company-operated houses. This means that the company aims for high weekly take from each picture, even though it may mean shortening of runs.

The holdover figure was jumped by Hoyts so high that it may cost the distributors thousands of dollars in revenue which they otherwise might have obtained from prolonged runs. However, the four U. S. distribs are waiting to see how the change works out.

Brit. Equity Warns Vs. Double Use of TV Pix

London, July 24.

A warning to artists to insure that, when working on TV films the final pictures are restricted to that medium is made to all members of British Actors Equity by Gordon Sandison, its general secretary.

The limitation, he urges, should be stipulated precisely in the artists' contract, and should always be enforced unless a film salary is being paid. Recently, he recalled, some members made a film for American TV and salaries were very low on the grounds that it was a speculative venture. Shortly afterwards they saw the film at a London cinema.

Equity, he points out, has been unable to limit the use of this film to TV because the contract itself did not do this in precise terms. The general view of the council, says Sandison, is that appearance in such films can be very damaging to an artist.

Ancient Music Helps Vienna Short

Vienna, July 24.

Music by Emperor Leopold the First is a big help to the R. Dillenz technicolor educational film, "Art Treasures of Emperors," which was shot here. Score was rearranged by Lothar Knessl, with L. Hollitzer directing.

ABC New Manager's Guide

London, July 24.

A manual on public relations, prepared under the supervision of D. J. Goodlatte, managing director of Associated British Cinemas, has been sent out to all company theatre managers and assistants. It is designed as a standard guide in securing fullest cooperation on a local level between the theatre and civic and public authorities.

Divided into 39 sections, it covers every aspect of public relations from newspaper tieups, personals, and children's matinees to relationship with editors, crix and the trade press. Booklet was designed by Andrew Neatrour, the circuit's publicity chief.

Scramble to Get New U.S. Product On Arg. Screens

Buenos Aires, July 31.

U. S. film distributors here are in a mad scramble to get the first new films on the screen after the suspension of imports into Argentina since March 1949. Although there had been a sort of an agreement among the distribs not to take unfair advantage of each other, some of the companies had taken the risk of having their product sent down before the Central Bank Exchange permits for import had been issued. In this way they had the pix waiting the Customs, once the permits came out.

It is now a contest to see who manages to get the first exhibition permits from the Entertainment Board. Obtaining these is a question of having to overcome the board's determination not to create too much competition for native product. Board's exhibition permits will be released likely only at the rate of three at a time. What happens when big pictures hit this market was demonstrated when, after over three months of publicity, "Red Shoes" opened day-date at the Ideal and Premier Theatres. Lines extended for several blocks.

Entertainment Board chief, Ernesto de Oliveira, admits he must go slowly in issuing the exhibition permits. News is now beginning to leak out concerning what North American pictures were rejected by the Entertainment Board when U. S. companies submitted their preliminary lists. Columbia was refused a permit for "All the King's Men" (dictatorship is a sensitive subject down here). "We Were Strangers," "Madame Bovary," "Stromboli" and "Deception" have been other rejections.

Exhibitors are busy reorganizing their circuits to get sweeping showing of new major pictures. Lautaret & Cavallo of the Compania Central Cinematografica are splitting up circuits with Coll & Di Fiore to allow for a string of 20 theatres each with second-run theatres being converted into first-run operations. It is likely that U. S. feature films will be released at less prominent houses so that the big first-runs like the Gran Rex, Premier or Opera can give preference to the national product. That is the present plan.

Munro Gets Holdings In Queensland Network

Sydney, July 25.

Charles Munro, independent pic loop operator, with major holdings in Queensland, has bought a financial interest in the Macquarie commercial radio network and key station 2GB, Sydney. His son-in-law, Clive Ogilvy, who was formerly a member of the government's Radio Control Board, moves in as managing director. Reg Denison, local newspaper owner, is associated with Munro and a financial group in the buy.

It is reported that Munro will also dicker for TV holdings in the Queensland zone when the government okays permission for private individuals to go ahead. Munro formerly headed Hoyt's circuit.

Disney Pic at Edinburgh Fete

Edinburgh, July 14.

Walt Disney again will be represented at the Fifth Edinburgh International Film Festival, which opens here Aug. 19. Pic will be "Beaver Valley."

Brit. Pix Producers See No Justice In Free Exchange of TV Properties

London, July 24.

While the government was defending its policy of free exchange of material between the picture industry and TV, if theatrical big-screen video were to be permitted, the British Film Producers Assn. issued a memorandum in which it asserted there was "no justice" in such a proposal.

The Parliamentary debate last Thursday (19) was opened for the government by P. Gordon-Walker, Colonial Minister, who defended the Beveridge committee's rejection of sponsored broadcasting by declaring "it would be fatally wrong to put our broadcasting into the hands of people with whom it would be a by-product of their major issues."

His attitude on theatrical TV also followed the principle laid down by the Beveridge inquiry committee and in the subsequent government White Paper, which argued the industry could not be allowed to obtain sole rights of national events to the detriment of the home viewer.

Despite the categorical government stand, the Parliamentary debate revealed conflicting viewpoints, particularly in relation to sponsorship. Lady Megan Lloyd-George, daughter of the famous Welsh Premier, for example, who was a member of the Beveridge committee, thought it unreasonable that radio and TV should bar advertising for all time. She suggested that certain specified hours should be set aside for sponsored programs.

A Conservative MP, C. I. Orr-Ewing, said British achievement in TV appeared pathetic when compared with American progress. He thought Britain had slipped far behind the U. S., and the technical prowess and flexibility of their networks were to be admired. The MP thought if some form of sponsorship in TV was necessary in achieving consumer choice, the majority of the House and the country would accept that.

The BFPA memorandum, which was released while the Parliamentary debate was in progress, said the whole project of theatrical TV may be defeated if the government was determined that any item shown on a cinema screen must be made available for inclusion in the British Broadcasting Corp. public service to home viewers.

This was really "the crux of the whole issue," says the memorandum. "Why should the government insist that as a condition of license, the industry should agree that any program which it has designed, must be compulsorily acquired."

The producers argue that to give the BBC a product for which it has made no contribution whatever, is a "most extraordinary recommendation." If that is the government policy, the BFPA assumes it is determined not to allow the film industry to use television.

'Relations' West End Chances Not So Good

London, July 27.

Jack Waller presented Jean Cocteau's "Intimate Relations" at the Strand Theatre July 26, four months after its production at the Arts Theatre Club. Adapted by Charles Frank from "Les Parents Terribles" and banned in England for 12 years, show retains its unsavory atmosphere of a possessive mother who kills herself when she loses her son to another woman.

Play has been touring and still retains Fay Compton and Ballard Berkeley of the original cast, with the former emoting effectively in the neurotic role, Robin Lloyd and Sarah Lawson are acceptable newcomers as the young lovers. Judith Furse again directs with a sure touch.

Reception was warm but under summer conditions chances of a lengthy run are dubious, depending mainly on Fay Compton's ability to draw and the play's disrepute from the publicity angle.

Expect 70% Jap Pic Coin Freeze

Tokyo, July 24.

Japanese government sources confirmed last week that the foreign film import quota for 1951 would be 215 feature films, 80 shorts and 156 newsreels. U. S. share of this quota, admissable during the Nipponese fiscal year starting April 1, 1951, will be 150 features, 76 shorts and 104 newsreels. Nine distribs rated as majors get 120 of the feature total.

Also clarified was the role U.S. occupation headquarters will play in controlling film imports, SCAP Civil Information and Education section still screening incoming pix and requiring that at least 25% of the features brought in by each distributor be of "superior" quality.

Still up in the air is the question of remittances of foreign film earnings. Government has not stipulated a fixed amount of yen to be converted into foreign exchange. It apparently plans to announce monthly or quarterly figures which will represent a percentage of the national budget which the government feels it is "feasible" to earmark for conversion into hard coin.

Exchange transaction will be handled by the Bank of Japan, and foreign distribs have been instructed to submit monthly reports to the bank on the net earnings of all imported pix in release during the period. Each distrib will get a portion of the available coin based on the percentage of the total take from foreign pix which its films earned. It is believed remittances will not exceed 30% of earnings, the balance being frozen in Nippon.

Current London Shows

(Figures show weeks of run)

London, July 31.

"Anthony"-"Caesar," St. Jas. (13).
"Blue for Boy," Majesty's (35).
"Carousel," Drury Lane (60).
"Come Live with Me," Vaude (7).
"D'Oyly Carte, Savoy (13).
"Fancy Free," Pr. Wales (12).
"Folies Bergere," Hipp. (21).
"Gay's the Word," Saville (24).
"Happy Family," Duchess (13).
"Hollow," Fortune (9).
"Intimate Relations," Strand (1).
"King's Rhapsody," Palace (97).
"Kiss Me, Kate," Coliseum (21).
"Knight's Madn'ss," Vic Pal (72).
"Latin Quarter," Casino (21).
"Little Hut," Lyric (49).
"London Melody," Empress (9).
"Love 4 Colonels," Wyndh'm (11).
"Man & Sup'rm'n," Prince's (24).
"Penny Plain," St. Mart (5).
"Reluctant Heroes," Wh'th. (46).
"Ring Round Moon," Globe (70).
"Seagulls Sorrento," Apollo (59).
"Take It From Us," Adelphi (39).
"Three Sisters," Aldwych (14).
"To D'r'thy a Son," Garrick (36).
"Waters of Moon," H'ym'k't (14).
"Who Is Sylvia," Criterion (35).
"Who Goes There?" York (18).
"Wife's Lodger," Comedy (2).
"Winter's Tale," Phoenix (5).

VAF FIGHTING TOUR OF ALL-GERMAN REVUE

London, July 24.

Objections are being made to the importation of an all-German revue which is being set to tour the country for six months. The Variety Artists' Federation, which has referred the question to the joint standing committee of Theatre Managers and Unions, claims that this would keep British artists out of work.

The show in question is "Kalanag's Magic Revue," which was allowed to play in London for four weeks at the beginning of the year. Its importation was authorized then on grounds of urgency, as it was required at short notice to fill the vacant Stoll Theatre. It was unable to hold up as a West End attraction, and after three weeks moved to the suburbs for a single week.

Photogs Find 200-Year-Old Boat

Vienna, July 17.

For almost 200 years the Bucentoro, once the private yacht of Prince Ferdinand of Bavaria, rested on the bottom of Lake Starnberg. There were many stories about the old boat but few believed it really ever existed.

But recently camermen, doing underwater filming of an educational film, discovered the ship. It will be salvaged, and made a foreign tourist attraction.

BOT to Change Selection Panel After Major Chains Question Action

London, July 31.

The Board of Trade, it is understood, is taking steps to reconstitute its selection panel because a recent decision has been challenged by the major circuits. The panel was first set up at the end of the last war to act as a sort of an appeal court for independent producers whose product had been rejected by the big theatre groups. Under the original constitution, this panel comprised several independent members and representatives from Odeon, Gaumont and Associated British Cinemas. John Davis, deputy chairman of the J. Arthur Rank Organization, and D. J. Goodlatte, managing director of ABC were the two trade nominees.

Under government authority, the selection panel has power to compel the circuits to show British-made pix which they had previously rejected. In the five years since its inception, this authority has only once been invoked. That was just over a year ago when the Bernard Miles film, "Chance of a Lifetime," was granted a circuit release. By a flick of the coin it was elected to play the Odeon circuit. It is generally recognized in the trade that that booking turned out to be an expensive proposition for the Rank group.

The recent developments follow the submission to the panel of the Renown release, "Three Men and a Girl." This, too, had been turned down by the circuits on a question of terms. The film was screened at a meeting with both Davis and Goodlatte absent. But the vote went in favor of circuit release. Now the decision is being challenged by the circuit toppers.

As a result of these objections, a final decision on "Three Men" is being held up, but protests made when the selection panel was first constituted, namely, that the circuits were adjudicating on product already refused, are now bearing fruit. Within the next few weeks Sir Hartley Shawcross is expected to announce that Davis and Goodlatte have been dropped from membership on the panel and that additional independent members are replacing them.

When the viewing committee is reconstituted, one of its first films for consideration will be the co-operative venture made by technicians, "Green Grow the Rushes." This film, which is being distributed by British Lion, was completed before the end of the year, but has obtained no circuit booking.

The government has a special interest in this production, since it was made with coin provided entirely by the National Film Finance Corp., which invested about $280,000 in the venture. It was submitted as a candidate for the Royal Command Performance last year, and has been in the vaults ever since.

Only 11 Films Banned By Germans in 2 Years; 'Open City' Is Barred

Berlin, July 24.

During the last two years the "Freiwillige Selbstkontrolle" (The Free Self-Control Board) has examined 1,376 pix slated for release in Germany but only prohibited the showing of 11. Those okayed for release (some after minor cuts) included 558 German, 408 American, 108 French and 99 British films. Those classified as family pictures totalled 1,015.

Most of the films not approved for showing were German. One notable banning was the Italo pic, "Rome, Open City" which was nixed as being too anti-German.

Approval was given for film club distribution, however.

The Federal Government in Bonn recently came up with a new "Youth Protection Law," paragraph six, which is directed against the film indies who are not members of the self-control board. Moppets under nine years are forbidden to see films not classified "good for youth."

Those classified "not good for juveniles" are verboten for kids under 16. No kids under 14 years will be allowed in a theatre after 8 p.m. unless with their parents.

Granada Subsid Loses Action Vs. Newsreels

London, July 31.

The House of Lords has ruled against London & District Cinemas (subsidiary of Granada Theatres) in its test case against the newsreels in connection with the implementation of the supplemental agreement which barred cancellation of contracts under a wartime emergency regulation.

This was the third and final decision in an action that has been before the courts for nearly two years. Originally it was held that the supplemental contract set up under the Cinematograph Film Order of 1943, prevented cancellation of newsreel contracts by exhibitors. This ruling was reversed in the Court of Appeal when the verdict went in favor of the exhibiting company. Now, the House of Lords announced its judgment last Thursday (26) that at the time of the writ the government order was operative.

Red Press Yelps On Russe Troupe

Rome, July 24.

The uproar concerning the failure on the part of the Italian Foreign Ministry, to grant visae extensions to a group of Russian musicians and dancers including Galina Ulanova, here for a series of concerts at the Florence Music Festival and the Scala Theatre in Milan, has now reached the Italian House of Deputies. Meeting with considerable critical and popular acclaim, the troupe had been booked for several further concerts, including a radio program, when suddenly asked to leave the country. The bookings had to be cancelled.

The local Commie press has since played up the incident as the "shameful booting of top-ranking artists," and has tried to make a political issue out of it. Called upon for an official explanation of the incident in the House, Foreign Minister Count Sforza, replied, in a detailed exposition of the case, that the Russian authorities themselves had only asked for one-month visaes for the artists, and that their Russian passports likewise were valid for one month only.

Furthermore all had signed statements accepting the specific one month limitation, and should therefore not have accepted commitments beyond that period. A slight extension, the foreign minister went on, had nevertheless been granted them to facilitate their trip home. But when a further delay was asked for to meet other bookings it had to be denied, and the artists were asked to leave. Count Sforza said that though he will always favor visits to Italy by Soviet artists; visae regulations are alike for all, and visitors must abide by them.

Tallulah, Allen, Willson Set For 3 BBC Shows

London, July 24.

Tallulah Bankhead has been inked for three radio shows by the British Broadcasting Corp., starting Sept. 12.

Appearing in the programs with her will be Fred Allen and Meridith Willson.

British TV Pix Unit Folds

London, July 14.

Parthian Productions, formed in 1949 to make shorts for American TV, with finance mainly provided by the government film bank, has gone into compulsory liquidation. A winding-up order was made in the High Court on a petition by M. Berman, Ltd., theatrical costumers.

Denys Buckley, who appeared for the National Film Finance Corp., said Berman was a secured creditor for a large sum. The business of Parthian had been carried on by a receiver who took the view that nothing further could be done.

British Kids Like Films

London, July 14.

Going to the films is the largest single activity for children in their leisure hours, according to an analysis prepared by the social survey division of the Central Office of Information. Results of survey are based on information obtained from parents of about 1,600 children and from 840 older juveniles.

Murder and mystery films were voted the best by children between 11 and 15. Girls' second choice was for musicals and boys' for comedy. About 22% of the boys and 18% of the girls belonged to cinema clubs.

Distribs Worry Over New Aussie Film Wage Hikes

Sydney, July 24.

Continued upbeat in operational costs in the Aussie market may again sevive the idea of linking semi-major distributors with major companies to avoid the high operational expenses.

Next month will see the introduction of another increase in the Australian basic wage. This hike, highest ever granted, is $1.43, thus hitting the b.w. to around $22. Major distribs with offices in six states will be hit an estimated additional 20,000 pounds per year on wage outlays. With eight major distribs operating here, this constitutes a high figure and one that will take a lot of pic rentals to offset.

The recent closure of the Selznick office here is given as a tip on things to come. SRO is cutting overhead by having its distributors, British Empire Films, take care of all biz in his territory.

Several months ago it was reported that United Artists might tie up with a major distrib to curb costs because UA began to secure additional product, the move has at least been delayed. Republic, now regarded in the major class, saves heavy solo operational overhead by having distribution go via 20th-Fox.

It seems rather certain that U. S. distrib foreign chiefs will take a sweeping survey of the economic setup in Aussie following this new operational headache.

WAGE WAR SNARLS MEX PIX PRODUCTION

Mexico City, July 31.

Mexican pic production is snarled by a wage war between the actors union, battling for 4,000 secondary players, and the producers. The union claims the average daily pay of these actors is only 56c per hour.

They are deadlocked over the union demanding $20.31 daily for each of the 4,000 and the producers offering daily pay of $14.10 per.

Newsreel Hassle Over Iranian Oil Co. Clips

London, July 31.

A request for the monopoly commission to investigate the restrictive practices of the Newsreel Assn. is made in a Commons question to Board of Trade by Ian Mikardo, M.P., Labor member. He refers to the threatened boycott of films shot by the Anglo-Iranian Oil Co. unless they are supplied exclusively for members of the NRA.

The Anglo-Iranian Oil Co. offered the current newsreels to International Review, which is produced by the Granada circuit, operated by Sidney L. Bernstein. Subsequently, it was advised that the NRA would not only boycott such films but would exclude from their newsreels any further material which the oil company might photograph in the future. In consequence, Anglo-Iranian notified International Review it could not supply them with any further films.

International Review claims that the situation is made more serious by the fact that the only British cameramen in Persia are employed by Anglo-Iranian. It is almost incredible, it argues, that at a time when all political parties condemn monopolistic or restrictive practices that much of the public should be denied pictures of Persia at the whim of a trade association.

O'Brien Asks Attlee to Intervene In Film Crisis, Demand Yank Prod.

London, July 31.

A personal appeal to Clement R. Attlee to intervene in the film industry crisis and to demand assurance of continued American production in Britain, is made in a letter by Tom O'Brien, M.P., general secretary of National Assn. of Kine & Theatrical Employees. In it, he refers to the forthcoming closure of Denham studios and their possible dismantling. Also to the need for additional financial aid to keep production going.

Denham studios, which, until two months ago was leased to 20th-Fox is currently being used for filming Walt Disney's "Robin Hood." No further productions have been arranged, and unless bookings materialize, a staff redundancy scheme will be instituted in conjunction with the unions. There is no confirmation of the suggestion that the plant would be dismantled.

O'Brien makes three main points for government assistance in his SOS to the Prime Minister. First, he urges the provision of an additional $28,000,000 to keep the National Film Finance Corp. in business; second, he asks the government to requisition the Denham studios; and finally, he insists that the Board of Trade and Treasury obtain "effective assurances that the Americans will spend an agreed sum of their earnings on British production."

Appealing for bold measures, O'Brien points out to the Premier that the industry cannot live by recurrent blood-transfusions. The patient, he says, needs rehabilitating, convalescence and sound practical treatment. It is impossible to maintain the high prestige that many British films have won throughout the country, unless more realistic and generous measures are taken.

'Rome' Location Work To Wind-Up This Week

Rome, July 31.

Metro's "When in Rome" will finish its Rome location work this week when the entire unit will return to Hollywood for completion of the picture. Entire film was to have been made here, but it was not possible to get permission from the Catholic Church authorities to use interiors of churches for photographing. Since the story concerns the Holy Year, exteriors will depict scenes with authentic backgrounds of the docks in Genoa as well as the streets and major churches of Rome.

The Clarence Browns, the Van Johnsons, the Paul Douglas', Joseph Calleia, camera and technical crew, return to the U. S. by different routes.

Brown said that despite a few rainy and cloudy days, he was satisfied with the results. Metro was able to convert some of its frozen assets in Italy for the pic, and also created employment for some locals as per Italian government regulations.

Flynn Plans Jap Tinter on Perry

Tokyo, July 24.

Errol Flynn, who came to the Far East three weeks ago with the Jack Benny USO-Camp Shows troupe, announced before his departure for the Coast that he planned to produce a Technicolor feature in Japan early next year with a story about Admiral Perry's arrival in Nippon nearly a century ago. Perry's visit is generally credited with opening Japan to western commerce.

Flynn, who left the Benny show before completing the Korean tour to return here, said he had completed prelim negotiations in Tokyo for Japanese participation in the venture, to be financed jointly with American and Nipponese coin. Flynn did not identify the Japanese interests.

Tentative title for proposed film is "The Black Ships," a term used here to describe vessels which brought the Perry party to Nip shores.

Flynn said he would appear in the film. Pic would be lensed almost entirely here, the actor claimed, to take advantage of low production costs as well as the scenic beauty of Japan. Flynn said it would be in English dialog.

Jerusalem Exhibs Fight Tax Via Closing Threat

Jerusalem, July 24.

During the last six months, municipal and government taxes on admission tickets to cinemas here were increased two different times. When the authorities announced a third increase, set for July 21, Jerusalem film theatres announced they would discontinue performances for one week starting on that date as a protest against this additional tax boost. Not being able to increase the taxes without hiking the admission scale, the Jerusalem exhibitors claimed that the attendance would decline because of this third increase.

Only 24 hours before the deadline, the authorities agreed to postpone the increase until further discussions with the exhibs have taken place.

ANICA Office in Milan

Rome, July 24.

ANICA, the Cinema Office of the Italian Government, has opened a new office in Milan, headed by Pierro Rossi. It will give assistance and information concerning the film business in Italy for the northern part of the country because the Rome office is too busy to take care of both areas.

The postwar period has brought about such an increase in the importation of films as well as a jump in the production of Italian pix that the industry now is one of Italy's most important.

Now British Musicians Would End U.S. Films' 'Domination' of Cinemas

London, July 31.

An appeal to the government to end the "continuing domination of British screens by Hollywood product," is to be made at the Labor Party conference, to be held at Scarborough in October. It will be made via a resolution to be moved by the Musicians' Union, which notes with alarm the severe crisis in British production with its consequent heavy unemployment and declining output.

The resolution urges the Labor Party executive to make representations to the government with a view to securing a healthy and expanding production industry.

A further resolution on the British production crisis has been tabled by the Assn. of Cine Technicians, which will ask the conference to demand that all necessary remedial measures be taken in the interests of the public, film workers and the nation as a whole.

GORDON HUDDLES ON LLOYD GERMAN FILM

Frankfurt, July 24.

Anatole Litvak is scheduled to arrive in Germany soon to personally supervise the dubbing of "Decision Before Dawn," 20th-Fox has announced. "Decision," directed by Litvak and produced jointly by Litvak and Frank McCarthy, was shot in Germany earlier this year.

It is skedded for fall release in the U. S. Paul Gordon also arrived here for a week's stay, and then goes to Austria. He will huddle here on possibilities of producing a pic with Harold Lloyd. Lloyd is due in Germany in about 10 days.

'Danger,' 'Guard,' 'Story' On Army's Germany Dates

Frankfurt, July 24.

"Appointment with Danger" Par, "Fighting Coast Guard" (Rep), "Half Angel" (20th) and "Hollywood Story" (U) are July 29 releases on the Army's theatre circuit.

Releases for the week starting July 22 included "Last Outpost" (Par), "Communist for FBI" (WB), "Bullfighter and Lady" (Rep) and "The Thing" (RKO).

"TRADE PERKING UP! EXHIBITORS CLAIM IT STEMS FROM BETTER PRODUCT!"

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There's No Business Like 20th CENTURY-FOX Business!

Inside Stuff—Pictures

Albert M. Brown, director of the Jewish Community Center, Toledo, since 1942, credits a sentence in a Hedda Hopper column for his sale of an original story to Hal Wallis of Paramount for a film to star Eddie Mayehoff. Brown has written numerous books and plays for boys and girls, including a book, "Jerry Goes to Camp." When he read Miss Hopper's column that Jerry Lewis and Dean Martin were scheduled to make a comedy in which they would be counselors in a boys' camp, Brown wrote a letter to Paramount, enclosing the jacket of his book and suggesting that possibly something in his book might be of use for the film. This led to an interview with Joseph Hazen in New York, where the latter suggested that Brown could prepare a script for Mayehoff. Brown wrote the script in a week and recently received a $1,000 check for it, as well as an offer to go to Hollywood in September to write the scenario from his original narrative. There was no agent involved in the deal, Brown said.

Film industry's drive to get the public back into the picture-going habit is being helped by a series of cuffo promotional ads being run from time to time by the Brooklyn Eagle. Typical of the copy used by the paper is the following: "Beat the heat. When the temperature soars, there's no need to suffer. Simply treat yourself to a couple hours of solid entertainment in an air-cooled movie. Use the amusement pages of the Brooklyn Eagle as your guide." Reportedly, this is the first instance where a daily contributed so much free space to such a campaign. Arthur L. Mayer, exec-veepee of the Council of Motion Picture Organizations, last week secured permission from Eagle publisher Frank D. Schroth to make reprints of some of the ads for distribution to exhibitors. Idea would be to stimulate adaptation of the copy in other areas.

Julian Blaustein's appointment by Darryl F. Zanuck last week as exec producer at 20th-Fox is winning applause of the company's story departments on both coasts. Blaustein came up through the story department route. Aside from that, however, he's said to be receptive to "idea material"; that is, stories with an unusual angle rather than cut-and-dried formula yarns. Pix he produced for 20th include "Mister 880" and "Broken Arrow," both "idea" fare.

One of the squawks of all story departments in their constant effort to dig up new yarns and new angles is lack of receptivity by producers toward "undeveloped ideas." Story eds maintain that even in undeveloped form a producer with imaginative and creative ability can see possibilities in a yarn.

Plug for the new Dean Martin-Jerry Lewis film, "That's My Boy," carried by Paramount in its newsreel last week, was accepted by exhibs without a squawk. Since the clip was conceded to be amusing and newsworthy, Par info from the field is that most of the 4,000-6,000 houses which play a normal issue of the reel used it intact.

Generally, theatremen certain of getting a particular picture are happy with this type plug for it. On the other hand, certain to snip it out, of course, are exhibs who are sure the film is going to a competitor. The Martin-Lewis clip showed the crowd blocking traffic outside their dressing room when the comics were playing the New York Paramount a couple weeks ago. It pictured them doing a three-minute show at the dressing room window for the mob.

Exhib trade screenings, which have been in the doldrums from an attendance standpoint almost since their inception under the original consent decree, are beginning to show new life. Whether hypoed attendance is due to pressure by organization leaders through their bulletins, or an indication that exhibs are waking up to distrib pleas that proper merchandising can only stem from seeing product in advance, is something that can't be pegged. But sales execs report that projection room showings have attracted a substantially larger number of exhibs in the last two months than during any previous period. Attendance, however, still is far from satisfactory to the distribs.

Hollywood producers were advised to abandon low-key photography if they want their pictures used in drive-in theatres. Advice was given by John Wolfberg, independent, who operates both regular and drive-in houses in the Denver area. His drive-in customers, he declared, refused to accept low-key lighting technique because the pictures could not be discerned beyond the first few ramps. Those in the rear ramps honked their horns in protest, and many of them demanded their money back.

Wald-Krasna closed an unusual deal with Alfred Hayes and Sidney Skolsky in the purchase of screen rights to "The Way Up." Under terms of the contract Hayes retains the right to publish a novelized version of the original which he wrote in collaboration with Skolsky. Two writers are currently working on the screenplay at RKO, after which Hayes will turn it into a novel. Similar deal was recently made by the same producers with Robert Smith, author of "Strike a Match." Smith retained the right to sell it as a legit play.

Restrictions on film company locations within the Los Angeles city limits have been imposed by the Fire Department in an effort to keep lensing hazards at an absolute minimum. All locationing companies in the future will have to secure clearance from the Fire Prevention Bureau, and specific regulations must be followed in the handling of cellulose nitrate products. However, virtually all film now being used is on acetate (safety) stock, which has been marketed exclusively for the last eight months.

Seen as a new trend in recent weeks at Metro is the signing of outside directors to one-picture deals for important productions. It started with Norman Foster, as off-the-lot pilot of "Mexican Village." Since then Curtis Bernhardt has been pacted for "The Merry Widow," Alexander Hall for "The Big Cast," Sidney Lanfield for "Skirts Ahoy" and Mitchell Leisen for "The Family Man."

Marjorie Lawrence's singing voice will be dubbed into "Interrupted Melody," her life story at Metro, while another actress will appear on the screen. Same thing is going on at 20th-Fox in "With a Song in My Heart," the life story of Jane Froman.

Du Maurier Terms

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price on the property. Other terms are that in addition to the seven-year limit, there shall be a 10-year limit from date of the agreement, whichever period expires first applying. Lease will also not include sequel rights or television rights, except for exploitation purposes.

Another provision is that screen credit must be given Miss du Maurier on a separate frame "on which the name of no other person shall appear." Collins also states a possibility that part of the payment might be made in film companies' blocked sterling in England, but adds "that may likewise affect . . . the amount of the down payment."

Book will be published in England next month. It will begin five-part serialization in The Ladies Home Journal in the U. S. in November and will be the March, 1952, selection of Literary Guild. Doubleday is publishing.

Yarn is about a boy who falls in love with his uncle's ward. She is suspected of a poison murder in Italy. It's a suspense novel with a finale in which the reader never really kows whether or not she committed the murder.

Sherman Directs Rita

Hollywood, July 31.

Rita Hayworth's first comeback film at Columbia will be directed by Vincent Sherman under a one-picture deal. Virginia Van Upp is doing the screenplay, still untitled.

Sherman recently completed the Clark Gable starrer, "Lone Star," for Metro. His last director job at Columbia was "Harriet Craig."

Big Resistance Vs. Threatened Higher Terms

While many exhibs admit that current and upcoming product from most companies looks stronger in comparison to the flow of six months ago, they claim that their chances of reaping a profit are no better than they were with the weaker pix because of higher terms. Tenor of exhib organization bulletins is that the distribs will face strong resistance this fall to any attempt to boost rentals or to ask a hike in admission prices on certain pix.

Allied Theatre Owners of New Jersey goes a step further in predicting what may happen if distribs adopt certain sales policies currently being rumored. Wilbur Snaper, N. J., Allied prexy, asserts in a current message to members that the anticipated resistance "might well be termed a 'rebellion' among the exhibitors of the country."

The squawks apparently are not limited to indie exhibs. Some circuits buyers are beefing over alleged demands for upped terms on the stronger pix in forthcoming lineups.

In pointing up the "rebellion" threat, Snaper claims that during the last two years exhibs in many sections of the country have been fighting to keep their doors open; that they have slashed payrolls, fought unions and deprived themselves personally of many things in order to keep their theatres open.

During this period, Snaper says, exhibitors paid what they could while taking repeated losses. Now, he says, "some ugly rumors have cropped up (and we hope they are just rumors) of intended sales policies on potential boxoffice attractions. . . ."

Bent Won't Quit

Continued from page 5

bers were identified before last Jan. 1, when the RKO divorcement was effected, thus the Department has allowed a curiously large amount of time to pass before coming up with formal objections.

In further considering the time element, Bent figures the hearing date on the petition, which is Oct. 18, also indicates the Department is not too intent on pursuing the issue. Angle here is that the chain's stockholders hold their annual meeting in December and they would be free to make any changes at that time. Heftiest single voice at this session will be Irving Trust Co., N. Y., which, as trustee for Hughes' holdings, will vote his entire 24% ownership.

Some other observers were of the opinion the Department acted now in an effort to satisfy other shareowners, particularly Wall Streeter David J. Greene. Latter claims he has rounded up a "loose" alliance of investors in RKO Theatres owning a sufficient number of shares to engage in a proxy fight with Hughes. Present board incumbents reportedly asked Greene to identify his associates and list the extent of their holdings but he has not done this so far. In any event he has complained to the Department concerning the board members.

Justice Department lawyer Harold Lasser last Friday (27) obtained the District Court order directing Bent and Dreibelbis to "show cause" why an order should not be entered directing their removal. The "show cause" order fixed the hearing at Oct. 18.

Remaining members of the five-man directorate are Sol A. Schwartz, RKO chain's proxy, and Ben-Fleming Sessel, of Irving Trust. Neither Greene nor the Department has objected to their positions.

Yank Films Continue Sock Impact O'seas; Govt. Likes Jobs They Do

Washington, July 31.

Impact of American films in all parts of the world, including those areas behind the Iron Curtain where U. S. pix are still exhibited, continues at sock level, according to word received here. Hollywood films, in the opinion of the Government, still do an important job in selling the American story abroad. Communists eliminate our films wherever possible.

Some recent examples:

In Korea more than 1,500,000 United Nations soldiers see American entertainment films each month, and these are regarded as important morale factors for the troops from the many Allied nations. When the Reds moved down into South Korea they seized all U. S. pix and substituted their own propaganda films in an effort to convert South Koreans.

More than 500,000 Soviet-zone Germans have crossed into West Berlin in recent months to see films shown especially for them at 10 theatres. The theatres are swamped with phone calls from east-zone Germans who want to make reservations.

Importance of U. S. films is seen also from the mounting criticism of Hollywood pictures by the official press and radio of the Iron Curtain nations. They even attack American films with no ideological angles, fearing that their people might get ideas from simple film stories of how Americans live.

When "Holiday Inn" played in Hungary, audiences burst into applause when the Stars and Stripes was displayed on the screen. The censors finally scissored the scenes.

"Hold Back the Dawn" was banned in Poland because it shows how a European immigrant came to the U. S. and made good. Pictures with religious themes, such as "Going My Way" and "Bells of St. Mary's," have also been banned in Poland.

'Pal Joey' Reactivated For Col Film Prod.

Hollywood, July 31.

Columbia has reactivated "Pal Joey," Rodgers-Hart Broadway musical which it has owned for several years but never produced.

Book of show, produced by Max Gordon on Broadway, was based on John O'Hara's New Yorker mag stories. Bill Bowers is screenplaying, but no production or cast assignments are set.

Cleve. Truckers Strike Snags Exhibs, Forces Papers to Drop Ads

Cleveland, July 31.

Downtown and nabe exhibitors were caught with their ballyhoo britches down by the local union truckers' strike and its far-reaching and unexpected reactions on newspapers and the theatrical business. Walkout ended today (Tues.).

Starting over a week ago, the cartage strike by drivers in the AFL-Teamsters' Local 407 was first drastically felt by the theatres when it stopped delivery of newsprint rolls to the three sheets here. Fearing they would run out of paper before walkout was settled, publishers decided to cut their gazettes down to the bone last Thursday (26) and dropped all ads, including those of theatres. Pic critics were forced to throw their long sermons into the hellbox and boiled down their reviews to half-a-column, or less in the 12-page issues.

Box-office takes plummeted to the cellar so quickly Friday (27) that alarmed exhibs sent a delegation to publishers pleading for a life-preserving break. Taking a cue from deluge of phone calls from confused filmgoers who swamped newspaper telephone boards with requests for information about their nabe film bills, managing editors agreed to cooperate as much as possible.

Until the strike is settled, all reviewers are running amusement guides in agate covering about 120 downtown and outlying theatres, describing their daily bills.

Although exhibs bought extra TV and radio space to tide them over the adless emergency, they admitted such media couldn't compare to the boff b.o. power of the free promotion newspapers gave them.

UA-ELC Profits

Continued from page 5

spite the absence of such a specific restraint, Department apparently feels the ELC takeover violated the "spirit" of the decree.

Justice Department also takes the position the elimination of ELC from distributor ranks was the result of the industry positions of UA top officials. This was alleged by Government attorney Philip Marcus in an affidavit accompanying the petition. He said the purpose of the industry case was to break up any combination or affiliation between the various companies.

"It is essential in this respect that responsible executives of one of the defendants do not have such contacts with other defendants, which puts them in a position of responsibility with other defendants engaged in the production, distribution, or exhibition of films," he said.

Marcus thereupon pointed to the N. Y. law firm of Phillips, Nizer, Krim & Benjamin, three partners of which are associated with three different film outfits.

Government's objective is to amend the antitrust decree against U and UA, prohibiting them from having common officers, directors or agents with any other company, and to provide that no official of UA or U may act as counsel for any other outfit. Sought against UA alone is a restraint against the distrib's acquisition of any other company or any of the assets of any other company. This was in addition to the demand that UA relinquish its ELC assets.

Italo Co-op

Continued from page 4

decisions are expected to be made in Venice during the film festival, which begins there at the end of this month. Festival will bring all the producers together.

There are many questions to be settled. A primary one is how big a name is wanted for distribution head. Italians fear starting out with much ballyhoo only to have the whole idea deflate if it proves unsuccessful. What some members want is to start out on a small scale, and then building if the results warrant.

Another question is whether IFE will operate purely on a distribution fee basis or will have a piece of each of its members' pix that it handles.

Distrib Freedom

Italo producers, incidentally, are under no obligation to distribute in the U. S. through IFE. They are free to offer their pix to any established distributor. IFE hopes to attract them, however, by offering a nationwide system of centrally-controlled exchanges, rather than the haphazard states-right or sub-distribution system now generally in use.

Whether or not it offers advance money for U. S. distribution is still undecided, but that appears unlikely. Indie releasing specialists, such as Joseph Burstyn or Lopert Films, would have an edge on sewing up rights if they wanted to put up front money. They could probably also offer lower distrib fees than IFE is planning. Latter's pitch will all be on better service and on the stricter accounting that it will offer.

Above all, Gualino is concerned with the possibility that IFE will appear to Italo producers to be a new kind of American "gold mine." He's realistic in appraising the possibilities of the market and doesn't want anyone to get the idea that IFE can assure the acceptability of any pic in the U. S.

Possibility exists of a similar organization being set up by the French. New Franco-U. S. pact is about to be negotiated and it may contain a like provision for part of Yank earnings going for American distribution and promotion. That would probably be in return for allowing unlimited imports of U. S. product into France.

NO BUSINESS LIKE "SHOW BOAT" BUSINESS!

New All-Time Non-Holiday High in 1st Week at Music Hall, N.Y. forecasts "Caruso" long run!

36 ENGAGEMENTS IN 3rd WEEK AT PRESS-TIME AND MORE EVERY DAY!

FLASH! AS WE GO TO PRESS!

4th Week in Philadelphia
4th Week in Frisco
Harrisburg, Pa., four year M-G-M record!
Binghamton, N.Y. biggest M-G-M Week in 3½ years!
Roanoke, Va. biggest M-G-M 1st Week in 3½ years!
New M-G-M record in Charlotte, N. C.
New M-G-M record in Asheville, N. C.
New M-G-M record in Mobile Ala.
New M-G-M record in Norfolk, Va.
New M-G-M record in Tulsa, Okla.

Extra *New London, Conn., biggest in city's show biz annals!*

M-G-M presents "SHOW BOAT" starring KATHRYN GRAYSON • AVA GARDNER HOWARD KEEL • with Joe E. Brown • Marge and Gower Champion • Robert Sterling Agnes Moorehead • William Warfield • Color by TECHNICOLOR • From the Immortal Musical Play "Show Boat" by Jerome Kern and Oscar Hammerstein, II Based on Edna Ferber's Novel • Screen Play by John Lee Mahin Directed by George Sidney • Produced by Arthur Freed • An M-G-M Picture

NPA Greenlights Drive-in Building

Washington, July 31.

Construction work on four theatres were okayed last week by the National Production Authority.

Theatre projects approved were: Royal Amus., Inc., Theatre, Honolulu, costing $109,700; C. O. Simmons, alterations to theatre, Denton, Texas, $5,800; Valley Enterprises, Inc., drive-in theatre, Harrisonburg, Va., $6,819; A. W. Kelley, drive-in theatre, Chattanooga, $5,925.

An application by the Edward Perkins Theatre Corp. to build a drive-in at San Gabriel, Cal., at a cost of $71,800, was denied.

Applications are considered on the basis of local need and availability of materials required.

National Production Administration construction appeals board okayed Concho Theatres, Inc., to build a drive-in theatre at San Angelo, Texas, on ground of "unreasonable and exceptional hardship." Concho had previouly been turned down by NPA construction controls division. At the same time the appeals board nixed the appeal of Florida State Theatres, Inc., to build a theatre at Delray Beach, Fla.

1st Ozoner in Bay City, Texas

Bay City, Texas.

The town's first ozoner opened here by the Frels Theatre Circuit. It will be known as the Bay City Drive-in, and has a 326-car capacity plus 150 bench seats for walk-in patrons.

500-Car Drive-In for Lubbock

Lubbock, Texas.

Country Club Drive-in opened here by B. W. Hall. Ozoner has a 500-car capacity and is located on an eight-acre tract.

L. S. Ducote sold his Moon-Lite Drive-In at Palestine to William H. Pence. This is the first ozoner for Pence, although he has managed theatres at Anson and Shreveport.

F. L. Anderson sold his Pioneer Drive-In at Denver City to J. C. Capps. New owner expects to modernize the ozoner and build a snack bar.

Upstate N. Y. Ozoners as Churches

Buffalo.

Utilizing surrounding drive-ins for Sunday church services has been in vogue in this territory for several seasons. Skyway Niagara Drive-In at Tonawanda features a series of morning services sponsored by the Evangelical Lutheran Church during July, August and early September.

Drive-Ins Penetrate Northern Can.

St. John.

Drive-ins have penetrated the Maritime provinces for first time. A northern suburb of Fredericton, N. B., soon will have a 950-car ozoner, with A. P. Burnett as operator. Another near Summerside, Prince Edward Island, is being run by Red Pope. It has 1,000-car capacity and is second one on Prince Edward Island, the other being at Marshfield where Sandy Saunders runs a 400-car spot.

Riley Gets Kelly Ozoner

San Antonio.

H. R. Riley, is new owner and operator of Kelly Drive-In here, purchasing the ozoner from Statewide Drive-In Theatres. F. Herweck is the manager.

1,200 Car Drive-In Near Salt Lake

Salt Lake City.

The 10th ozoner in this area preemed here last week. It is the Oak Hill Drive-In, located at foot of Wasatch Mountains. Has 1,200-car capacity. Oak Hill is partnered by Joseph L. Lawrence and D. K. Edwards, both of Joseph L. Lawrence Theatres, which will operate it.

Walk-in Ozoner For Dallas

Dallas.

The Corral Theatre, a walk-in openair house, opened here by Mr. and Mrs. J. C. Wilson. They formerly operated the Forest on same site; it was burned down last December. The Corral has benches which will seat 500 patrons. There is no drive-in for autos, patrons just walking in.

'Give 'Em What They Want—We'll Get 'Em Back'—Bill Brandt

"Give 'em what they want and we'll get 'em back."

That's the opinion of William Brandt, of Brandt Theatres, who disclosed last week that business in the chain's subsequent-run houses on W. 42d St., N. Y., is 10 to 15% better than two months ago. The upswing in trade, he feels, is an indication that the public is now becoming acclimated to TV as just another form of entertainment.

The prime reason patrons are returning, Brandt declared, is the availability of better films. "People have lost the habit of seeing a motion picture as a matter of course," he added. "They shop for features, whether they're looking on 42d St. or a first-run house on Broadway. When 'The Great Caruso' or a Martin & Lewis film comes along, the public turns out."

"We had lost 50% of the kid trade to TV," Brandt revealed. "But they're coming back now because they're tired of continually seeing the same thing on their sets. He also disclosed that late-hour biz at the circuit's six 42d St. houses has shown a healthy improvement.

Just off Times Square and compressed into one block are Brandt's Lyric, Apollo, Selwyn, Liberty and Times Square Theatres. A half-block east is the Pix. All grind until 4 a. m. To give the post-midnight wickets an extra spin, the chain is doing special promotion to snare employees of legit theatres and niteries in the midtown area.

Idea is that actors, et al., would like to see a certain film but have no time to catch it except after working hours. Policy of the Brandt 42d St. houses is a varied one. Lyric runs product day-and-date with the Loew and RKO houses, as does Max Cohen's New Amsterdam across the street. Apollo specializes in art pix, while the others screen westerns, mystery films, etc.

State Dept. Int'l Films Names Prod. Aides

Fillmore Phipps, until now exec producer of Consolidated Television Productions in Hollywood, has been named deputy associate chief of the State Dept.'s International Motion Picture Division, with headquarters in New York. Phipps arrives in N. Y. tomorrow (Thurs.) to take over his new past. He will serve under William Barry, who has just been appointed associate chief, replacing Grant Leenhouts, who is leaving the post Aug. 4 to join Reeves Soundcraft Corp.

In line with expansion plans for overseas film production by the State Dept., other changes were effected last week in the N. Y. offices. James B. Faichney, head of the domestic production branch, has been named chief of the overseas production section. Faichney, before joining the IMPD last year, held exec posts with RKO-Pathe, the War Dept. pictorial branch, Soundmasters and the Chicago Film Studios.

Jay Dresser, chief of project supervision, succeeds Faichney as domestic production chief. No successor in the project supervision post has yet been appointed.

IMPD now has 50 pix in various stages of production and preparation here and abroad.

Distribs Nix Concessions On Giveaway Nights

Minneapolis, July 31.

Distributors here are revolting against exhibitor demands for film rental concessions on nights when "Bank Night" and other giveaway devices are used to boost the box-office.

Branch managers charge that exhibitors are "overdoing" the thing and that there's no longer any need for such cuts. They say they don't see any reason why they should continue to stand part of the giveaway costs without participating in the boosted grosses.

Exhibitors' arguments have been that giveaways add to the theatres' operating costs, but are necessary to keep the houses open, and that even with the resultant increased grosses there's no larger profit for them. They want the distributors to cooperate "to keep the wolf away from the door" by lowering the film rental or setting in a high-priced picture at a low-bracket figure for the giveaway night.

TV on Pix B.O.

Continued from page 1

for Col on effect of video on films is Dr. Jay M. Gould, of Market Statistics, Inc. Col has kept results very hush-hush, but a brief reference to these findings will be published by Fortune mag in its August issue with an article on TV's economic impact on the amusement industry.

Disagreement with Dr. Gould's two-to-one ratio of decline was voiced this week by Paul Raibourn, v.p. of Paramount Pictures and himself a foremost industry economist. He declared that his own studies reveal more nearly a three-to-one TV-pix relationship. That means that for every 3% of tele set saturation in an area, grosses decline 1%.

Dr. Gould states that while his two-to-one figure is a rough one, it has held since 1948 and is borne out by tests in more than 200 areas.

7% Dip in 1950

Noting that there was a 7% dip in film receipts in 1950, Dr. Gould states that that "does not appear particularly ominous until attention is focussed on the divergent trends for TV states as opposed to non-TV states. In the so-called TV states, in which more than 20% of all families had TV sets by the close of 1950 (New York, New Jersey, Connecticut, Rhode Island, Massachusetts, Pennsylvania, Maryland, Delaware, District of Columbia, Ohio, Illinois, Michigan, Minnesota and California), pic receipts declined steadily through 1949, 1950 and the first two quarters of 1951, whereas movie receipts in all other states fluctuated slightly above normal.

"By mid-1951," economist continues, "receipts in TV states had declined about 17%, as the proportion of families with TV sets rose from less than 1% in 1948 to 46%."

Theatre receipts, Dr. Gould asserts, normally move in close conformity with sales of non-durable goods, except that the latter tend to rise and fall more sharply than film boxoffices. Whenever non-durable sales gain by $10,000,000,000, theatre receipts increase by $150,000,000, a chart, accompanying the survey discloses.

Above relationship did not hold, however, during the wartime dislocation, another graph shows. "During the later war years, and particularly in the immediate postwar buying spree, when consumers had plenty of cash but few goods to buy, movie receipts soared more than 20% above 'normal,' Dr. Gould explains. "Thereafter, a readjustment set in which brought film receipts back to normal levels by 1948 and 1959."

In making his forecasts, Dr. Gould uses the expectation by TV manufacturers that they will have sold 5,000,000 sets this year. He adds that the declining interest in tele by those who have sets for a long time is compensated for by the increase in the numbers of new owners.

Dr. Gould's estimates are based on forecasts of non-durable sales, which in turn are based on forecasts of disposable income. Latter, he assumes, will continue to rise throughout the year, though at a retarded rate.

Another assumption by the economist is that in non-TV areas "the special factors which raised movie receipts above 'normal' in 1950 and 3% above normal in the first quarter of 1951," will persist through this year, with a slight decline as TV begins to affect some of the states in those areas adjacent to television outlets.

Sources of the data he used for his forecasts, Dr. Gould states, are the Dept. of Commerce, Federal admissions tax collections and admissions tax receipts reported by 150 cities.

London Film Notes

Two important roles in Warner's "Where's Charley" have been given to **Mary Germaine**, unknown, to play ingenue role; and **Margaretta Scott** to play the real aunt role. WB also dickering with **Henry Kendall** for important part . . . ABPC's new picture going into production in September is "Little Lambs Eat Ivy," successful play done by **Linnit and Dunfee** some three years ago. Play is by **Noel Langley** and will be directed by **Henry Cass** . . . **Betty Box** is dickering for film rights of **Rodney Ackland's** play "After October," which was a hit at the Criterion in 1936.

Free-Press Guarantees Should Be Extended to Pictures, ACLU Urges

Free press guarantees of the First Amendment should be extended to motion pictures, the American Civil Liberties Union reiterates in its annual report released this week. Organization points out that through its affiliate, the National Council on Freedom from Censorship, it fought for this principle over the past year "through legal briefs, written protests and other educational steps."

Top court battle of 1950, the report recalls, involved the Louis de Rochemont production, "Lost Boundaries." Dealing with discrimination against a Negro family in New England, the film was banned in Atlanta on grounds it would "adversely affect the peace, morals and good order" of the city. Producer, with ACLU cooperation, waged an unsuccessful legal campaign to nullify the ban.

Group's report also protested censorship or outright banning of such films as "Curley" (UA), "Pinky" (20th) "The Birth of a Nation," "Oliver Twist" (UA), "The Bicycle Thief" (Burstyn) and "Stromboli" (RKO).

"Hope for eventual elimination of censorship," the report states, "must rest on a Supreme Court decision which will overturn a 1915 ruling by that court which said movies are simply entertainment and not entitled to constitutional protection against censorship. The lower tribunals still abide by that decision, although the high court itself indicated in 1948 it is no longer considered valid."

Spotlighting another aspect of present-day "atmosphere of fear and intolerance," the ACLU rapped Government authorities and private pressure groups for "indulging in a new spasm of censorship, and suppression of periodicals, books, plays and radio and television programs, among others.

"The explosive issue of censorship," the ACLU asserted, burst upon the radio-television industry and ignited a new controversy—the issue of private pressure groups exerting their influence to force from the air performers with alleged Communist connections." In reviewing the case which touched off the issue—the firing of actress Jean Muir from the TV show, "The Aldrich Family," because of her listing in Red Channels, the ACLU report emphasized that the problem "created a new criteria for employment, political orthodoxy, which was accepted by far too many leaders in the radio-television field."

Attempted book suppression, the organization notes, had "mixed results." In Pennsylvania several modern novels by James T. Farrell, William Faulkner, Erskine Caldwell, Calder Willingham and Harold Robbins were cleared by three state courts. A lower court ruling was especially noteworthy, according to the report, because "it applied for the first time the rule that a book could not be labeled as obscene unless there was a clear and present danger of some crime resulting from it."

Massachusetts Supreme Court declared Caldwell's "God's Little Acre" as "obscene, indecent and impure," and denied that such labeling violated free press principles. Comic books were censored in several communities, and for the third year The Nation was banned in N. Y. City school libraries, despite repeated protests by ACLU and the magazine's publishers.

Levey Setting 'Fabiola' Openings; More Imports

Jules Levey sails Friday (3) on the S.S. Liberte in connection with the Aug. 30 opening at the Savoy, Dublin, of his "Fabiola," which British Lion is distributing in England. It opens in London two weeks later. He will also set up campaigns on the Australia-New Zealand openings, while in Europe.

After that's launched Levey heads to Italy, where he has two other pix imports cooking. "Fabiola" was also made in Italy.

UNESCO Copyright

Continued from page 2

UNESCO's General Conference decided to submit the draft to all the governments of the world for their study and observations. It will also convene next year, probably in Geneva, a diplomatic inter-governmental conference, at which plenipotentiaries from all nations, whether or not members of UNESCO, will adopt and sign a final draft.

This official conference will mark the first successful attempt to assemble the countries of the Western Hemisphere, of Europe and other areas of the world for the specific purpose of reaching accord on a universal system for the protection of copyright.

The new convention will not supersede existing bilateral or multilateral copyright instruments now in effect, such as the Berne and Pan American Conventions. The Berne Convention has 41 adhering countries, mostly European. The various Pan American Conventions, the more important of which are restricted to the American Republics, have 21 adherents, including the U. S.

The guiding principle of the convention will be national treatment, whereby foreign works will receive in each adhering country treatment as favorable as that granted for works of nationals. No significant changes in the domestic copyright laws of adhering countries will be required for this purpose and discrimination between foreign and national authors, which widely exists today, will be wiped out.

Duration of Protection

One major problem which the copyright specialists were unable to resolve related to the duration of protection. Today most countries of the world, either by treaties or domestic law, limit the term of protection for a foreign work to the period provided by the country from which the work comes. All major copyright conventions now in force impose this limit. In practically all of the Berne countries and in many others, the term of protection extends during the lifetime of the author and for 50 years after his death.

This is, in general, considerably longer than the term provided by the U. S. law, which grants protection for 56 years, including a 28-year renewal term. In striving to achieve protection for U. S. works for the longer term provided in most foreign countries, the U. S. delegation, spearheaded by John Schulman, Authors' League counsel, insisted that in spite of historical precedent in international copyright, the universal convention should provide that each adhering country must protect foreign works for a period at least as long as that provided for its own works.

This was the only solution, the U. S. specialists argued, which was compatible with the agreed-on principle of national treatment, which calls for equally fair treatment for domestic and foreign works in all respects, including the duration of protection. Since both sides remained adamant on this score, alternative clauses were adopted, thus deferring the final solution until the 1952 diplomatic intergovernmental conference.

In addition to Schulman, the U. S. delegation consisted of Dr. Luther Evans, Librarian of Congress, and Abraham Kamenstein, of the U. S. Copyright Office. William S. Roach, industry attorney, has been working with UNESCO on the project as a copyright consultant.

Strike While Oil's Hot

Hollywood, July 31.

Paramount is aiming to cash in on the front-page prominence of diplomatic strife in the oilfields of Iran by purchasing "Persian Gulf," an original story by Warren Duff.

Yarn will be filmed over there early next year, with Joseph Sistrom producing.

M-G Ups Wheelwright

Hollywood, July 31.

Ralph Wheelwright, former assistant publicity director at Metro, has been appointed special assistant to the studio's new executive board.

His duties consist of coordinating contacts between the studio and N. Y. office, and inter-departmental activities.

750G Cost on COMPO Push

Continued from page 4

slightly over that amount for publicity-promotion.

MPAA toppers, without making an actual appropriation, have committed themselves to bear the cost, and COMPO is proceeding on that basis. With the starting date only eight weeks away, ad-pub managers have to push fast. What they hope to get under way at once is the press book and accessories, since physical work on those takes so much time.

Robert J. O'Donnell, who was named national chairman of the drive, arrives in New York next Wednesday (8) to take over. He's in Dallas in the interim to get under way with the Texas exhibs' b.o. campaign, after which the national drive is to some extent being patterned.

O'Donnell is expected to headquarter in New York right through until the end of the jubilee in November. He'll do considerable traveling during that period to spark local exhibitor participation.

Charles E. McCarthy, COMPO publicity chief, has been named coordinator for the drive. He's former ad-publicity head of 20th-Fox and has had long experience in the industry. He'll be in charge of all the actual physical operation of the jubilee, which will carry the slogan, "Movietime, USA."

O'Donnell Launches Plans for B. O. Drive

Hollywood, July 31.

All branches of the film industry will solidly support the nationwide "Movie Time, U. S. A." campaign to be instituted on a national scale for the months of October and November. This was assured at closing session of last week's COMPO roundtable discussions here, when the production end of the business enthusiastically promised to cooperate wholeheartedly in the project. Campaign will be launched with a dinner in Washington to be attended by President Truman.

R. J. "Bob" O'Donnell, who accepted the appointment of national director of the drive from COMPO prexy Ned Depinet early last week, immediately launched preparations for the event, and before his departure for Dallas Sunday night (29), he had briefed visiting exhibitor leaders on procedure for organizing the campaign in their respective areas.

This is the first time in the history of the picture business that distribution, exhibition and production have combined forces for a national campaign to stimulate theatre attendance on a continuing basis.

At Thursday's (26) windup session, COMPO veepee Arthur L. Mayer outlined the fall jubilee in detail, after which those present voted unanimously for all-out support. Exhib leaders pledging cooperation of their respective organizations were: Sam Pinanski, president of Theatre Owners of America; Trueman Rembusch, prexy of Allied States Assn., and Rotus Harvey, head of Pacific Coast Conference of Independent Theatre Owners. Y. Frank Freeman, board chairman of the Producers Assn., assured fullest support from his organization. Although reps of the Society of Independent Motion Picture Producers and the Independent Motion Picture Producers Assn. were not asked to comment at the meeting, officials of these groups stated later they were solidly behind the project.

Sam Briskin, Paramount producer, accepted as Hollywood chairman of the enterprise.

In addition to national and local ballyhoo, the jubilee will embrace one or more national radio network shows with topline stars. Most important to the exhibitors in the hinterlands will be personal appearance tours of an expected 80 to 100 film stars and players, who will be shuttled into the 31 exchange areas. George Murphy, head of Hollywood Coordinating Committee, and Ronald Reagan, prexy of the Screen Actors Guild, will be particularly active in the drive.

O'Donnell and Mayer spent most of the time, until their departure Sunday (29), phoning to various parts of the country to launch preliminary plans for the campaign. Mayer flew to San Francisco Sunfornia unit of PCCITO yesterday (30) on COMPO aims and purposes, and to sell the upcoming all-industry campaign. He's making similar other stops this week before returning to N. Y.

According to present plans of O'Donnell, the campaign will carry national overall tag of "Movie Time, U. S. A." but will be localized in each state to "Movie Time, New York, U. S. A.," "California" and so on. O'Donnell is due today to address the northern Cali-

Wall St. Optimistic

Continued from page 5

reason for the Mono strength is in the value Wall Streeters place on film libraries as potential TV material. Sale of Mono's backlog of product is thought by the financial men to be capable of adding tremendously to its income.

Mono has already sold several blocks of product to TV. With opening of their libraries to tele by other companies their stocks are also expected to take a rise. Republic got a bit of a spark that way, but Wall Streeters have been shaken somewhat by the recent Roy Rogers case, in which Rep was enjoined by the courts from selling his old pix.

While viewing the film situation as much more stable now than previously, market professionals are still showing little active trading interest in film shares. Main reason, they say, is that the market offers opportunities currently in many other industries, so why go into one about which there's any question?

Among shares that have failed to react to normal market trends are those of United Paramount Theatres. It hasn't shown any spark, sticking around 18⅞ while other stocks have gone up in recent weeks. Reason is reduced earning statements that make the Street fearful the circuit won't be able to maintain its $2 dividend rate. Pending merger with American Broadcasting Co. has also dulled it, since ABC has a poor earnings record.

Paramount Pictures, on the other hand, has shown a good deal of bounce, climbing well above 23. Marketeers like the forward-looking policies of the management as exemplified by the heavy interest Par has acquired in various profitable and potentially-profitable TV enterprises over the years.

Warner Bros. has stuck around 13¾ despite the announcement a few weeks ago that it would accept tenders for common at up to $15 per share. Fact that stock hasn't risen closer to 15 is conducive to the belief that a sufficient number of shares will be offered below that price to chew up the entire $15,000,000 WB has set aside for the purpose.

Both RKO stocks, those in the theatre circuit and those in the picture company, have acted weakly, sticking around 3¼-3½. That reflects Wall St. consternation and lack of understanding of the policies of controlling stockholder Howard Hughes.

Loew's shares haven't shown too much spunk and are generally credited on the Street with being worth considerably more than the current price of around 16¼. Although they haven't demonstrated interest in buying the stock, the pros admire Loew's conservative bookkeeping practices, such as keeping theatres listed at 1932 prices minus depreciation. Good earnings statement that will undoubtedly result from the company's present run of sock b.o. pix may give the issue a lift.

Twentieth-Fox's interest in TV has also given its stock a kick. It jumped 1⅛ points in one day two weeks ago, when the tieup with CBS on color tele for theatres was announced. It has been showing generally good resiliency after some softness resulting from a series of disappointing earnings statements.

Universal, despite good reports recently and excellent prospects for the current fiscal period, continues somewhat sluggish although yesterday (Tues.) brought a ⅜ jump, closing at 9⅞. Hope is that a couple more good statements may shoot real life into it, since the company's position is good.

Columbia is likewise near the year's low at about 11¾.

COMPO Tax-Exempt

U. S. Internal Revenue Dept. this week notified the Council of Motion Picture Organizations that it is exempt from Federal income taxes.

In a letter to the group, Deputy Commissioner E. I. McLarney stated that COMPO "will not be required to file income tax returns, unless you change the character of your organization, the purposes for which you were organized, or your method of operation."

UPT-ABC Merger

Continued from page 7

justified on the basis of future prospects of video.

Request to D. of J.

In answering questions regarding the status of the UPT voting trust, Goldenson said the company had asked the Dept. of Justice to exempt the issuance of common stock to ABC stockholders from the voting trust's requirements. A D. J. decision is expected following FCC disposition of the merger applications. He said the D. J. also had been asked to consider a termination or substantial modification of the voting trust in light of the fact that approximately 84% of UPT common stock was now outstanding in the form of stock certificates.

In the latter connection, Goldenson said the Justice Dept. had asked UPT to assemble information concerning the beneficial ownership of stock and certificates of interest held by nominees such as brokers and trust companies. This information now is being collected, he said.

Goldenson pointed out that, as stated in the proxy statement, it was the management's intention to pay $1,750,000 on its term debt on July 1 and another payment of a like amount in December. Accordingly, a payment of 1,750,000 was made on July 1, half of which represented normal payment and half prepayment. Goldenson said that after the December payment of $1,750,000, the company will be a year in advance of the scheduled maturities.

Projected ABC-UPT merger would be accomplished by an offer of exchange of preferred and common shares of UPT for the 1,689,017 shares of $1 par ABC capital stock. Each ABC capital share now held would be exchanged for $7.50 in common stock of ABPT, measured at $19 a share, and $7.20 of preferred stock measured at par value.

Preferred stock of ABPT will have a 5% dividend rate, with an annual sinking fund of 4% of the initial aggregate par amount issued, approximately $12,000,000. Capitalization of ABPT will consist of an authorized and outstanding issue of 608,047 shares of $20 par value 5% preferred stock, and an authorized issue of 5,000,000 shares of $1 par value common stock, of which 3,927,931 shares will be outstanding.

Edward J. Noble, ABC board chairman, will head the finance committee of the combined companies, and Robert E. Kintner, ABC prexy, will be president of the ABC division.

Important Pix

Continued from page 4

Want You" will be swinging into release.

Big aim, of course, is to put an abrupt end to the financial setbacks. RKO has been continuing in the red this year as the obvious result of lack of sufficient number of top pix.

Another angle in the heavy releasing push concerns the RKO common issue on the N. Y. Stock Exchange. Shares have been running at only three and a fraction which, it's felt, is far too deflated a price, particularly in view of book value. The stepped-up activity on the distribution front could have the effect of renewing the interest of investors.

Activity at the studio is similarly upbeat. Company now has 11 features in various stages of editing, the highest number in four years. These include Howard Hughes' "Jet Pilot," John Wayne-Janet Leigh starrer which reportedly is the most expensive on the entire sked this year.

Exhibs at COMPO Forum

Continued from page 5

left was so-called "message" pix. Theatremen beefed about them and the producers defended them or said they didn't exist. Nevertheless, exhibs feel they have caused Hollywood to take pause before making more.

Still another point illustrating the same idea is the squawk the exhibs put up at the roundtable concerning length of screen credits. Theatremen pointed out that the growing length of the front title on pix was slowing up shows and annoying audiences.

Talent guild reps, particularly writers, reacted strongly. Their inference was that they wanted more credits, not fewer. Nevertheless, exhibs feel that the guildsmen have a new insight into the problem and, while last week's three-day forum didn't result in credits becoming shorter, it probably has kept them from becoming longer.

On the other hand, the exhibs admit they got some "impressions" themselves. One of them was that they must offer a greater receptivity to pix minus stars. Hollywood's longtime beef is that an exhib's reaction to a salesman's intro of any new product is: "Who's in it?"

Exhibs took away from Hollywood an increasing realization of something of which they had already started to become cognizant. That is that the play's the thing; it's the story that counts. Bryan Foy, Warner Bros. producer, brought up the star angle.

No one suspects that the "impressions" taken away from the roundtable are going to have any immediate or widespread influence. They are a start, however, to a new kind of thinking on the problems of opposite arms of the industry. They are seen as seeds that may gradually develop, particularly with the plan adopted last week of sending rotating groups of exhibs to the Coast five or six times a year for similar sitdowns with production execs.

See COMPO Seminar Helpful to Industry

Hollywood, July 31.

Permanency of COMPO (Council of Motion Picture Organizations) as the overall association to direct and operate intra-industry cooperation and public relations at both the national and local levels, seemed assured as a result of last week's roundtable discussions among exhibitor, distributor and production leaders at the Beverly Hills Hotel.

Although there was advance concern that the meetings would develop into name-calling arguments, and counter-charges that each group was responsible for the recent dropoff in theatre biz, the sessions developed into discussions on industry problems that had few flareups.

Delegates at the Seminar's conclusion voiced their opinions that the sessions were highly constructive and would be of lasting benefit to the entire film business. All the exhib leaders stated they were returning to their home bases definitely prepared to sell aggressively the COMPO plan to every theatre operator in their respective territories.

The six sessions, spread over a three-day period, covered numerous subjects relating to exhibition, production and distribution phases of the business. Most important discussion was held Wednesday morning (25), when television and its impact on film business got a thorough going over.

Second in importance was disclosure of plans for the annual fall motion picture drive, and unanimous approval and pledge of cooperation from those present. Also getting attention was the topic of public relations at the Thursday morning get-together.

Exhibitor delegates fired broadsides at those companies that had already sold old features to video, providing competition to theatre boxoffices. Steve Broidy, prez of Monogram, which had sold one block for telecasting, restated that company had no choice but to dispose of films which had played out their exhibition values and had still not recouped costs.

This was followed by assurances from Y. Frank Freeman of Paramount, B. B. Kahane of Columbia, and C. J. Tevlin of RKO that their companies have no intention of making product available to TV. Gunther Lessin, legal veepee of Walt Disney Productions, stated he could not speak authoritatively for his company on the subject, but he did know that Disney policy was not to put a cartoon feature like "Snow White" into the video field for direct competition with current releases such as "Cinderella" and "Alice in Wonderland."

July B.O. Race

Continued from page 4

took 11th money, just a step behind "Ace." "The Prowler" (UA) rounded out the Golden Dozen.

"Little Big Horn" (Lip), "Apache Drums" (U), in same category during June; "He Ran All Way" (UA) and "Best of Badmen" (RKO) were the July runnersup.

Besides "Show Boat," which obviously will be heard from plenty more this month, there were several other new films just starting out that show real boxoffice potentialities. "That's My Boy" (Par), which comes into the N. Y. Paramount this week, started out like a thoroughbred winner via two initial dates.

"Francis Goes to Races" (U), which finished fourth the final week of July, shapes up as a coming boxoffice favorite. "Mask of Avenger" (Col), a bit slow in getting started, perked a little as the month ended to cop 10th spot one week. "Cyrano" (UA), out on popscale engagements, showed surprising strength in view of numerous upped-scale dates previously, winning fifth position in final July week.

Republic got a nice hunk of change from its early spotting of the Robinson-Turpin Fight feature. It was seventh the final week of the month. "Peking Express" (Par) was steaming ahead to several okay sessions the latter part of July. "Jungle Headhunters" (RKO) obtained some sizeable coin for an adventure pic. "Strictly Dishonorable" (M-G) was on the disappointing side, and even on its biggest money-getting week showed up only fair. "Teresa" (M-G), on the other hand, did nicely though playing mainly in small spots.

"Secrets of Convict Lake" (20th) racked up some profitable dates but failed to register big in many locations. "American Spy" (Mono) added some additional coin. "Fighting Coast Guard" (Rep) was in the same category, reaching runnerup rating one week.

"Hollywood Story" (U), seventh in June, collected some additional coin during the month, especially when paired with other pix. "As Young As You Feel" (20th) was a disappointer in most locations. "Fabiola" (UA), third in June, made runnerup classification only once.

FCC-B.O. Tele

Continued from page 7

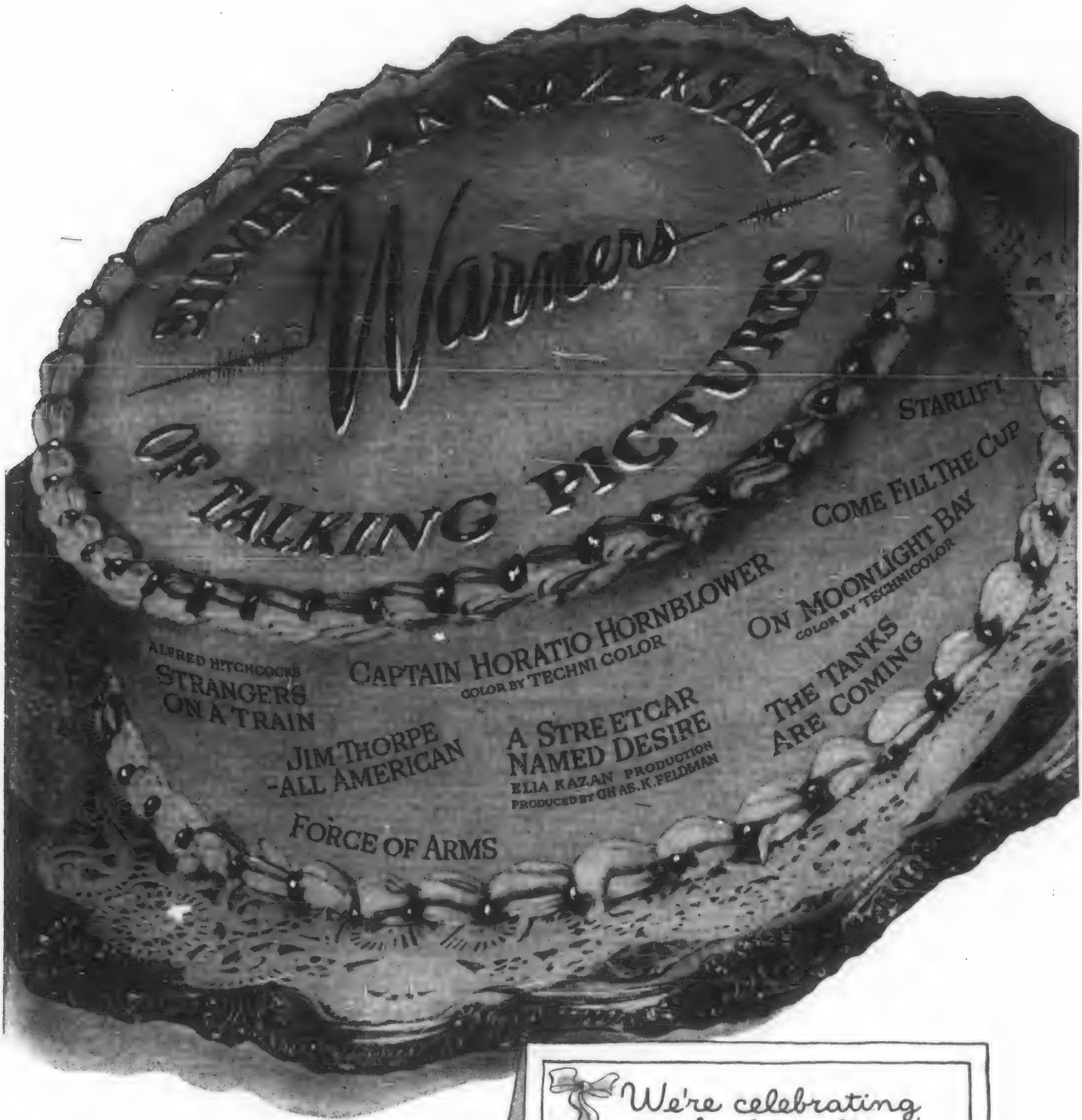
way for the use of publicly-owned TV channels."

Jerome W. Marks, a New York attorney, who is chairman of the Committee, said that efforts are being made "to stampede" the motion picture industry into theatre TV, although, in addition to its "highly doubtful legality," the service "remains technically unproved in the ultra-high frequencies and remains unproved economically."

He added that "it does not seem to be generally known that allocations of channels for boxoffice television will not depend on allocations for standard TV stations which the Commission now has under consideration. The Commission, theoretically, could act on the question of allocation of channels for boxoffice television months before action was taken on applications for channels on lower frequencies. It is the hope of the FTPC that the Commission will proceed in this most important matter most cautiously as the whole future pattern of both TV and radio will be at stake."

Marks asserted that TV setowners, both present and future, "have a most vital stake in this matter."

Meanwhile, it appeared likely that theatre TV hearings, now scheduled for Sept. 17, will be postponed for at least two months because of the pressure of work attending a newly adopted procedure to expedite lifting of the TV freeze. Announcement by the FCC to this effect is expected shortly.



We're celebrating at the box-office!

A Proud Anniversary and
a glorious Anniversary Line-up
to make every Warner exhibitor
prouder than ever of his product,
his industry and the pleasure
he brings his community.

1926-1951

Film Reviews

Continued from page 6

Yes Sir, Mr. Bones

them, so fade-in brings on an old river showboat readying a performance.

Archie Twitchell is the frock-coated interlocutor who introduces the acts, and each performer manages to capture a fair flavor of the fading art. Pete Daily and his Chicagoans furnish the hot licks for such tunes as "I Want to be a Minstrel Man," "Flying Saucers," "Memphis Bill," "Stay Out of the Kitchen," "Is Your Rent Paid Up in Heaven?" and "Southland." Flashing through the footage are Billy Green, Elliott Carpenter, Cotton and Chick Watts, Slim Williams, Brother Bones, Scatman Carothers, Jimmy O'Brien, Boyce and Evans, the Hobnobbers, Ches Davis, Emmett Miller, F. E. Miller, and others, some of whom are ex-minstrels. The Jester Hairston Singers handle the choral work on "Southland."

For market demands Ormond has done an acceptable budget job. His directorial pacing could have been a bit faster. Technical ends of the picture are okay. *Brog.*

No Resting Place
(BRITISH)

Paul Rotha's first fictional pic; doubtful boxoffice bet in U.S.

London, July 24.

ABFD release of Colin Lesslie production. Features Michael Gough, Eithne Dunne, Noel Purcell. Directed by Paul Rotha. Screenplay, Colin Lesslie, Paul Rotha, Michael Orrom; editor, Betty Orgar. Michael Orrom; camera, Wolfgang Suschitzky; music, William Alwyn. At Rialto, London. Running time, 80 MINS.

Alec Kyle	Michael Gough
Meg Kyle	Eithne Dunne
Guard Mannigan	Noel Purcell
Tam Kyle	Brian O'Higgins
Billy Kyle	Jack McGowran
Bess Kyle	Diana Campbell
Nan Kyle	Maureen O'Sullivan
Paddy	Christy Lawrence
Tam's Daughter	Esther O'Connor
The Gamekeeper	Billy O'Gorman
Supt. Davison	Robert Hennessey
Station Sergeant	Austin Meldon
Bailiff	Frederick Johnson

Paul Rothe, who has carved a niche for himself in the documentary field, breaks into the fictional film market with "No Resting Place," which was lensed entirely on location in Eire. It's a pic which will receive high critical appraisal for its charm, sincerity and simplicity, but it is a very doubtful boxoffice proposition both for Britain and America.

Scenically, it is a film of merit. Photography captures the Irish atmosphere, and Rotha's direction never tends to whip up a false pace. The story is full of leisurely incident and is told in a restrained, dignified key.

A simple yarn of a tinker who accidentally kills a gamekeeper, he is shown being hounded by a civic guard who instinctively knows he is on the right track. The misery and tragedies of the wandering tinkers are portrayed with infinite feeling, yet because of their behavior, they are not always sympathetic characters.

To give realism, an all-Irish cast was lined up. Michael Gough, as the tinker, and Eithne Dunne, as his wife, contribute performances that compel by their sincerity. Noel Purcell is too much of a heavy as the civic guard, but the remainder of the cast convinces with moving portrayals. *Myro.*

Lilli Marlene
(BRITISH)

British import being released by RKO. Lightweight entertainment and only mild prospects in supporting market.

Hollywood, July 25.

RKO release of William J. Gell (Monarch) production. Stars Lisa Daniely, Hugh McDermott; features John Blythe, Stanley Baker, Russell Hunter. Directed by Arthur Crabtree. Screenplay, Leslie Wood; camera, Jack Asher; editor, Lister Laurence; music score, Stanley Black. Tradeshown July 23, '51. Running time, 74 MINS.

Steve	Hugh McDermott
Lilli	Lisa Daniely
Holt	John Blythe
Evans	Stanley Baker
Scottie	Russell Hunter
Lieber	Arthur Lawrence
Nurse Schmit	Irene Prader
Nurse Melk	Aud Johansen
Estelle	Estelle Brody
Propaganda Chief	Carl Jaffe
Fratzell	Philo Hauser
Herr, Direktor	Walter Gotell
S. S. Colonel	Richard Marnery
Sgt. Bull	Rufus Cruikshank
Nazi Officer	Olaf Olsen
Berry	Leslie Dwyer
Auntie	Judith Warden
O'Riley	Cecil Brock
Brownie	Ben Williams
Lentoque	Marcel Poncin
Wintertree	Michael Ward
Colonel Wharton	Laurence O'Madden
Captain Wimpole	Richard Murdoch
Major Phillips	Stuart Lindsell
Shirley	Barbara Cummings
Security Officer	Kenneth Cleveland
Security Officer	Conrad Phillips

British import, being distributed by RKO, is just passable supporting fare for the domestic market. Unfamiliar names won't help its stateside chances either, and the entertainment lacks punch.

Title tune is reprised throughout the score and, vocally, comes over excellently as presented by Lisa Daniely. She portrays the Lilli Marlene of the song, which she supposedly inspired. Tune was widely used by Nazi troops during World War II, and adopted by soldiers of the Allies.

Slim melodramatic plot has Miss Daniely sought by both Allied and Nazi propagandists to build morale. While on a promotion trip to Cairo for the British, she is kidnapped by the Nazis and taken to Berlin, where she is forced to broadcast for the German cause. After the war, she returns to London in time to join a reunion of Britishers with whom she had been friends in North Africa, and she is cleared of collaboration charges.

Picture has been choppily edited so there is not much clarity to the story. Dialog is overwritten, and Arthur Crabtree's direction is slow, minimizing effect of a few suspense sequences. Outside of Miss Daniely, who is promising, performers have tough going. Hugh McDermott plays an American broadcaster in love with the singer and also handles some connecting narration. Others are just adequate.

William J. Gell produced at Gate Studios, Elstree, England. Technical credits are standard. *Brog.*

Cosas de Mujer
(Feminine Wiles)
(ARGENTINE)

Buenos Aires, July 24.

Interamericana release of Interamericana-Mapol production. Stars Zully Moreno and Angel Magana. With Esteban Serrador, Nelida Romero, Severo Fernandez, Fina Wasserman, Carlos Enriquez, Hector Mendez, Pancho Flores. Directed by Carlos Schlieper. Screenplay, Louis Verneuil, Ariel Cortazzo and Carlos Schlieper; camera, Vicente Cosentino; music, Peter Kreuder. At Gran Cine Rex, Buenos Aires.

Despite weakness of the story, this is excellent entertainment and a smash hit here. It looks okay for Latin-Americas. Pic shapes as no great novelty for U. S., with boxoffice chances doubtful.

Director Carlos Schlieper obviously took to pieces some old Ernst Lubitsch hits, dissected them to see what made them click, and then assembled the same sort of ingredients to turn out one of the best Argentine pictures. Lavish costumes, a femme comedy star, popular male support, bright dialog, and an original musical background and nice settings spell plenty of laughs and good cinema here. The pace is fast but the story is a bit illogical and superficial.

Teaming of Zully Moreno with Angel Magana in a comedy instead of dramatic pic with which they are generally associated insures interest from Argentine audiences. Both are excellent in comedy roles, and it is a pity that the attractive Miss Moreno did not have this opportunity before. Magana seems to have no inhibitions about being given an absurd role.

Carlos Enriquez as the comic butler, Esteban Serrador as the poetic secretary and Nelida Romero in the role of a golddigger with domestic leanings take advantage of their good opportunities. A new actor, Pancho Flores, is outstanding in a small part, singing a comic song with Miss Moreno, which he himself composed. This is the first time the latter has sung in a film.

The hokey plot concerns a famous femme lawyer, who is a cinch in court but no great shakes at running the home and her three youngsters. When the neglected husband seeks consolation, she decides to give up law to practice of feminine wiles. Of course, the husband ultimately decides she had better continue her professional life so that he can keep track of her.

The film will have to continue its sock biz if it is to recover what is regarded here as terrific production costs. For Argentina's film industry, it marks a big stride forward. *Nid.*

Le Vrai Coupable
(The Real Guilty)
(FRENCH)

Paris, July 17.

Disna release of EDIC production. Written and directed by Pierre Thevenard. Features Philipe Lemaire, France Lescaut, Jean Davy, Clement Thierry; camera, Yvan Bourgoin; editor, Georges Alepee. At Balzac, Paris, July 6, '51. Running time, 100 MINS.

Mario	Philipe Lemaire
Josette	France Lescaut
Georges	Clement Thierry
Dumont	Andre Valmy
Kernaud	Raymond Souplex

This is another in the recent spate of films here dealing with social problems. This relates to the problems of abortion and promiscuous youth. Unfolded in a whodunit style, the picture does not have enough movement, suspense and depth of character to give it even art house stature. On the theme and with proper exploitation, film might have a chance in a few special situations. Pic is quite direct in its denunciation, and medical scenes are done with taste.

Story deals with the past of a murdered girl, who is found to have died from an abortion. Two amiable detectives slowly track down the murderer. In the interim, they find that the girl's cousin is being seduced by the same guy who brought the dead girl to grief. However, a young amateur sleuth battles it out with the opportunistic Don Juan to save his girl.

Direction is adequate though too leisurely. Story is too naive in its character portraits. Philipe Lemaire is properly slimy as the gigolo with the remainder of the cast adequate. Photography is standard and editing does not help give the film the tautness and rhythm it needs. *Mosk.*

The Glenrowan Affair
(AUSTRALIAN)

Sydney, July 17.

British Empire Films release of Australian Action Pictures production. Stars Bob Chitty. Directed by Rupe Kathner. Screenplay, Rupe Kathner; camera, Harry Malcolm. Previewed Sydney July 9, '51. Running time, 70 MINS.

Ned Kelly	Bob Chitty
Dan Kelly	Ben Crowe
Joe Byrne	Larry Crowhurst
Steve Hart	Bill Crews
Aaron Sherritt	Rupe Kathner
Kate Kelly	Alma King
Father Gibney	John Fernside
Sergeant Steele	Frank Ransome
Blacksmith	Stan Telhurst
Commissioner Nicholson	Charles Tasman
Supt. Hare	George Webb
Mr. Standish	Edward Smith
Old Man	Alan Bardsley
Bardy	Arthur Hensley

Minor celluloid cops-and-robbers yarn destined for a quick run-around in the not-so-important houses. Completely unsalable beyound Aussie shores. Pic does not add a thing to the local production upbeat.

Story tries to tell about the exploits of the Ned Kelly gang of bushrangers who operated in the 1880s. Kelly was the Jesse James of these parts. Acting is right off the cob. On entertainment value, this one rates little hope. May make some coin before word-of-mouth kills it. *Rick.*

Par Insistent

Continued from page 7

$25,000 installed. RCA setup, which is direct view, is said to cost about $21,000 installed on a comparative basis to Par's. Basic RCA price is $15,800.

20th-Fox's Eidophor system, on which it tied up with CBS a couple weeks ago to provide color, reportedly will be ready for sale to theatres early next year. There's no indication of cost yet, beyond 20th's assertion it will be "competitive" with RCA's system. It is also a direct method, with no intermediate film.

20th and Par methods both are said to have a considerable advantage over RCA's in adding color. Addition of CBS's color wheel to Eidophor is understood to give very satisfactory results, although the whole setup is extremely complex.

Par claims its color problem is comparatively simple. It will use film that can be instantaneously processed, just as its ordinary black and white is now. It has a choice of three varieties of stock and is now making tests with them before coming to a permanent decision.

Stocks are known to include the Keller-Dorian lenticular film which Eastman is making in a new deal growing out of a law suit recently. Another being tested is Thomascolor. These both look like b&w film and are processed like it, a special lens in the projector breaking down rays for tint effect.

Also in process of decision by Par is lines-to-the-inch standard to be permanently used. Home TV uses 525 in b&w, CBS color is 405 and RCA color 525. Ordinary theatre film is about 1,010. Eidophor is 525 in b&w but will be restricted to CBS's 405 in color. 20th is now working on a method to increase the number of lines for pastelizing.

Several other theatre tele equipments are available or will be available at lower prices. One of these is General Precision's intermediate film (16m) method; Skiatron's direct view and intermediate film and a new development by a group of Philly exhibs that will sell for around $3,500.

Top Brass Big B.O.

Continued from page 2

eral Wainwright. Other favorites are "Atom General" Leslie R. Groves and General William H. Wilbur. Latter gives strong talk on preparedness.

The navy is shy on the list with only two Admirals represented: ex-spy chief Admiral Ellis M. Zacharis and Rear Admiral Benton W. Decker, who discusses our future in Asia.

Not far behind the military invasion of the platform are the professional politicos. Practically every congressman and senator is available for talks for fees from $200 to a grand.

Senator Estes Kefauver's crime talks are a best seller. He spoke recently at Columbia's Summer School and sold 150 copies of his book, autographed. Others who also talk for big money are: Sen. Paul Douglas, Sen. William Fullbright, Sen. Hubert Humphrey, Sen. William Jenner, Sen. Wayne Morse, and the man who defeated orator Claude Pepper, Sen. George Smathers of Florida. Vice President Alben W. Barkley is also not above picking up an extra penny. He begins a coast to coast speaking tour at the Detroit Town Hall this season.

"Are we Edging into Socialism?" is Sen. Styles Bridges' popular topic "New York Town Hall heard Governor J. Bracken Lee of Utah, who is now booked by Clerk Getts coast-to-coast. He tries to teach Americans how to balance their budgets.

One man who has no budgetary troubles, Ex-Governor Harold G. Hoffman of New Jersey, is now a popular emcee, humorist, joke teller and after dinner speaker on the national circuit.

Former Georgia Governor Ellis Arnall wisecracked correctly "In the old days a politican had to pay a dollar to get a voter to listen to him—now he pays . . . us." Arnall draws $500 to $1,000 fees.

In spite of brass and political competition, the platform has plenty of room for its own people. Dorothy Fudheim, queen of mid-western women lecturers, recently scooped all fellow gabbers by interviewing the Duke of Windsor and appearing with him on her WEWS-TV show. James B. Pond, son of Mark Twain's lecture manager and editor of Program, offers "Jamaica: Jewel of the Caribbees."

Norman Cousins, editor of the Saturday Review of Literature, gave 78 talks in India. He's booked for more of the same here.

William Shirer, a favorite in the Corn Belt, talks about his "Berlin Diary." He recently told an audience of 1,500, "Now friends, this is all confidential." "Washington Confidential" is now a new talk by co-author Lee Mortimer.

Hal Lehrman, reporter and author who won a Guggenheim fellowship, was booked by the San Francisco Town Hall, largest Town Hall in the country. His field: Israel.

Ludwig Lewison leaves Brandeis University sporadically for lectures on his famous books. Anauta, the only Eskimo woman on the U. S. platform, spiels on "An Eskimo Looks at Civilization."

Cecil Brown returns from abroad to the platform in December with up-to-the-minute world pictures.

Upton Close's ultra aggressive talks are relished by some anti-Truman groups who believe disaster is upon us.

Nobility With a Sponsor

Among the refugee nobility on the platform is a newcomer, Princess Ileana of Rumania; oldtimer Countess Tolstoy; the newly wed Otto of Hapsburg who is billed by his Chicago manager, H. M. McFadden, as His Imperial Highness of Austria-Hungary.

Two more Austrian noblemen are presented to our women clubs: Count Czernin, son of former Foreign Secretary, and Pan Europe's Count Coundenhove Carlergi.

Count Bryon de Prorok has become one of America's most popular film lecturers with his presentations of "Lost World," "Switzerland," "Behind the Iron Curtain."

Ex-Submarine Commander Count Felix von Luckner speaks on his German Navy adventures, his Salvation Army days in Australia, and how he opposed Hitler. Once upon a time he would have made a fine double for Eric von Stroheim, or vice versa.

Hollywood is crowding the old platform regulars. Charles Coburn will make two tours east from October to December. He'll go as far as Indiana and then, from late February to April, all around the Eastern seaboard, including Florida resort places. He'll wear his monocle.

Edward Everett Horton, creator of "Springtime for Henry," is a natural on the platform; so is Basil Rathbone. Both do one-man, two-hour shows. Cornelia Otis Skinner, Susan Fletcher, Mary Hutchinson are capable gals in the platform game.

Among the musicians audiences take to now are Karl Ullrich Schnabel, son of the famous Arthur; Bernice Kamsler in her song and ballad characterizations; and Mary Garden, who presents past glories of the opera.

Among the trouping entertainers who still harvest richly on the platform are Michael MacDougall, the "Card King" and "Card Detective;" Virginia Sales, Chic's daughter, with her Americana characters, who plays to crowded halls; and Milbourne Christopher, magician.

While publishers and the picture industry are fascinated by science fiction yarns, the lecture platform is also presenting subjects and debates on the Future of Science, and the Future of the World. Columbia University will present in the forthcoming season a series on "American Futures." Starting with Bertrand Russell on "Future of Human Happiness," Lewis Mumford, on "Future of American Culture," Arthur Garfield Hays, on the provocative subject, "Future of Civil Rights," and Reinhold Niebuhr on "Future of Morals."

Columbia University will also present for 1951-52 a folk song series including Burl Ives, the Carib Calypsos, Marais & Miranda, the Budapest Spring Quartet, Paganini String Quartet and the Virtuosi di Roma.

$5,500 Limited-Partner Deal B.R.'s Sculpture Pic

Limited partnership, a method generally used for financing legit productions but rarely films, is being employed by Thomas Craven, Jr., to bankroll a picture on sculpture called "Uncommon Clay." Based on a script by Joan E. Elting, the feature was lensed in the studios of six noted American sculptors and is now being edited and scored. Craven is son of the well known art critic and author of art books.

Kitty contributed by three limited partners amounts to $5,500. John Myers is listed as providing $3,300 while Richard R. Davidson and Charles L. Bartels kicked in with $1,100 each. Craven, as a general partner, is to receive 50% of the net profits in addition to $300 for directing the film.

Craven, who is associated with Archer Productions, an indie TV outfit, said in New York last week that the picture is intended primarily for theatrical release. However, a distribution deal is yet to be made. He previously made two shorts on sculpture, "Life of Rodin" and "Composers of Clay."

United Detroit Douses Beefs on Ad Info

Detroit, July 31

Frequent squawks that theatre advertising often doesn't tell the potential patron enough about the picture being screened to whet his interest are squelched by United Detroit Theatres. This chain's newspaper copy for "King Solomon's Mines" (M-G), "The West Point Story" (WB) and "My Blue Heaven" (20th), among others, featured a capsule "story tip" which briefs the public on what to expect.

Text of "Mines," for example, read: "Three years to film in the savage heart of unexplored Africa, 'King Solomon's Mines' tells a story of primitive savagery, perilous danger and undreamed of adventure. It's Technicolor spectacle and thrills without compare! Greatest wild animal stampede ever filmed."

FIGHT PIX SET

Joe Roberts' 25-minute Joe Walcott-Ezzard Charles championship fight sold to Cardinal Pictures of Toronto for distribution in Canada.

Deal has been made for 16m versions with the Veterans Administration for showings in vet hospitals.

There is positively **NO LIMIT!**
to the business that can be done at your boxoffice
when you give the public what it wants—*and it wants*

MARTIN and LEWIS

in Paramount's

THAT'S MY BOY

Never in the history of the business has business been better than it is right now! Read these record-breaking reports from the first 5 engagements...

AND THIS IS ONLY THE BEGINNING

DEAN MARTIN and JERRY LEWIS in HAL WALLIS' Production "THAT'S MY BOY" and Co-starring RUTH HUSSEY • MARION MARSHALL • POLLY BERGEN with Hugh Sanders John McIntire • Tom Harmon • And introducing EDDIE MAYEHOFF • Directed by Hal Walker Associate Producer, Story and Screenplay — Cy Howard

PHILADELPHIA, PA.—Stanley Theatre—38% above "At War With The Army"

ATLANTIC CITY, N. J.—Breaking all records at Warner Theatre—60% above "Welcome Stranger"

WILDWOOD, N. J.—Strand Theatre—Breaking an all-time record for 45 years—107% above "Welcome Stranger"

SALT LAKE CITY, UTAH—Utah Theatre—Topped all records—50% above "Paleface"

PROVO, UTAH—Academy Theatre—60% above "At War With The Army"

Picture Grosses

DENVER

(Continued from page 9)

"Cattle Drive" (U) and "Hollywood Story" (U), also Aladdin Webber. Fair $8,000. Last week, "Prowler" (U) and "Kentucky Jubilee" (Lip), $8,500.

Rialto (Fox) (878; 40-80) — "Korea Patrol" (UA) and "Cowboy and Prizefighter" (UA). Fair $2,500. Last week, "Jungle Headhunters" (RKO) and "Tokyo File 212" (RKO), same.

Tabor (Fox) (1,967; 40-80) — "Francis To Races" (U) and "Fat Man" (U), also Denver, Esquire. Good $8,000. Last week, "Prince Who Was Thief" (U) and "Danger Zone" (Lip), $9,000.

Webber (Fox) (750; 40-80) — "Cattle Drive" (U) and "Hollywood Story" (U), also Aladdin, Paramount. Nice $3,500. Last week, "Prince Who Was Thief" (U) and "Danger Zone" (Lip), $4,500.

'Prince' 13G, 'Frogmen' $16,000, Big in Toronto

Toronto, July 31.

Heat wave is slowing first-run pace here but "Frogmen" shapes big along with "Prince Who Was a Thief." "Along Great Divide" looms nice while "Francis Goes to Races" looks good.

Estimates for This Week

Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (1,059; 955; 470; 698; 694; 35-60)—"Dodge City" (WB) and "Virginia City" (WB) (reissues). Big $14,000. Last week, "Folsom Prison" (WB) and "American Spy" (Mono), $10,000.

Eglinton, Victoria (FP) (1,180; 1,440; 40-80)—"Lost Horizon" (Col) and "Sister Eileen" (Col) (reissues). Oke $8,000. Last week, "Jungle Headhunters" (RKO) and "Tokyo File 212" (RKO), $8,000.

Imperial (FP) (3,373; 40-80) — "Frogmen" (20th). Big $16,000. Last week, "Ft. Worth" (WB), $11,000.

Loew's (Loew) (2,743; 40-70) — "Go for Broke" (M-G) (3d wk). Good $7,500. Last week, $9,500.

Nortown, University (FP) (959; 1,588; 40-80)—"Night Into Morning" (M-G). Oke $10,500. Last week, "Hard, Fast, Beautiful" (RKO), $11,000.

Odeon (Rank) (2,390; 50-90) — "Prince Who Was Thief" (U). Neat $13,000. Last week, "Mask of Avenger" (Col), $10,000.

Shea's (FP) (2,386; 40-60) — "Along Great Divide" (WB). Nice $10,500. Last week, "Dick Turpin's Ride" (Col), $7,500.

Uptown (Loew) (2,743; 40-80)—"Francis To Races" (U). Good $8,000. Last week, "Comin' Round Mountain" (U) (2d wk), $6,000.

MINNEAPOLIS

(Continued from page 8)

"Rich, Young, Pretty" (M-G). Mild $9,500. Last week, "Convict Lake" (20th), $9,500.

RKO-Orpheum (RKO) (2,800; 40-76)—"Francis To Races" (U). Universal apparently has hit the jackpot with this series. Good $8,000. Last week, "Cyrano" (UA), $9,000.

RKO-Pan (RKO) (1,600; 40-76)—"Pickup" (Col) and "The Hoodlum" (UA). Tall $7,000. Last week, "King Kong" (RKO) and "Son of Kong" (RKO) (reissues), okay $5,000.

State (Par) (2,300; 50-76)—"Guy Who Came Back" (20th) and "Robinson-Turpin Fight" (Rep). Fair at $6,500. Last week, "Ft. Worth" (WB), $7,000.

World (Mann) (400; 50-90) — "Teresa" (M-G) (2d wk). Oke $2,000. Last week, $3,000.

KANSAS CITY

(Continued from page 8)

$3,000. Last week, about same. Set for fourth week.

Midland (Loew's) (3,500; 50-69)—"Showboat" (M-G) (3d wk). Continues sock pace through longest engagement at house in months, great $12,000. Stays a fourth. Last week, $14,000.

Missouri (RKO) (2,650; 50-75)—"Two of Kind" (Col) and "Never Trust Gambler" (Col). Slow $7,000. Last week, "Cyrano" (UA) and "Her First Romance" (Col), same.

Paramount (Tri-States) (1,900; 50-69) — "Passage West" (Par). Moderate $7,500. Last week, "Peking Express" (Par), $7,000.

Tower-Uptown-Fairway-Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75) — "Secret Convict Lake" (20th). Barely average $15,000. Last week, "Smuggler's Island" (U) and "Katie Did It" (U), $13,000.

'Sirocco' Fair $14,000, St. Loo; 'Moonlight' 12G

St. Louis, July 31.

Biz is spotty here this frame with the mercury climbing near midsummer heights and outdoor competition proving tough. "Sirocco" likely will get the biggest total of the new pix but is only fair at the Fox. "Moonlight Bay" shapes nice at the Missouri with boost from crix plaudits. "Francis to Races" is fine on moveover date at the Ambassador.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75) —"Francis to Races" (U) (m.o.) and "Young As You Feel" (20th). Nice $9,000. Last week, "Prince Was Thief" (U) and "Apache Drums" (U), $11,000.

Fox (F&M) (5,000; 60-75)—"Sirocco" (Col) and "Texas Rangers" (Col). Fair $14,000. Last week, "Last Outpost" (Par) and "Passage West" (Par), $14,500.

Loew's (Loew) (3,172; 50-75)—"Show Boat" (M-G) (3d wk). Big $15,000 following $19,500 second stanza.

Missouri (F&M) (3,500; 60-75)—"On Moonlight Bay" (WB) and "Never Trust Gambler" (Col). Nice $12,000 or near. Last week, "Francis to Races" (U) and "When I Grow Up" (UA), $10,500.

Pageant (St. L. Amus.) (1,000; 50-90)—"Trio" (Par). Good $3,000. Last week, "Kon-Tiki" (RKO) (3d wk), $1,500.

Shady Oak (St. L. Amus.) (800; 50-90)—"Trio" (Par). Good $3,000. Last week, "Kon-Tiki" (RKO) (3d wk), $1,500.

'Francis' Fancy $13,000 Tops Port.; 'Boat' 12G, 2d

Portland, Ore., July 31.

"Show Boat" is still the big draw here this week after racking up a scorching opener. Biz only looks fair at many spots. "Francis Goes To Races" shapes ace newcomer, big at Broadway. "Warpath" is only so-so in two spots.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Francis To Races" (U) and "Timber Fury" (Rep). Big $13,000. Last week, "Prince Was Thief" (U) and "Million Dollar Pursuit" (Rep), $13,000.

Mayfair (Parker) (1,500; 65-90)—"Prince Was Thief" (U) and "Million Dollar Pursuit" (Rep) (m.o.). Fine $5,000. Last week, "Folsom Prison" (WB) and "Rio Grande Patrol" (RKO), $3,400.

Oriental (Evergreen) (2,000; 65-90)—"Warpath" (Par) and "Long Dark Hall" (UA), day-date with Orpheum. So-so $3,500. Last week, "Strangers On Train" (WB) and "Short Grass" (Mono), $4,300.

Orpheum (Evergreen) (1,750; 65-90)—"Warpath" (Par) and "Long Dark Hill" (UA), also Oriental. Fair $6,500 or near. Last week, "Little Big Horn" (Lip) and "Savage Drums" (Lip) $6,000.

Paramount (Evergreen) (3,400; 65-90)—"Half Angel" (20th) and "Father Takes Air" (Mono). Lean $8,000. Last week, "Strangers On Train" (WB) and "Short Grass" (Mono), $7,800.

United Artists (Parker) (890; 65-90)—"Show Boat" (M-G) (2d wk). Great $12,000. Last week, $16,800.

SEATTLE

(Continued from page 8)

Great $13,000. Last week, "Peking Express" (Par) and "Pardon My French" (UA), $9,700 in 10 days.

Liberty (Hamrick) (1,650; 65-90) —"Katie Did It" (U) and "Inheritance" (Indie). Fair $7,000. Last week, "Ft. Worth" (WB) and "Grow Up" (UA), $7,500 in 9 days.

Music Box (Hamrick) (850; 65-90) —"Five" (Col). Good $5,000 in 8 days. Last week, "Robinson-Turpin Fight" (Rep) and "Ran All Way" (UA), $2,600 in 5 days.

Music Hall (Hamrick) (2,200; 65-90) — "Show Boat" (M-G) and "Night Into Morning" (M-G) (2d wk). Terrific $17,500. Last week, $22,500.

Orpheum (Hamrick) (2,600; 65-90)—"Francis To Races" (U) and "In Old Amarillo" (Rep) (2d wk). Nice $8,000. Last week, big $11,800.

Palomar (Sterling) (1,350; 40-70) — "Your In Navy" (20th) and "Goodbye, My Fancy" (WB) (2d runs). Okay $4,000. Last week, "Caruso" (M-G) and "Hollywood Story" (U) (2d runs), $3,800.

Paramount (Evergreen) (3,039; 65-90) — "Frogmen" (20th) and "Scarf" (UA) (2d wk). Down to $8,000. Last week, nice $13,700.

'Francis' Fine $10,000, Buff; 'Moonlight' 13G

Buffalo, July 31.

Biz is on skids generally this week. Despite offish trend, "Francis Goes To Races" at Lafayette and "Moonlight Bay" at Paramount are landing acceptable figures. "Cyrano" also is doing fairly well. "Teresa" is very disappointing at the Buffalo.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Teresa" (M-G) and "No Questions Asked" (M-G). Mild $10,000 or less. Last week, "Show Boat" (M-G) (2d wk), solid $17,000 in 9 days.

Paramount (Par) (3,000; 40-70)—"On Moonlight Bay" (WB) and "Korea Patrol" (Col). Good $13,000. Last week, "Ft. Worth" (WB) and "Two Gals, a Guy" (UA), $11,700.

Center (Par) (2,100; 40-70)—"Cyrano" (UA). Fine $8,500. Last week, "Frogmen" (20th) (2d wk), $6,500.

Lafayette (Basil) (3,000; 40-70)—"Francis To Races" (U) and "The Agitator" (U). Nice $10,000 or near. Last week, "Mask of Avenger" (Col) and "Texan Meets Calamity Jane" (Col), $8,500.

Century (20th Cent.) (3,000; 40-70)—"Happy Go Lovely" (RKO) and "Fugitive Lady" (WB). Modest $8,000. Last week, "Hard, Fast, Beautiful" (RKO) and "Casa Manana" (Mono), $7,200.

BOSTON

(Continued from page 9)

Races" (U) and "First Romance" (Col), good $13,000.

Metropolitan (NET) (4,367; 40-85)—"Frogmen" (20th) and "Fugitive Lady" (Rep) (2d wk). Off to about $12,000 after nifty $19,000 for first.

Orpheum (Loew) (3,000; 40-85)—"Show Boat" (M-G) (3d wk). Down to about $11,500 after neat $17,500 for second.

Paramount (NET) (1,700; 40-85) —"On Moonlight Bay" (WB) and "Yukon Manhunt" (Mono). Solid with $14,500. Last week, "Two of a Kind" (Col) and "Hurricane Island" (Col), $9,800.

State (Loew) (3,500; 40-85)—"Show Boat" (M-G) (3d wk). Off to $6,500 following nice $8,000 for second.

Disney Nixes Battle Of 'Alice' on Video

Unique battle of the two "Alice in Wonderland" pix would have been carried to television under a proposal by Souvaine Selective, distributor of the Lou Bunin version of the Lewis Carroll classic.

Souvaine approached the Walt Disney office in N. Y. with the idea of running clips from each of the two films as a feature of a TV program. Disney nixed it.

'Alice' Race

Continued from page 3

far, including Philadelphia, last Friday. Boston on Monday and Washington yesterday. It bows at the Civic, New Orleans tomorrow. The film has been grossing at a fair rate where there's no Disney competition.

In Columbus, O., debut of Disney's film at the Palace was moved up to tomorrow to beat Bunin. It opened at the RKO Memorial, Boston, and the Orpheum, Minneapolis, yesterday.

'Cloak & Dagger'

Continued from page 1

the last several years by the sharp decline in sheet music sales, with a consequent shrinking of the available coin for writers. Although production costs have skyrocketed for publishers here, copy sales have dropped off disastrously, with the No. 1 tunes frequently not selling even 1,000 copies a week.

British writers state they have no intention of driving American or other foreign tunes off the market, even if they could. However, they are insisting on a "fair share" of the playing time in order to support the domestic industry, with particular emphasis on the creative end.

Currently, the British bestseller lists are completely dominated by American tunes. Even tunes such as "With These Hands," which failed to make more than a slight dent in the U.S., have made the grade in England. In fact, "Hands" is currently No. 1. Even the American folk cycle has been gaining ground in England with such tunes as "Mockin' Bird Hill," "Shotgun Boogie" and "Old Smoky."

Films' New Blood

Continued from page 7

Baby" for Monte Proser's short-lived Cafe Theatre in N. Y.

Prefer Youth

In mostly all cases the studio toppers are showing marked preference for youth when they hand over the reins on production and direction to newcomers. Good exaple of this was the appointment by 20th-Fox topkick Darryl Zanuck of Julian Blaustein as executive producer on the lot, a specially-created post. Blaustein is 38. Walter Mirisch is the new exec producer for Allied Artists and Monogram. He's 29.

There's an abundance of new blood at virtually all the studios, as well as within the ranks of indie film-makers Commenting on this in N. Y. last week, United Artists prexy Arthur B. Krim said exhibs should find much encouragement in the fact that newcomers are bringing new excitement and freshness to the pix field. He specifically referred to Mark Robson and Robert Wise, directors, and the writing-producting-directing team of Clarence Greene and Russell Rouse. They, along with the majority of others new to production and direction, are within the 30-to-40 bracket, age-wise.

Another new writing-producing-directing team are Norman Panama and Melvin Frank. Originally radio gagwriters, the two then turned to film scripting, but now are handling the three-way assignment at M-G, where they recently completed lensing of "Strictly Dishonorable" and "Callaway Went Thataway."

Also at M-G, Robert Thomsen, who's mostly been an actor, writer and director in legit, has been named a full producer. His first was "Behind the Law," starring Walter Pidgeon, Ann Harding and Barry Sullivan.

Upped from Test Director

Don Weis jumped from test director to full director. His first will be "Just This Once" for producer Pandro Berman at Metro. Herman Hoffman, a member of M-G's trailer department, has been elevated to full producer. Roger Edens, who had been in the M-G music department originally, and later became associate producer to Arthur Freed, last week was named full producer.

Martin Rackin, who has written a number of screenplays, now has his first directorial job upcoming. He'll do the next Dean Martin & Jerry Lewis comedy for Hal Wallis. At RKO, actor Vincent Price has been inked to an actor-director pact.

Similarly branching out is actor Mel Ferrer. He's writing and directing under his new deal at RKO. Robert Emmett Dolan, songwriter and director of the musical portions of some pix at Paramount, has been named full director of musicals at the studio. He's now awaiting his first assignment.

Philip and Julius Epstein, who have confined their efforts mostly to writing, have a new deal at Par to write, direct and produce. Joe Pevney, erstwhile actor, has turned director. He called the turns on "The Iron Man," recently completed at Universal with Joel McCrea and Dean Stockwell in the leads. Producer of that same pic was Aaron Rosenberg, formerly an assistant director. Also at U, Richard Morris, who has acted and wrote film material in the past, will write, produce and direct in the future.

Biz Pickup

Continued from page 3

"My Boy" is near a new record at the Denham Theatre, Denver, and similarly is off to a vigorous start at the Stanley, Philadelphia.

Not off at such a soaring pace, but still plenty healthy, are "Francis Goes to the Races" (U), "Strangers on a Train" (WB), "Take Care of My Little Girl" (20th), the general release of "Cyrano de Bergerac" (UA), "Prince Who Was a Thief" (U) and "The Frogmen" (20th).

This marks the sixth successive week that business has shown upbeat signs. Result, of course, has been to enliven the trade's hopes for a more spirited b.o. future.

Majors Hopeful Dipson Verdict Might Snafu Other Trust Suits

Film company execs this week were hopeful that exhibs in the mood for litigation will have a change of heart as result of the distribs' victory in the $5,000,000 antitrust suit instituted by Dipson Theatres of Buffalo.

Dipson case lasted five years and so far has been a total loss for the plaintiff. Theatre outfit charged Warners, Loew's, Paramount, RKO, 20th-Fox, Buffalo Theatres, Inc., and circuit operator Vincent R. McFaul with conspiracy which resulted from Dipson's alleged inability to obtain product.

Suit at first was dismissed by U. S. District Court in Buffalo and an appeal was taken. U. S. Circuit Court of Appeals, in N. Y., last week sustained the lower tribunal's decision, finding lack of evidence supporting the conspiracy charge. Court also said Dipson had fair opportunity to license pix.

While there's still a chance of further appeal to the U. S. Supreme Court, distrib toppers feel the setbacks which Dipson has suffered to date might serve to discourage other theatre ops who have antitrust suits in mind. Verdicts against Dipson could hardly influence theatremen who believe they've been dealt with unfairly and demand relief via the courts. However, the distribs believe their victory over Dipson might do much in the way of causing exhibs who recognize they have weak cases to refrain from the court bouts.

Tenn. TOA May Act Vs. Non-Profit Exemptions

Chattanooga, July 31.

Tennessee Theatre Owners Assn. may do an about-face and take action again the proposed tax bill which would exempt admission taxes on entertainment given by non-profit organizations. TTOA had sidetracked any move against the proposal at its last convention on the grounds that there might be adverse criticism from a public relations standpoint.

A telegram from Council of Motion Picture Organizations in New York to Jay Solomon, TTOA prez, urging mobilization of the unit against the measure on the premise that it opened the door to unfair competition, may cause the switch in policy. Solomon, in a current bulletin to members, recommended that the organization follow the trail of other exhib groups that have registered objections to the measure.

Solomon suggested that members contact their senators and representatives and tell them "you do not believe that people who pay 30c or 40c in your town to go to a show should pay a 20% Federal tax, while others in big cities who pay as much as $5 to $10 to hear grand opera should be exempt from it."

Ringling Tix Ballyhoo 'Greatest Show,' 'Samson'

Minneapolis, July 31.

Cecil B. DeMille has an unusual tieup with the Ringling Bros. Barnum & Bailey circus for his "Samson and Delilah" and his impending "The Greatest Show on Earth."

The back of all reserved-seat tickets and passes are given over to plugs for the two Paramount pictures. "Be sure to see Cecil B. DeMille's 'Samson and Delilah.' Cecil B. DeMille's next attraction is 'The Greatest Show on Earth.' Both Paramount pictures. "Colored by Technicolor," the back of the tickets read.

In small type under the plugs it's also stated on the tickets' backs: "If the Greatest Show on Earth is being photographed at this performance the holder hereof hereby consents to the photographing and recording of his appearance as a spectator in connection therewith."

Peck for Beach Yarn

Hollywood, July 31.

Gregory Peck will star in "The World In His Arms," Rex Beach story which has been gathering dust at Universal-International for several years.

Raoul Walsh will direct, starting in late autumn, when he completes "Glory Alley" at Metro.

Briefs From the Lots

Hollywood, July 31.

Twentieth-Fox assigned **Frank Taylor** to produce "Bloodline," tale of post-Civil War times, recently purchased from **Sy Gomberg**... **Helen Skyeagle, Princess Wynemah** and **Stevie Whiteflower** joined "Warbonnet" cast at Paramount... **Peter D. Baldwin's** minor contract with Paramount approved by Superior court...**Franklin Andreon** will produce "Radar Men From the Moon," serial by **Ron Davidson**, at Columbia...**Harry Danning**, former N. Y. Giants catcher, is technical advisor on "The Pride of St. Louis" at 20th-Fox...**Ellen Corby** plays a pioneer woman in Paramount's "Shane."

Bonnie Lou Williams makes her film debut as Nora Bayes in "I'll See You in My Dreams" at Warners...**Elsa Lanchester** plays Alan Young's wife in "Androcles and the Lion" at RKO...**Percy Kilbride** stars in "The City and Jason Edwards," to be produced by **Leonard Goldstein** at UI, from an original by **Irving Shulman** and **Max Lief**...**Hugo Haas** cast his wife, **Maria Bibikoff**, as a peasant in "Thy Neighbor's Wife."...."The Wild Blue Yonder" is new tag on Republic's "Wings Across the Pacific."...**Richard Crenna** plays **Daffy Dean** in the **Dizzy Dean** story, "Pride of St. Louis," at 20th-Fox.

Van Heflin signed a non-exclusive multiple picture pact with Paramount, starting with his current assignment in "Shane."... **Robert Stack** will costar with **Trevor Howard** in "The Gift Horse," to be filmed in London by Romulus Productions...**Steve Darrell** plays a sheriff in the Pine-Thomas picture, "Green Gold of Nevada,"... **Edward Ludwig** goes to England in September to direct "I Sailed the Seas" for J. Arthur Rank...**Derwin Abrahams** will direct "Ghost Raiders," costarring **Johnny Mack Brown** and **Jimmy Ellison**, for Vincent Fennelly...**Leslie Goodwins** and a camera unit leave for the Far East this week for preliminary shots on **Edmund Grainger's** "Korean Story."

Milton Bren will direct the **Gloria Swanson** starrer, "Three for Bedroom C," based on his own screenplay, with **Edward Alperson** producing...**Anne Baxter's** first picture since the birth of her child will be "Something for the Birds," **Samuel G. Engel** production at 20th-Fox...Metro renewed **Gertrude Fogler's** contract as diction and dramatic coach...**David Bradley** will direct "The Enemy," to be produced by **Richard Goldstone** at Metro...**Murray Lerner** talking a deal with **Cesar Romero** to star in "Dead on Course," to be produced in London by **James Carreras** for Lippert release in this country... First indie production by American Art Films will be "Go South, Young Man," with **Chris Tucker** producing and **John Hedloe** and **Helen Winston** in top roles.

Lindsley Parsons bought "Horsethieves' Hosanna," yarn by **Kenneth Perkins**, and will produce it as "Starlight Canyon," starring **Wayne Morris**, at Monogram ... **Mary Jo Tarola** makes her screen bow opposite **Tim Holt** in "Road Agent" at RKO...**Matthew Rapf** gets his first associate producer credit on "County Line" at Metro

Louis Calhern will costar with **Dorothy McGuire** in "R. S. V. P." at Metro...**Nina Foch** drew the Marie Antoinette role in Metro's "Scaramouche."...**Robert Boon**, former Dutch legit actor, launched his Hollywood career with a key role in Warners' "The Tanks are Coming."...**Patricia Medina** and **Louis Hayward** will team again at Columbia in "Captain Blood Returns."...**Arthur Freed** is rushing Metro's "Huckleberry Finn" for an Aug. 24 start so that **Danny Kaye** will be free to report to **Samuel Goldwyn** Dec. 1 for "Hans Christian Andersen."

George Archainbaud will direct "The Old West," next of the **Gene Autry** gallopers for Columbia... **Billy Eckstine** joins **Esther Williams** and **Vivian Blaine** in "Skirts Ahoy," to be produced by **Joe Pasternak** at Metro...**Jim Backus** joined the "I Want You" cast on the Goldwyn lot...**Louis King** to Kanab, Utah, to select locations for Warners' "The Lion and the Horse," which he will direct.

Goldwyn Stays FC&B

Samuel Goldwyn this week appointed **Foote, Cone & Belding** as ad agency for his "I Want You," now in production.

It was thought Goldwyn might switch from FC&B, which handled the producer's two releases last year, "Our Very Own" and "Edge of Doom."

WANGER TAKES OVER ON MONO'S 'ALADDIN'

Hollywood, July 31.

Walter Wanger, previously functioning as technical advisor on "Aladdin and His Lamp" at Monogram, has taken complete charge of the production. Switch was made to permit Ben Schwalb to concentrate on preparations for three forthcoming films, "Big Top," "College Crazy" and "Win, Place and Show."

On completion of "Aladdin," costarring Patricia Medina and Johnny Sands, Wanger will produce "Buccaneer of the Barrens" as the first assignment under his producer contract with Allied Artists.

'Message' Films

Continued from page 3

community toppers told him they welcomed message pix in times of peace.

Wartime tension and the psychology of fear, built up by the atom bomb threat, have created a demand for escape entertainment that's had no precedent, DeBra asserted. He added that the public apparently wants screen fare that doesn't require them to think. Community groups have admitted to him that some of the top-money makers and Academy Award winners have been message pix but that they were produced during peacetime. They referred specifically to "Gentleman's Agreement," "Snake Pit," "Best Years of Our Lives," among others.

DeBra's quotes of opinions appear to be somewhat at variance with expressions made at last week's roundtable huddles, sponsored by Council of Motion Picture Organizations, in Hollywood. Exhib comments at the second day of the Coast huddles indicated that the public didn't object to message pictures, but to propaganda films that were light on the entertainment side.

In any event, DeBra said that judging by his talks with femme leaders and motion picture groups around the country, producers would be wise in laying off films with social messages during this tense period.

Anglo Talks

Continued from page 3

Trade. That was followed by a late afternoon meeting with John Edwards, economic secretary to the Treasury. He's deputy for Chancellor of the Exchequer Hugh Gaitskell.

Another meeting with Edwards is slated for tomorrow morning and there is now little doubt that the talks will continue uninterruptedly until conclusion, unless an unforeseen hitch develops. Speedup is encouraging only from a time viewpoint, however. The British have not slackened in their adamancy.

When British did talk, it was in a tone of adamancy, sparked by the serious reversal suffered by Britain in recent months on its balance of trade. An increasing barrage of figures in the past few weeks has made it clear that the government is neither stalling nor seeking an escape when it states that Britain's dollar reserve is back on the skids.

That makes it tough for Joyce O'Hara, John G. McCarthy, James A. Mulvey and Fayette W. Allport, the Yank negotiating team, to take any unmoving attitude of their own. They originally were prepared to ask free convertibility of sterling into dollars. When that apparently became impossible, they reduced their sights to $25,000,000. Current pact, expiring Sept. 30, will give $17,000,000 plus about $4,000,000 in production bonuses.

Best that is expected now is renewal of the present agreement, plus the proferred widening of uses. If the Yanks refuse that, it is anticipated that they'll return home without any pact and just let the present one continue in force. That would permit them to go back in a couple months and make another try, success of which would probably hinge on the British economic situation.

New Ozoner For Chi

Chicago.

Marks & Rosenfield Amusements opened Sunset Drive-In Theatre on the North Side. Same firm also operates the Double Drive-In Theatre on the South Side.

SEE ANGLO-U.S. TALKS IN WINDUP THIS WEEK

London, July 31.

Anticipating that their talks here regarding a new Anglo-U. S. film pact will wind up this week, whether in success or failure, members of the American negotiating team are preparing to leave.

John G. McCarthy, director of the international division of the Motion Picture Assn. of America, is already overdue in Paris to start huddles there on a new Franco-U. S. pact and will leave here within the next few days, if possible. James A. Mulvey, Goldwyn Productions prexy and rep of Society of Independent Motion Picture Producers, is planning to plane out in time to be in his New York office next Monday (6) morning.

Joyce O'Hara, acting prez of the MPAA is also expected to return at once to Washington following the talks, although his plans are somewhat indefinite.

Wallis-Hagen

Continued from page 5

third owned by their former manager, Abner J. Greshler. York produced "At War With the Army," in which they starred.

M&L Cancel Date

Chicago, July 31.

Dean Martin & Jerry Lewis, who are setting a house record at the Chicago Theatre this week, have cancelled the sole remaining date on their current vaude tour and will lay off for several weeks before starting a new film at Paramount. Move was prompted by the team's "physical exhaustion."

Wiped off the Martin & Lewis slate is a booking at the Radio City Theatre, Minneapolis, which was to have started Friday (3). Meanwhile, the team is heading for a terrific $115,000 gross at the Chicago. Take marks a new high for the house despite sultry weather. On screen is Metro's "No Questions Asked."

IA Unions Ask 18% Hike in New Pact With Studios

Hollywood, July 31.

Wage boost to keep up with the increased cost of living is the main issue in the 10-point program of demands presented to the Assn. of Motion Picture Producers by the studio locals of the International Alliance of Theatrical Stage Employees. Unions want a raise of at least 18% and will ask an additional hike if the living cost jumps any higher before Oct. 25, when the current working agreement expires.

Other demands include a pension fund equal to 10% of the gross weekly payroll; a fund to cover health and welfare benefits; holiday pay; three-week vacations after five years of employment; sick leaves and time and a half for Saturday work. First formal negotiations are slated for Oct. 1.

Pay Hike Asked For All-Type Pic Extras

Pay boosts all along the line are demanded by Screen Extras Guild in negotiations for a new working agreement with the major studios. Proposals were submitted to the Producers Assn., as required by law, 90 days before expiration of the old contract, which passes out Oct. 25.

Guild demands increases from $15.56 to $25 daily for general extras, and from $22.23 to $35 daily for dress extras, photographic doubles, dancers, skaters and swimmers. Other major demands are time and a half for Saturday work, paid vacations, old-age pensions and health and welfare fund.

Col's Chi Parley

Columbia opens a five-day national sales convention in Chicago next Monday (6).

Studio and homeoffice execs, division and branch managers, plus Canadian reps, will attend.

Clips From Film Row

CHICAGO

Ben Eisenberg and Irving Manell, who head the Monogram exchange here, filed voluntary bankruptcy petitions last week for RKO Theatre Circuit, of which they are partners. Circuit's four theatres, Paulina, Banner, Royal and Vicker Park, have shuttered, boosting the area closing total to 36.

RKO's Palace Theatre, vaudehouse, will be converted to a legit theatre after its extended-run showing of Disney's "Alice In Wonderland" starting Aug. 3 theatre, which received seven-week ride from Federal Judge Michael Igoe, will change with the entrance of Chi company of "Gentlemen Prefer Blondes."

Anti-trust suit on behalf of O. J. Sullivan, operator of Civic, Crawford, and 64 Drive-In, Muskogee, Okla., was settled out of court. Defendants were Fox-Midwest, Robb-Rawley circuit and major distribs.

Walter E. Heller Co., installment banking firm and United Artists' film supply, reported net profit for first half of 1951 of $660,866 or $2.48 a share, as compared with $295,381 or $1.11 a share for same period last year.

Calo Theatre, which shuttered last week under Arthur Davidson's operation, taken over by the building landlord.

COLUMBUS, O.

Charles L. Mohler, publicist for Hallmark Productions for the past six months, named zone manager of the Kansas-Mo. area. William Copeland, ad-pub exec with the Ayer & Bowman Agency, Columbus, O. for the past nine years, named Hallmark publicity chief.

Miles, Academy, and Rowland-Boon chains here banded together to present 20th-Fox's "The Guy Who Came Back" on a first-run basis in 2 neighborhood houses and drive-ins Sunday (29). Nabe operators have been increasingly active here recently in grabbing off first-run rights.

Martin G. Smith, head of Independent Theatre Owners of Ohio, on the mend following surgery. Expects to be back in office in a week or two.

RKO moved up date for showing of Walt Disney's "Alice in Wonderland" at the Palace here to Aug. 2, after discovering Lou Bunin's puppet version of "Alice" is due at the World, foreign film house, on Aug. 7.

DALLAS

Marvin Godwin and Debbs Reynolds opened the Superior Booking Service here.

Houston Dean and Arthur Sauls newest additions to the staff of the Columbia film exchange here. Dean replaces Jerry Brewster as salesman covering central and west Texas while Sauls replaces Marvin Godwin in the San Antonio area.

Ed. Durham named new manager of Westerner Drive-In at Ft. Worth. He was formerly with J. G. Long circuit at Coleman. C. B. Landrum, former manager, transferred to the Riverside, also in Ft. Worth.

Cornelius Webb named manager of the Majestic here, succeeding Henry Long, who resigned and left show biz. James O. Cherry, city manager of Interstate Theatres, announced the change and appointment of Van Roberts as new manager of suburban Village Theatre, replacing Webb.

Dan Dailey huddled with Dizzy Dean here, by arrangement with 20th-Fox, for discussions anent "Dizzy Dean Story," soon to be filmed. Former hurler, now a TV sportscaster, who makes his home here, will be portrayed on screen by Dailey.

Robert (Bobby) Bixler, former vaude dancer, appointed Paramount's exploitation man for Dallas area.

L. H. Cralker, and his son, Richard, who recently opened the Knox St. Theatre here, inaugurated a new policy of presenting reissues of outstanding films of past seasons.

Free showing of films in Ft. Worth city parks was introduced 28 years ago, and this summer the program is being followed in 18 city parks and schoolgrounds, with schedule set for three spots nightly. Estimated that last year about 275,000 saw the free films.

Resignation of John C. Smith, manager of Metropolitan Theatre in Houston for the past 13 years, has brought about managerial changes in five houses there. Raymond Hay, former manager of Kirby, moves up to replace Smith. John Arnold, skipper of the Yale, succeeds Hay at the Kirby. Preston Huey, head of the Wayside, moves to the Yale. John Ellis shifts from the Blue Bonnet to Wayside. Alvin Guggenheim, assistant manager of Met, has been upped to Wayside manager.

J. J. Hutchinson, operator of the Ken Theatre in Hermleigh, Texas, seriously injured here recently when struck by an auto.

William C. Rau, formerly with Paramount in San Antonio, now booking for the Venus Theatre, Victoria, which is operated by Pete Stollis.

Bob Yancy named manager of the Show Boat Theatre at Texas City, succeeding Shelby Bourne who recently resigned. House is owned by the Long circuit.

MINNEAPOLIS

Walt Disney's "Alice in Wonderland" moved up by RKO-Orpheum to Aug. 2, well ahead of schedule, to forestall European version getting in here ahead.

Bill Elson, one-time VARIETY mugg and now theatre circuit owner, celebrating 25th wedding anni.

United Paramount and all big independent circuits made deals for Republic's Robinson-Turpin fight picture.

"Kon-Tiki" an outstanding grosser in Twin City neighborhood and suburban houses.

Fay Dressell, RKO branch manager, vacationing in northern Minnesota.

"Hidden Room," British picture, got first-run in St. Paul at Grandview, indie nabe house.

Approximately 750 people attending Richfield, suburban theatre, got a drenching when a near-tornado blew off its roof.

ST. LOUIS

A. C. Wooten, co-owner of the Tiger, Columbia, Mo., took over operation of the Vita, Warrenton, Mo., and the Moto-Vu, an ozoner near there from William Zimmerman who will devote his time to operation of his new radio station in Warrenton.

Stuart Morgenstern and Woodrow Schmidt, Pinckneyville, Ill., lighted their new 350-car ozoner near Sparta, Ill.

Screen of the ozoner near Carmi, Ill., operated by B. P. Williams and S. R. Stanley was destroyed when blown down by wind of near-tornado velocity.

Robert Woodley, Metro booker in St. Louis, upped to office manager, vice Harry Hopkins now traveling in the north Missouri and Illinois area.

The Frisina Amus. Co., shuttered its State, Lawrenceville, Ill., while facelifting job is completed.

KANSAS CITY

Theatre biz began approaching normalcy last week, as recovery from the record flood got well under way in the two cities. Kansas City, Mo., water supply was improved enough by Friday (20) so air-conditioning plants, which reuse water, could be resumed. This meant most theatres in the city, especially first-runs. Hence, the restrictive operation lasted only a week. It cut grosses down as much as 60% of average. Estimated it will be another 30 days before effects of flood will disappear.

Fox Midwest Theatres lost a warehouse full of candy and concessions items in the flooded central industrial District of Kansas City, Mo. Some new chairs for the Granada Theatre on the Kansas side also were reported caught in the flood.

Shutting off of air-conditioning and the extremely hot weather which followed the flood sent a flock of biz to the drive-ins.

Parking on streets in downtown Kansas City, Mo., district was forbidden for the flood emergency, and only was relaxed July 23.

Fox Midwest circuit began a new policy of subsequent-runs in its Esquire Theatre, small downtowner. House has been on a policy of first runs and artfilms, with admission top of 65c. Located next to the Tower, it has had a hard time showing a profit consistently. This caused move to subsequent-runs, new admission top being 50c.

As a result of record flood, at least two theatres in this exchange territory may never open again. Fox Midwest found its Webster Theatre, Ottawa, Kans., in such bad shape that the task of reclaiming it looks hopeless. Likely will be abandoned. Early appraisals indicate the Plaza there can be returned to operation but extensive refurbishing will be needed. Dickinson Circuit found its Kaw Theatre, Topeka, nearly damaged beyond repair, and it may not be reopened.

Mike Cullen, Loew's division manager, sits in for Howard Burkhard, Midland Theatre manager, while he is on vacation late August.

GREENSBORO, N. C.

Hal H. Jordan, owner of the Center-View Drive-In, between Dunn and Erwin, moved his residence from Charlotte to Dunn and will direct the operation of the ozoner from there. Jordan is a veteran of 30 years in the film biz.

T. D. "Jack" Robison, with North Carolina Theatres for the past 14 years, named manager of the Carolina Theatre here, succeeding Dan Gattis, transferred to Charlotte.

City councilmen at Thomasville voted unanimously to lift a ban on Sunday film shows which had been in effect since October, 1942. First Sunday showings under the new ordinance were July 29. Action was taken after S. T. Stoker, representing theatre interests, personally appeared before the council with a written request that the law be changed.

BUFFALO

Al Herman, Columbia Pictures salesman, was severely injured when he fell 10 feet through an open shaft at Geitner's Theatre, Silver Creek. He is at Rhinehart Memorial Hospital with possible fractures of the pelvis and hip and face lacerations.

Annual picnic and golf tournament of Variety Club, Tent 7, at Buffalo Automobile Club brought largest crowd in its outing history. Club follows this week with Variety Club Day at Fort Erie (Ont.) running races, Variety Cup race being featured event.

Membership meeting of Motion Picture Theatre Owners resulted in reelection of Harry Berinstein, Jack Read, Menno, Dykstra, Matt Konczakowski, L. J. Behling, and Ray Pashley as directors. Newly elected directors are William Rosenow, Andrew Geitner and Peter Bifarella.

Stricter enforcement of city ordinance pertaining to non-admission of children to theatres is adding to local exhibitor woes.

PITTSBURGH

Irving Frankel, former RKO and ELC salesman here but more recently with United Artists in Washington, returned to Pittsburgh for UA. He takes over sales post vacated by Jon Nocopoulos' shift to Universal. Latter succeeded Carl Reardon when he was elevated to U's New Haven branch managership.

Closed for several months, Grand and Dixie theatres in Carnegie will be reopened in a few weeks by Alex Manant, the owner. Both houses are being modernized and Vincent J. Corso of Star Distributing Agency will book them.

Mike Manos, indie exhibitor leader, signed for three RCA theatre television units. They will be installed in situations over the Manos circuit not yet decided.

BOSTON

Herbert Copelman, general manager of Snider Circuit, accepted chairmanship for exhibs of Metropolitan Boston for forthcoming Red Feather-Community Fund Drive. Benn Rosenwald, resident manager of Metro exchange, is chairman of distribs in local area.

John Kane, salesman at Paramount exchange, upped to salesmanager.

John Feloney, salesmanager for 20th-Fox, upped to assistant to Edward X. Callahan, company's eastern district manager, with headquarters here. Edward X. Callahan, salesman for Western Massachusetts and Rhode Island district, will take over the salesmanager's post.

Stanley Sumner, University Theatre, Cambridge, took over lease of the Paramount, Needham. Formerly a New England Theatres house, it has been shuttered for two months.

Lloyd J. Clark, veepee of Middlesex Amus. Co., recalled to active duty with the Navy. He's a Lt. Commander.

Eddie Klein, of Bay State Film Co., celebrated 60th birthday recently. He has spent 35 years in Hub's film row.

Herman Rifkin, of Rifkin Circuit, off to the Coast.

Million $ Pix

Continued from page 1

when grosses went on the big slide.

Now, in addition to the belief the market will support a few biggies from time to time, a variety of new factors have come to influence further lensing of them. Various of the companies had or still have heavy stacks of frozen earnings abroad which can be put to use in making the top-money product. If the films meet with a minimum of b.o. success, at least there's the consolation that part of the production outlay would not represent an immediate monetary loss since it was not lost in terms of American dollars.

Industry heads also figure business conditions demand a few "colossals" from time to time, since they have the effect of hypoing public interest in the trade generally.

Such an uplift was felt when Par released De Mille's "Samson and Delilah" a couple of years ago. The thought is that any single pic which draws heavy audience response serves to stimulate the entire business.

Actual costs of the upcoming standout productions are difficult to pin down. There's that traditional industry tendency to inflate when producers discuss budgets. But it's clear that there are a good many pix in the multi-million dollar class.

Metro claims "Vadis" was brought in at a negative cost of over $6,000,000. Even if it didn't cost anything like that—it is almost impossible to put a dollar value on the frozen lire Metro used—it still was plenty expensive. It was in production for more than six months on a lavish scale.

Metro's Huge Outlay

A top source told VARIETY this week M-G now has $75,000,000-80,000,000 tied up in unamortized film. This compares with $70,000,000 at the same time last year. There was no breakdown but the figures certainly reflected the high cost of a few specials, particularly "Vadis."

WB's "Hornblower" is another that's hard to figure on cost, since it was made with frozen sterling, the exact equivalent of which in dollars is impossible to state. Warner figure is "over $3,000,000." Gregory Peck and Virginia Mayo are starred.

$4,000,000 for 'Greatest Show'

"Greatest Show on Earth," which has been in various forms of preparation for the past nine years, will top — Paramount sez — $4,000,000 when the final figures are in on negative outlay. At RKO, Howard Hughes is said to be spending almost $3,000,000 on "Jet Pilot." John Wayne starrer now being edited. In all these cases, even if the cost isn't quite as big as the producer claims, it's still plenty large.

"David and Bathsheba," which costars Peck and Susan Hayward, also is said to have been brought in at about $3,000,000. When he was seeking a court restraint on the showing of Lou Bunin's "Alice in Wonderland" last month, Walt Disney told the court his version of the Lewis Carroll classic had cost just short of $3,000,000.

In addition to the close-to-$3,000,000-and-over pix, there also appears a larger number of films in the $2,000,000-and-slightly-over class. An example of this is the report Par has a total of $9,000,000 invested in four of its newest, "Here Comes the Groom" (Bing Crosby and Jane Wyman), "Place in the Sun" (Montgomery Clift and Elizabeth Taylor), "Detective Story" (Kirk Douglas and Eleanor Parker) and the new Bob Hope-Hedy Lamarr comedy which has yet to be titled.

Exhib Panel

Continued from page 3

mite in small towns, was killed with the title 'Two Weeks of Love.'

"In the Minneapolis territory a smart exhibitor in the little town of Parkers Prairie saw the picture at a screening. When he got ready to show it in his town he tacked on to the trailer a single frame which said simply: 'In the theatre management's opinion the title of this picture is misleading. It is really great, wholesome entertainment. If we had the job of naming it we would have called it 'Papa Buys a Corset.' He did record business with the picture, but it died throughout the territory.

"Regardless of picture content, there are certain words which kill pictures automatically. Love is a wonderful thing, but not in a picture title. Here are a few titles of excellent pictures which did poorly simply because they had titles that scared away Mom, Dad and the kids: 'Love That Brute,' 'Love Happy,' 'Pagan Love Song,' 'Love Letters' and 'Song of Love.'

"The English have a peculiar genius for titles which are boxoffice poison, such as 'Mudlark' and 'Fan.' Title duplication likewise kills off many a good picture. For instance, you will recall Columbia's 'Gunfighters.' Two years later 20th-Fox came out with 'Gunfighter.' Some patrons thought it a reissue. At any rate, the title duplication killed the Fox picture in the public's minds—and the public has a pretty good memory.

"The word 'kiss,' like the word 'love,' is the kiss of death as far as the boxoffice is concerned. You will remember 'Kiss Tomorrow Goodbye,' 'Midnight Kiss' and 'Kiss of Death.' All of them were pretty fair pictures, but the public likes its kissing at home. A new low in titling stupidity was reached when the smart boys thought up 'Kiss the Blood Off My Hands.'

"Some bad titles defy explanation and just a reasonably smart exhibitor can never figure out who thought them up or why. 'I'd Climb the Highest Mountain' is a very good religious picture, but people who would ordinarily be interested in seeing it will never find out what the picture is about from the title, and they stay away in droves. Another example is 'I Can Get It For You Wholesale.' That is a good trick if you can do it, and the title may be all right in New York, but out in the sticks it doesn't mean a thing. Other recent titles, which are murderous boxofficewise, include such dillies as 'Royal Wedding,' 'Madame Bovary' and 'Romance of Rosy Ridge.'

"Whenever a book gets on the bestseller list, somebody or other immediately buys the story and title. That is perfectly all right, but the country is full of people who don't read books, and even though a bestseller reaches a sensational 100,000-copies sale, there are still 140,000,000 people who never heard of it.

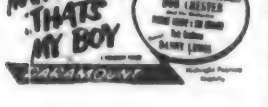
"The aforesaid examples represent only a very small percentage of the very many outstanding pictures which have been produced at great cost and then were killed off by poor titles.

"I should like to have COMPO recommend to the producers that each of them select some 25 experienced theatreowners from throughout the entire country. Big first-run theatres, medium-sized cities, suburban theatres and small towns should be represented. When a producer is getting ready to produce a first-class picture and feels he has a questionable title, he should send the working title, other titles being considered and the story synopsis to this panel of 25 exhibitors, asking for their recommendations or suggestions.

"More often than not, I believe that his panel would come up with a better title than the producer ever thought of. I am sure that exhibitors would welcome this opportunity and all would be glad to render this service to the industry. And I think that this plan would gain millions of extra dollars at the theatres' boxoffice, and that means money for all industry branches."

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
"SHOW BOAT"
starring
KATHRYN GRAYSON-AVA GARDNER
HOWARD KEEL
Color by TECHNICOLOR
An M-G-M Picture
plus Spectacular Stage Presentation



OUTDOOR REFRESHMENT SERVICE
from Coast to Coast over ¼ Century
Refreshment Service for DRIVE-IN THEATRES

RADIO STRONG IN VIDEO AREAS

Watch That Monotony

Before it gets out of hand, and there are evidences already of overdoing the same thing, the TV programmers should alert themselves on the looming monotony of (1) panels, (2) quiz shows, and (3) personality hosts or hostesses. It's usually the glam femme, who holds informal "open house" for dropper-inners—about as "informal" as dropping in on Buckingham Palace. This type of show combines both 1 & 2, in more or less degree.

There's room for a few of these, just as the Mr. & Mrs. teams rise or fall on their basic worth. But TV runs the risk of payrolling catch-as-catch-can panelists and personalities and killing off the better ones. It would be smart to curb, rather than attempt to cure, before it becomes too late. *Abel.*

Use of Kines Likely Despite Coast Tie; Single Relay, Time Lag as Factors

News that coast-to-coast video networking facilities will be completed by the end of September, does not mean an end to kinescope recordings, according to top program execs of the major TV webs. However, the webs plan as far as possible to transform their Hollywood-originated shows, now seen via kine in the east, to live transmissions from Los Angeles, whereas kines of N. Y. programs for Coast viewing are expected to continue for some time.

CBS-TV presently has the biggest lineup of Hollywood programs fed to the east. These include the Alan Young show, Burns & Allen and the new Lucille Ball-Desi Arnaz package, which is slated as a fall entry under Philip Morris sponsorship aegis. All these, under present plans, will be seen live from coast to coast as soon as the networking relay system is completed. Unlike the other webs, CBS plans no move to Hollywood of any of its top shows now originating in N. Y.

Reason that kines will continue to be utilized for some months to come is based on three factors—the availability of only a single relay channel in either direction at the start; the time differential between N. Y. and L. A., and the number of one and two-station market areas. With only one channel available, web execs point out, all four nets will be forced to share

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Goodyear Takes NBC-TV Spot

Goodyear Tire & Rubber pacted with NBC-TV for the alternate-week, Sunday-night-at-9 hour, which is being vacated by Philco. Latter outfit decided recently to drop out two weeks of every four on its "TV Playhouse" because of budgetary problems.

While final plans have not been set, it's expected that there will be no change in the Sunday night programming picture. "TV Playhouse," produced for NBC by Fred Coe, will continue as a weekly feature, but with Goodyear and Philco now alternating as sponsors. Program is one of the few NBC productions to continue through the summer, and has recently achieved a hefty jump in ratings.

Goodyear presently bankrolls the "Goodyear Revue" Sunday nights on ABC-TV, to which Paul Whiteman is slated to return in the fall as emcee and maestro. What will happen with that program, now that the tire firm has bought into NBC, is problematical. It's believed certain, however, that it will be shifted to another night if Goodyear continues to bankroll it, since the sponsor would be unlikely to have two big-budgeted programs aired on the same evening.

With Goodyear having thus solved its Sunday night problem, NBC has abandoned any plans to attempt moving Robert Montgomery's "Lucky Strike Theatre" into the alternate-week setup with Philco. Montgomery's show will continue on Monday nights, alternating with Tintair's "Somerset Maugham Theatre."

WHOM Inks Sales Execs

Edward R. Redmond and Benjamin E. Botway, formerly with Outdoor Advertising Co., have joined WHOM, Jersey City, as executive sales director and sales manager, respectively.

They start today (Wed.), headquartering in the multi-lingual indie's Gotham offices.

Lineup on NBC-TV Coast Shows In Fall Being Set

Lineup on specifically which NBC-TV shows will originate from Hollywood in the fall is expected to be finalized on the Coast this week, with the arrival of exec veepee Sylvester L. (Pat) Weaver to join the other brass already there. Transcontinental relay is expected to be completed by the end of September, so that the NBC video execs must determine their available studio space, staff enlargements, etc.

Exactly which programs will be shifted from N. Y. to L. A., of course, must depend on availability of the networking facilities. At the start, there's to be only one channel operating in either direction, which must be shared by all four webs. NBC tentatively is planning to move both its Sunday night "Comedy Hour" and Saturday night "All-Star Revue" to the Coast, but whether it can follow through on the plan depends on whether it can gain an allocation on the networking channel for those time slots.

Weaver, who's combining a vacation with his business trip to the Coast, will huddle on such problems with the web's Coast veepee, John West; veepees Fred Wile and Robert W. Sarnoff, who preceded him there, as well as Sam Fuller, exec producer on "All-Star." M. W. (Pete) Barnum, exec producer on "Comedy Hour," was on the Coast several weeks ago, but has returned to the homeoffice. Weaver is expected to be away several weeks.

GENERAL MILLS TO DROP ITS HALF OF CBS' 'FBI'

SRO status on CBS' "FBI in Peace and War" was disrupted again this week, as General Mills decided to drop its quarter-hour segment of the show following the Aug. 23 broadcast. Program is aired Thursday nights from 8 to 8:30.

"FBI" last year had been bankrolled by GM and Procter & Gamble. When P&G checked off its portion, CBS immediately sold the open segment to Wildroot Hair Tonic. Web now must find a bankroller to replace GM in the open half of the program.

'SUPPLEMENT' RAPPED BY NBC

By BERT BRILLER

Pressure from some ad agencies for another radio rate cut by network stations in television markets, and the theory that bankrollers should bypass AM outlets in video areas, are answered by data compiled by NBC. These figures show that a radio network in non-TV areas will reach less than one-third as many radio-only homes as the NBC-AM hookup of 74 stations located in tele areas.

While some spenders and their agencies look to TV as their prime medium with AM in non-tele markets providing supplemental coverage, the NBC analysis attacks this concept as a "TV-cart-before-the-AM-horse" approach. In terms of radio-only homes, if a TV advertiser bought only the 93 NBC radio affiliates outside the range of TV, he would lose a total weekly audience of about 11,300,000 radio-only homes delivered by the 74 NBC stations situated in TV counties.

Additionally, the bankroller would lose a total weekly audience of over 6,600,000 radio-only homes in non-tele areas covered by the NBC stations in TV markets. This is due to the fact that their greater signal radius overlaps into non-tele communities. In sum, the 74 stations in TV counties deliver an unduplicated non-TV audience of 18,000,000 homes.

Seeming Paradox

By contrast, the 93 NBC stations in non-TV communities reach only 5,700,000 homes, less than one-third as much. The reason for this seeming paradox is the greater density of population in the east, where TV is concentrated.

In terms of cost-per-thousand of potential audience (based on a half-hour evening show, with maximum discounts), using the 93 non-tele-area NBC stations would cost 58c per thousand. It's relatively cheaper to use the 74 stations under the shadow of TV, which yield a thousand homes for only 43c. That's even relatively less expensive than using the full NBC web, which has a cost-per-thousand of 44c. And TV's cost-per-thousand is up around $1.83, the AM exponents argue.

NBC radio salesmen, of course, aren't counseling clients to use its 74 affiliates in TV areas at the expense of the full skein. They cite the figures to point up the audience that will be lost by bypassing radio in TV markets, and the low cost of buying this additional circulation.

NBC also indicates that if an advertiser bought every radio sta-

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Magazines Taking To Spot Radio as Hypo To Sales on Newsstands

Magazine publishers are using spot radio in an increasing degree to hypo newsstand sales. Reason is reportedly that the mags, expecting an increase in postal fees that will cut into profits on subscriptions, are seeking more newsstand circulation. They are therefore using mostly metropolitan stations, which beam to areas where there are high newsstand sales.

Curtis Publishing (Ladies Home Journal) has bought into the Mary Margaret McBride co-op on ABC. Outfit is also using "Martha Deane" and "Barbara Welles" shows on WOR, N. Y., among other outlets. Crowell-Collier, for Collier's and Woman's Home Companion, is using John Gambling, Dorothy and Dick Kollmar, "Luncheon at Sardi's" and "At Home With the McCanns," also on WOR. Coronet is also active in the spot field.

AM boys point out that it's a testimonial to the medium when mags, a rival for the advertiser's dollar, spend their coin for it.

NBC Backs Down on Chain-Break Plugs After Affiliate, Station Rep Uproar

Plan cooked up by NBC to sell six-second commercials in its network identification time raised such a storm of protest from station representatives and affiliates last week that the web has shelved the idea.

Network figured that it has 13 seconds in which to give the system tag. It wanted to chop this short, giving a quick "NBC" at conclusion of one show, then running a six-second plug for an advertiser, followed by the web identification and chimes. If the quickie plugs were sold out, 24 times a day, it would have brought the chain around $6,000,000 a year.

Stations and their reps, however, hit the roof, labeling the plan a raid on their lucrative national spot biz. Since they were not consulted on the idea, stations assumed that they were to get no compensation for the six-second spots. Uproar was more vehement than that over NBC's "Operation Tandem," which some affiliates consider another move-in by the chains on their spot biz. Webs are in business to sell programs and time, not spots, the affiliates charged.

Another argument raised against the proposal was that it would have overloaded the hour and half-hour marks with commercials. With a final commercial followed by a hitchhike for the same advertiser, then NBC's new six-second plug, the station break commercial on the local outlet, plus an occasional cowcatcher before the opening commercial for the next program, listeners might be driven away, it was argued.

Affiliates also contended that the plan would result in double spotting, with the possibility that on the network and local levels competitive products might be paired, which could cause frequent rhubarbs.

Tele's Biggest Cast

The tele program with the biggest cast in the world—5,000,000 have already performed in it—is "See Yourself in Television," the show that plays daily in the RCA Exhibition Hall in Radio City, N. Y.

The cuffo electronics exhibition includes a video camera linked to a monitor, so that when visiting firemen step on the well-lit platform they can see themselves in action. The performances, of course, are strictly amateur and aren't beamed beyond the room, but the thespers have come from all corners of the globe. The self-TV show goes on 10 hours daily.

ABC Inks WSMB, United Par Outlet; NBC Gets WDSU

ABC has picked up WSMB, New Orleans, as its affiliate, vice WDSU, which moves over to NBC effective Oct. 4, it was announced yesterday (Tues.) by William Wylie, ABC radio stations department director. Interesting facet is that WSMB is 50% owned by Paramount Gulf Theatres, a subsidiary of United Paramount Theatres (with whom ABC is slated to merge pending FCC approval).

Application was made to FCC to transfer PGT's 50% interest in WSMB to AB-PT when merger is completed.

Both WDSU and WSMB are 5 kw outlets. N. L. Carter, who is partnered with Paramount Gulf, is prez of WSMB and Harold Wheelahan is general manager. Exec veepee of WDSU is Bob Swezey.

ROYAL TO SET FUTURE PLANS AFTER VACATION

John F. Royal, who retires this week as an NBC veepee, takes off for a month's vacation to Mexico and Europe. On his return, he'll finalize several deals now in the works for him to serve as a radio-TV consultant to various firms.

Royal, who at one time managed the Palace Theatre, Cleveland, as an exec with the old Keith-Albee circuit, and later joined NBC to head the net's WGAR, o.&o. outlet in Cleveland, was also the web's first tele veepee. He'll continue his association with NBC as a consultant, in addition to handling work for other organizations.

WARL, in Arlington, Va., Purchased for $115,000

Washington, July 31.

Radio stations WARL and WARL-FM, in suburban Arlington, Va., have been sold for $115,000, subject to FCC approval.

Stations are being purchased by Lou Poller, who operates WPWA, in Chester, Pa.; his brother-in-law, Cy Blumenthal; and William Beatty, an employee of WPWA. Sellers are Frank U. Fletcher, radio attorney, and R. Kittourne Castell, a D. C. caterer.

WARL, a 1,000-watter on 780 kc, operates from sunrise to sunset and made its advent after World War II. Poller announced that Ray Baker will continue as general manager of the Arlington outlet, and will become a vice president of the new corporation.

Dinah Gets Own NBC Tele Show

Hollywood, July 31.

NBC-TV is near a deal with a sponsor—reportedly Van Camp's Foods—for Dinah Shore to head her own video show. Web's sales toppers are scheduled to meet with the client Thursday (2) and are hopeful of an order for a pair of quarter-hours weekly. Show would probably replace the John Conte "Little Show," which Van Camp's has bankrolled Tuesdays and Thursdays at 7:30 p.m.

Complications which arose because of Jack Smith's unwillingness to move to N. Y. after buying a home here have been dissipated, so the series would originate on the Coast live for feeding to the network. It's expected to preem in November. (Miss Shore will team this fall with Smith for a cross-the-board radio show for Oxydol, which is to be aired on CBS.

Teleshow would have only Miss Shore and an accompanying orch. Series was to have preemed in late August but has been delayed for 13 weeks so that it can be relayed from here to the coast-to-coast cable.

RCA veepee Manie Sacks, who set the deal with Miss Shore, also discussed Hildegarde as an NBC video potential while here last week with veepee Robert W. Sarnoff. Latter will take it up further with exec veepee Sylvester L. (Pat) Weaver, when the latter arrives in Hollywood later this week.

Grillo Named Exec Veepee Of Crosby Enterprises

Hollywood, July 31.

Basil Grillo has been upped to exec veepee of Bing Crosby Enterprises, according to prexy Everett Crosby. Also upped was Charles B. Brown, TV sales chief, who now becomes v.p. in charge of sales.

Crosby is now in N. Y. lining up future operations for the telepix company.

Liberty Net Seen Grabbing New Chi White Sox Three-Year Pact for 375G

Chicago, July 31.

With the revived Chicago White Sox baseball team making a big splash in the American League, bidding on a new three-year pact for the radio rights has been going on hot and heavy. Although the deal still is to be finalized, it looks definite that the Liberty network will grab off the package for $375,000.

If the Liberty deal goes through, it'll be, it's believed, the first instance of the sports network being in exclusive control of a major league baseball package. It points up the growing interest among hinterland stations in diamond programming fare, as well as the eagerness on the part of club owners to get reports of their games fed out to the surrounding territory for advertising purposes.

Since the net must, of course, come up with Chicago coverage, it is expected to tie up with WCFL as the Windy City outlet. The labor-owned station is currently carrying the Sox night games, with WJJD airing the day games.

End of WJJD Tenure

The new pact would mean the end of a 10-year tenure for WJJD's mikes out at Comiskey Park. Indie is a daytime operation and has been farming out the night games. Possibility of WJJD getting the nod over WCFL as the Chi outlet is considered dim, in light of Sox prexy Charles Comiskey's expressed desire that the hometown coverage be confined to a single station.

It's considered highly unlikely that either WJJD or WCFL will top Liberty's offer of $125,000 yearly for a three-year pact. Present contract pegs the price at $75,000 yearly. Fact that the Comiskey front office is smitten with an out-of-town network idea as offered by Liberty for promotion purposes, weighs heavily in the web's favor.

WCFL's arrangement with Liberty, which will be for baseball purposes only, is still in the verbal stage, pending web's inking with the Sox, which may be completed this week.

Present negotiations reveal the Comiskey's revamped thinking on radio coverage. Up to two years ago they banned nighttime airings of home games because of possible harm at the gate, but apparently AM's promotional values have struck home. Sox topper is insisting that both home and road games next year be done live rather than the ticker reports of road games as has been the case on WJJD.

LBS Skeds Upbeat With $3,000,000

Dallas, July 31.

At a meeting of the board of directors of the Liberty Broadcasting System, held here, plans were made to raise $3,000,000 for network improvement, and for the construction of additional studios on the Coast.

Barton R. McLendon, board chairman, announced that the necessary funds would be raised through sale of additional common stock. It wasn't disclosed whether the sale of additional shares would be private or public.

McLendon further said that the financing, in whatever form selected would be done within a month. The LBS web currently has 416 affiliates.

COAST SEEN GETTING LIVE TV WORLD SERIES

Hollywood, July 31.

Glen McDaniel, prexy of the Radio-Television Manufacturers Assn., speaking before an audience of tele set dealers and salesmen, predicted that the Coast will see the World Series this fall on live television.

McDaniel spoke at an event marking sale of the 1,000,000th set in Los Angeles. He said he based his prediction on talks he's had with American Telephone & Telegraph Co. prexy C. F. Craig.

PABST FIGHTS MAY GO LIVE ON COAST IN OCT.

Hollywood, July 31.

Pabst Blue Ribbon fights will be seen live on Coast television after Oct. 3, if CBS can clear time cross-country on relay-cable. Warwick & Legler agency has placed a firm order for the 10 p.m. time in the east (7 p.m. on the Coast) for the brewer, and Cecil Underwood, local head of the agency, is trying to clear time on the Los Angeles-Frisco-San Diego relay hookup.

Warwick due here tomorrow (Wed.) for a first look at the firm's new offices, and huddles with Underwood. Another arrival from the east will be Harry Markson, managing director of the International Boxing Club, which stages the championship bouts in the east. He'll stop over en route to Frisco for the Louis-Brion fight.

3-College Court Series Hypoing WOR-TV Lineup

WOR-TV, N. Y., is strengthening its sports lineup for next winter with college basketball from the gymnasiums of Columbia, Fordham and St. Francis. Station said it is lensing the hoopsters from their home courts because of the current "fixing" scandals and the pressure to take the college fives out of big arenas.

Schedule of 14 basketball games starts Dec. 3 and will be beamed on Wednesday evenings. Last season WOR-TV picked up five fill-in games from the Columbia gym.

TV indie is also building up its boxing card. Thursday evening matches from the Sunnyside Arena and Saturday matches from Ridgewood Grove will be promoted under supervision of Joe McKenna, who also promotes the outlet's Tuesday night bouts from Westchester County Centre. With the station beaming these three cards, it's figured it will be able to attract better pugs.

WOR-TV will have six nights of sports a week, with Monday's International Boxing Club fights from St. Nicholas Arena, the three other evenings of bouts, Wednesday basketball and wrestling from Jamaica on Friday. Until basketball starts in December, station will carry grapplers from Ridgewood on Wednesday.

According to sales topper Pete Maddux, sports nights are almost SRO commercially. Station is selling the main events to one bankroller, with spots inserted into the prelims.

Outlet is also making a pitch to get the Westinghouse college gridcasts on WOR-TV locally, in addition to whatever network carries them nationally and in New York.

ABC-UPT Pulls Out of Bid For Rose Bowl on Theatre Nix; Price May Go to 200G

Hollywood, July 31.

ABC-United Paramount Theatres has withdrawn from bidding for exclusive radio-television rights to Rose Bowl football games for the next three years. Sealed bids are to be opened in Frisco tomorrow (Wed.). Contenders for the year's outstanding sports event will comprize NBC, CBS and KTTV-DuMont. ABC-UPT pulled out when the conference announced that no theatre telecast will be permitted.

Best guess is that the rights for the New Year's Day game will bring around $200,000, although CBS may go beyond this figure by writing off some of the outlay to "color promotion."

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Kids Up Daytime TV, Reveals ARB

While television broadcasters have confidently expected that they could hold most of their viewing audience during the summer, they have actually increased the number of viewers for morning and early afternoon programs. American Research Bureau survey for the month of July shows a climb in ratings of a number of daytime shows aired before 3 p.m.

ARB (which has NBC and CBS tied for Top 10 honors in July) attributes the surprising hike in daytime ratings to the number of children vacationing from school and watching video for summertime relaxation. Some daytimers, according to the survey, show hikes not only in ratings but in the number of viewers per set over the mid-winter level, with the audience comprising nearly 50% children. According to ARB, this could be the "most interesting TV story of the summer" for both broadcasters and sponsors.

Following is ARB's Top 10 for July, based on a survey of the entire country.

Toast of Town (CBS)	37.5
Philco Playhouse (NBC)	34.1
Talent Scouts (CBS)	33.8
Kraft Theatre (NBC)	31.8
What's My Line (CBS)	31.2
Maugham Theatre (NBC)	29.2
Amos 'n' Andy (CBS)	29.1
Amateur Hour (NBC)	28.9
Westinghouse Thea. (CBS)	28.7
Arena Theatre (NBC)	28.6

New NARTB Prez Fellows Readies Taking to Road To Beat Drums for Radio

Washington, July 31.

National Assn. of Radio-Television Broadcasters new prexy, Harold E. Fellows, will travel the circuit to lend his appearance at each of the organization's 17 district meetings this year, to beat the drums for radio. Fellows feels strongly that the value and impact of the medium are not sufficiently realized, and that a more aggressive selling job is called for.

Starting with the District 4 meeting Aug. 23-24 in Roanoke, Va., Fellows will tour the country with Richard P. Doherty, NARTB's director of Employee-Employer Relations. Two other NARTB staffers, Robert K. Richards, director of public affairs, and Ralph W. Hardy, director of government relations, will alternate at the meetings.

The tour will wind up with the District 3 meeting Nov. 12-13 at Pittsburgh. It will mark Fellows' first official visits to the districts since he assumed the presidency of NARTB June 4.

Presbyterians Set Up Religious Airing Post

New office for religious broadcasting has been created by the national missions board of the Presbyterian Church, and is being headed up by John Groller, of Ithaca College, N. Y.

Groller will work with ministers and missionaries in helping them use AM and TV more effectively, and will also help bring evangelistic programs to the air.

NARTB Special Committee at Work On Code to Clean Up TV Programs

Washington, July 31.

A special committee of the National Assn. of Radio-Television Broadcasters went to work yesterday (30) to formulate a code to clean up TV programs. Under the chairmanship of Robert D. Swezey, of New Orleans, the television program standards committee organized itself into four sub-committees, which will write standards covering the respective areas of their assignments. These standards will be presented to the whole committee when it meets here again Oct. 2-3.

The sub-committees will be concerned with special programming, advertising and observance problems connected with the adoption of standards. They will inquire into such matters as TV's contribution to education, its responsibility to children, acceptability of program material, decency and decorum, treatment of news and public events, presentation of religion, community programs, controversial issues, and advertising practices.

To assist the committee in its work, NARTB has agreed to investigate the scope within which a nationwide study of "viewers' evaluation of television" can be conducted and to undertake such an inquiry as a continuing project.

It was also agreed that a "reviewing" body shall be set up within NARTB to interpret the standards and advise participating TV stations on day-to-day developments affecting the code.

The committee was formed as a result of a conference of TV broadcasters here in June which authorized NARTB prexy Harold E. Fellows to take steps toward immediate promulgation of standards. Fellows and Thad H. Brown, Jr., NARTB TV director, attended the initial committee meeting.

The subcommittees will be chairmaned by Davidson Taylor, NBC veepee; Harold Hough of WBAP-TV, Fort Worth; Walter J. Damm, WTMJ-TV, Milwaukee; and Paul Raibourn, KTLA, Los Angeles. Each sub-committee will meet next month in pursuing its task.

TV IMPACT FELT IN FRISCO'S PALSY DRIVE

San Francisco, July 31.

Impact of TV as a fund-raising vehicle was dramatized in a 21-hour marathon benefit for cerebral palsy victims last Saturday (28), which drew $160,000, mostly in small dollars-and-cents amounts, largest single contrib being $2,300. While radio was also used, the effective TV programming in the show jointly sponsored by the Union League Club and United Bay Area Cerebral Palsy Assn. highlighted quick continuous reaction from all walks of life. Bay area TV sets number under 200,000.

Money pledges continued throughout the program, with children and others spontaneously appointing selves to scour their neighborhoods for contributions. Mainstays of the event were Vince Francis, Jack Webb, Lee Giroux and Julie London. Tele and radio time were provided by KGO-TV and KGO. Scores of celebrities participated.

Scramble on For Rights to NCAA Fall Football

Scramble for rights to carry the National Collegiate Athletic Assn. football games this fall broke out this week among three of the four major television networks, in the wake of the NCAA's having granted sponsorship rights to Westinghouse Electric. Under the association's coverage plan this year, it's up to Westinghouse now to select the web which will televise all games, and a decision by the bankroller is expected within the next week.

In the running for the video plum are ABC, DuMont and NBC, with CBS having bowed out several weeks ago in line with its decision to confine its football coverage this year to the schedule of nine games it has lined up for colorcasting. Westinghouse will take into consideration such factors as the coverage each net can promise, the price bid being offered by each, etc.

Westinghouse, meanwhile, is lining up the schedule of games it hopes to televise during the 10-week season, but no decision on which games they'll be is expected for some time. After getting the NCAA's approval on the lineup, the sponsor must then negotiate directly with each school involved. Under the plan, games of some 40 college teams will be

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DuMont Names Gallery To Head Sports Setup As Key to Theatre Rivalry

Scramble between theatre television interests and commercial TV broadcasters for rights to top sports events moved into high this week, with the DuMont network's appointment of Tom Gallery, ex-New York Yankees veepee, as chief of a new sports department. It was Gallery who tied down rights to the recent Joe Walcott-Ezzard Charles heavyweight title fight for DuMont and it will be his specific job henceforth to try to snare similar events for DuMont and thus away from theatre-TV.

New DuMont sports chief has already taken another step in that direction by acquiring rights this week to the 18th annual all-star football game, slated for Chicago's Soldiers Field Aug. 17. Admiral Corp. is to sponsor the game on the entire DuMont web, with the College All-Stars playing the Cleveland Browns, 1950 champs of the National Pro Football League.

Theatremen, meanwhile, reiterated their contention that there can be no basic competition between them and the networks.

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Zenith 1st Half '51 Profit $2,379,797

Chicago, July 31.

Zenith Radio Corp. registered an estimated net profit of $2,379,797 for the first half of 1951, prexy Eugene F. McDonald, Jr., reported to stockholders last week. Sales during the period totaled $53,007,639.

McDonald declared that production and sales of Zenith's tele sets had been "substantially" curtailed because of the summertime decline and credit restrictions. However, the Zenith topper predicted a pronounced fall upbeat in TV sales. Dealer and distrib tele set inventories are higher than a year ago, but not considered burdensome.

Zenith's AM production is continuing at a "normal" pace.

TWO NAME SINGERS MAY BE ADDED TO 'MUSIC'

ABC-TV's "Stop the Music" may add two name singers to back emcee Bert Parks and singing comedienne Betty Ann Grove. Move is in line with recent hypoing of the airer's production values and budget, with insertion of three outside acts a week.

Marion Morgan leaves after broadcast of Aug. 9 and will make a tour on her own of cities in which "Stop" is beamed. Jimmy Blaine stays on definitely for another month, after which time he may leave. Miss Morgan took over for Estelle Loring when latter left the show last year and Blaine has been with the show since its inception.

Columbus—William T. Wagner, formerly of WIBA here, and of WKOW, Madison, Wis., was named production director of WTVN, Edward Lamb tele-station here. During the war years Wagner worked with the BBC on army programs and with the Armed Forces Network.

AGENCIES DITCH OWN PKGE. PLAN

'Linkletter' Stalled, O'Keefe Blocked As H'wood Unions Fight Over Cameramen

Hollywood, July 31.

Two unions locked in a jurisdictional battle over television cameramen stood each other off for an even break last week. The International Alliance of Theatrical Stage Employees (IATSE) ordered its processors at Consolidated Laboratories to lay off the "Life With Linkletter" kinescope, and the National Assn. of Broadcast Engineers and Technicians won its fight against an IA crew coming into NBC to film a Walter O'Keefe pilot. Other reprisals were expected from IA, whose officers said "we won't take it lying down" when their members were blocked from filming the Linkletter show.

Jurisdictional strife, long expected, broke out last week when NABET threatened to strike the whole ABC radio and TV network if IA men were allowed to film the series. Filming was immediately called off and a kine substituted. When IA processors at Consolidated refused to handle the negative and returned it to ABC, Donn Tatum, TV head at Television Center, intimated that the kine may have to be processed out of town, as all union labs in Hollywood are manned by IA members.

Filmcraft's prexy, Isadore Lindenbaum, called off the filming of the O'Keefe show at NBC when NABET again hurled the walkout threat, although its contracts with ABC and NBC carry no-strike clauses. He said he would film the program at a plant outside of NABET's jurisdiction. Lindenbaum said his plan to film the Groucho Marx show in August has not been changed. He added, however, that he was hopeful differences between the two unions will be composed by then. Filmcraft shot the "Bet Your Life" series last season at NBC without protest from NABET.

Meeting of the local chapter of NABET over the weekend reversed a previous decision and will now allow Filmcraft to complete its

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Ford Foundation Preps Educ. Series

Plans are in the works for a series of educational radio and television programs to be produced by the Ford Foundation for airing by commercial broadcasters, as the third phase of the Foundation's recent grant to AM and TV. Philanthropic organization had previously granted $300,000 to the National Assn. of Educational Broadcasters, and another grant to the Iowa State College.

Outfit is presently searching for a top producer to head up its TV-Radio Workshop. Names of legit producer Max Gordon, film producer Walter Wanger and video producer Fred Coe have been mentioned, but no confirmation on these is available. While the NAEB would create programs for use by its own network and the Iowa College would prepare programs for use at the school, the TV-Radio Workshop would make its programs available for broadcast to the mass viewing and listening audience.

General Mills Buys 500 Stations for 'Hymns' Spots

General Mills, for Gold Medal flour, has bought a lineup of 500 stations on a spot basis for "Hymns of All Churches," a plattered stanza. Show, to be beamed 15-minutes, cross-the-board for 52 weeks, will be aired on most outlets of the Keystone and Liberty webs, plus 250 other selected stations.

Agency is Dancer-Fitzgerald-Sample.

New CBS Station-Breaks

Familiar station-break annoucement by CBS staffers that "this is the Columbia Broadcasting System" has passed into limbo with the split-up of the web into separate radio and television branches.

Video announcers will declare henceforth simply that "this is CBS Television," while radio announcers have been instructed to identify the web with "this is the CBS Radio network." Under the new corporate setup, the three branches have been formally tagged as the CBS Radio Division, the CBS Television Division and the CBS Laboratories Division.

$2,000,000 Billings In Sterling Drug MBS 'Ladies' Buy

Sterling Drug last week bought "Ladies Fair" on Mutual, effective Oct. 1. Purchase of five 25-minute periods weekly on MBS, cross-the-board at 11 a.m., will bring about $2,000,000 in gross billings annually to the web. Agency is Dancer-Fitzgerald-Sample.

Bankroller will use the full network, first time it has used the chain in the morning (Sterling also bought AM and TV evening time on ABC). Move is viewed as a plug for the commercial hypo MBS prez Frank White has been giving the chain's before-noon sked, which has brought in American Tobacco, Old Gold, Kraft, Babbitt and Miles Labs.

Mutual also signed Wildroot for a five-minute baseball summary by Stan Lomax, following the afternoon and evening "Games of the Day" over Mutual's 375-outlet diamond hookup on Sundays, via BBD&O. Camel cigarets backs the weekday summaries.

Other new MBS biz includes expansion of Cecil Brown's Saturday eve newscast from five to 10 minutes. Airer is now skedded 7:50-8 p.m. Agency is Needham, Louis & Brorby.

NBC-TV Sees New Source Of Revenue Via Rentals From Its Film Library

NBC-TV, anticipating 1951 as the first profitable year in its history, has discovered an untapped new source of revenue to help the swing into black ink — its film library. Web claims to have the biggest library of newsreel footage in the world, comprising some 10,000,000 feet of film, and is leasing it at a profit to any producer who wants to make use of it.

Library includes negatives of film used on all NBC-TV newsreel shows, sent in by correspondents and stringers throughout the world, as well as by such organizations as the National Assn. of Manufacturers. Web's film department has set up a scale of prices for rental, through which the standard film producers are charged most, producers of pub relations pix get charged slightly less and vidfilm producers pay the least.

NBC naturally retains the negatives on all footage, making up prints for its customers. Web estimates it is now adding film to the library at the rate of 100,000 feet per week and claims the library is now showing a profit for the first time.

Y&R SETS PACE IN INDIES SHIFT

The top ad agencies have virtually abandoned the idea that they must create and control every television program on the air for their clients. New philosophy, which has been in the works for some time, is apparently based on the agencies' realization that they can afford neither the time nor the money for TV's all absorbing program operations. Chief move in the recent switch in basic thinking is Young & Rubicam.

While Y&R naturally doesn't call the turn for the other ad outfits, the fact that it's among the top agencies in video gross billings makes it regarded as a bellwether in the trade. Where it once packaged all its own shows or dealt directly with the networks to the complete exclusion of indie packagers, the agency has practically given up that idea, and is willing to talk business with the indies if they have something good to offer. Switch in Y&R's thinking is reportedly based on its recent TV troubles, which saw it lose the Packard account to Maxon, drop the Phil Baker show after only a single performance on CBS-TV in favor of another, and replace Oscar Levant with Durward Kirby as emcee of "General Electric Guest House" Sunday nights on CBS-TV.

That other major agencies, which once agreed with Y&R's original philosophy, concur in the new line of reasoning is evidenced by J. Walter Thompson taking a similar tack. JWT recently purchased a vidfilm series titled "Foreign Assignment" and produced by Per Scheutz, which it is offering to its clients on a regional sponsorship basis throughout the country. Whether other top agencies will go for similar regional deals is problematical, but the signs are there to show that they're now ready to talk business with indie producers, whether for live or film shows.

Original idea that the agencies had to create shows for their clients was based on two premises —that only in that way could they justify their 15% commission and that, having made the mistake of permitting the networks to assume control of programming in the early days of radio, they must build their own packages to retain program control in TV. Today, however, there is a growing realization that, for an agency with seven or eight video shows in the air, it would be forced to maintain a production and programming staff the size of a major film studio if it were to build programs for each of its clients.

Buying shows from indie producers means that the agencies will be automatically trimming their gross billings, but the savings in overhead will far outbalance whatever loss they sustain in the gross. By packaging their own programs, the agencies added the production costs to the gross and charged their 15% on the total. Now they won't be getting a commission on the production costs of a show, but they also won't have to maintain such tremendous staffs.

Schwimmer, Scott Take Over AVA

Chicago, July 31.

Schwimmer & Scott agency has taken over the American Vitamin Assn. account from Counsellors, which is folding. S&S first became associated with the vitamin operation earlier this spring, servicing the nearly $500,000 AVA radio-TV billings on Chicago stations. AVA's hefty campaigns here and on the Coast make it one of the biggest purchasers of local AM and TV.

S&S is opening a Hollywood branch to handle the Coast business and is slated also to open a New York office. Frank J. Miller, prexy of Counsellors, joins the Chi agency as a veepee. Ken Barton will manage the Coast office.

Combined AM-TV Sales Technique Hypoed at ABC With Sterling Pact

ABC is developing a combined operations technique which is selling bankrollers on using its AM and TV webs jointly. That's pointed up in the chain's inking last week of Sterling Drug, which will bankroll "Mystery Theatre" on ABC (Wednesdays at 8 p.m.) and on ABC-TV (Fridays at 8 p.m.). Previous week the skein signed Bristol-Myers for AM and TV editions of "Mr. District Attorney," in addition to the AM version of "Break the Bank."

In both instances, the selling was done by web prexy Bob Kintner, TV sales veepee Fred Thrower and AM sales veepee Charles Ayres, making the combined pitch. Selling both AM and TV media at the same time to one backer permits some realistic "giving a little here and taking a little there," as one exec says, that averages out to the web's and client's mutual advantage.

In bringing over two relatively heavy spenders (Sterling has a half-dozen AM shows), ABC expects to have bellwethers that may bring in other accounts from the drug field (among the top three industries purchasing radio and tele time). Additionally, their pacting strengthens ABC's program lineups in a manner that the web figures will ease the inking of other advertisers for adjacent or nearby periods.

Reverse of the coin is a weakening of CBS' Tuesday evening sked with loss of "Mystery Theatre," which Columbia had at 8 p.m. With a rating around 11.0, "Mystery" had been a strong point in CBS' lineup for Tuesday. "Mr. D. A." had also been a strong factor in NBC's Wednesday evening layout, with an 11.8 Nielsen in April following Groucho Marx's 12.2.

With "Mr. D. A." taking the 9:30 p.m. Friday spot, ABC hasn't yet decided what it will do with "The Sheriff." Latter show, currently sponsored for eight weeks by American Chicle as part of ABC's "Pyramid Plan," may be dropped. Web will have to find another show to insert in "Pyramid," which will probably be skedded in the Thursday 8 p.m. slot.

Agency for Sterling is Dancer-Fitzgerald-Sample. "Mystery" will start either Sept. 19 or Oct. 3.

'Goldbergs' Sub

Underscoring Young & Rubicam's new willingness to talk business with indie producers, is the number of indie packages being considered by the web as replacement for "Goldbergs" on CBS-TV this fall.

About a dozen programs are now in the running for the Monday night slot, and several of these are indie offerings. Y&R is scheduled to huddle this week with advertising execs of General Foods and Sanka Coffee (GF product which is plugged on the show) to make its recommendations and decide finally on the winner.

Zenith Fights FCC Plan for Chicago Channel to B&K

Washington, July 31.

Zenith Radio Corp., which used Channel 2 in Chicago for its Phonevision tests, protested to the FCC yesterday (30) against its proposal to allocate the channel to the Balaban & Katz station, WBKB, in place of Channel 4. The B&K station is to be sold to CBS for $6,000,000 under the merger of ABC and United Paramount Theatres.

Through its Washington counsel, Wheeler & Wheeler, Zenith contended that because of its long use of the channel for experimental purposes, dating back to 1938, it has "certain inequitable rights the Commission must take into consideration." The FCC proposal to shift Channel 4 in Chicago to Channel 2 in order to work out allocation problems, it said, subjects it to a disadvantage in pursuing its application for a TV station in Chicago. Zenith's application calls for use of Channel 2.

Zenith asserted that B&K "has no vested right to own and operate a TV station in Chicago, particularly as against the demands for an adequate national allocation of TV channels. It has even less rights than Zenith to own and operate a station on Channel 2 in Chicago since B&K has never filed an application for authority to own and operate a station on Channel 2, nor

(Continued on page 32)

Jerry Horwin Bows Out As CBS-TV Story Ed To Go Into Packaging

A clash of personality and authority is resulting in CBS-TV story editor Jerry Horwin bowing out Sept. 1 to go into the TV packaging business, or with an independent vidpix producer. He has bids from both channels.

After a year in the east, selecting some 200 scripts and supervising their preparation, Horwin felt that the authority of other CBS execs was eclipsing his individuality.

As with several other CBSites, Horwin had a deal (which called for an option of two more years) for a "piece" of any new project which he might create, but when he found himself stymied on time or talent he took his gripe to program veepee Hubbell Robinson, Jr. Horwin was brought on from the Coast, where he was prominent in pictures both as a writer and talent coordinator, by Charles M. Underhill, who incidentally is switching from CBS to ABC-TV.

Horwin is currently on vacation, but will resolve his plans when he gets back. Robinson meantime has asked him to stay on until Sept. 1.

CBS-TV Prepping Video 'Hear It'

CBS-TV will strike out on a new tangent of television documentary presentation this fall, with a video version of its "Hear It Now" radio series. To be titled "See It Now," the package will be produced for TV by the same team which handles the radio show, Edward R. Murrow and Fred Friendly.

Web plans to follow the same basic format for the TV show that was originated for radio, except to use film in place of the tape recordings used on AM. Film will be edited and wrapped up into a weekly half-hour presentation, covering in documentary fashion the top news of the week in all phases. Where the AM version will return in the fall to its Friday night at 9 slot, no time period has yet been decided on for TV.

CBS-TV programming veepee Hubbell Robinson, Jr., is huddling with Murrow and Friendly this week, to determine how hefty a budget the show will carry, and the size of the camera crew necessary for its presentation.

NABET Asks WBIG Vote

Greensboro, N. C., July 31.

The National Assn. of Broadcasting Engineers and Technicians (CIO) has asked for an election for five staff announcers of the North Carolina Broadcasting Co.'s station, WBIG.

Petition has been filed with the National Relations Board's state office.

SAMMY KAYE SHOW
With Barbara Benson, others
Producer-director: Coby Ruskin
30 Mins.; Sat., 7 p.m.
LISTERINE
CBS-TV, from New York

Sammy Kaye's contribution to summertime teevee is a so-so entry. To give the frame some juice, the maestro reprises his long-successful "so you want to lead a band" gimmick. As viewed at the preem show (28), it was of the common garden variety. Kaye had three audience-drawn youngsters (two girls and a boy) fronting the orch for brief baton-waving. Each contestant got fore-and-aft interviewing by the batoneer, who elicited dull answers from dull questions as to residence, schooling, etc. Audience mitting decided the winner. In the middle there was a hunting scene for comedy relief. A tune played as background therein came up for spotting at finish. Through all of it, Kaye seemed patronizing, with a tendency for poking fun at contestants.

Barbara Benson, a coloratura soprano, gave a nifty rendering of "Italian Street Song." It was the topper of the show. Orch worked over "Wang Wang Blues" okay, with a male trio on lyrics. Saxophonist-vocalist was also in there pretty well with "Come-on-a My House."

Winner received a Sylvania TV receiver and becomes guest of Kaye at his Astor Hotel location. The plugs for toothpaste and toothbrush, set in a drugstore, were overlong and silly.

THE MUG AND GENE SHOW
With Margaret (Mug) Richardson, Gene Klavan, guests
Producer: Miss Richardson
Director: Charles Hill
15 Mins.: Wed., 10:45 p.m.
OLD DOMINION MOTORS
WTOP-TV, Washington

The debut of Margaret (Mug) Richardson in her own show, after being somewhat in the background for 16 years as Arthur Godfrey's "Girl Friday," was such a momentous event that most of the time of the initial program was taken up in reading congratulatory telegrams and getting over the hurdle of the first appearance. But enough of a hint was given of the format to suggest that the ingredients are here for a show which gives promise of developing a loyal following in the community. As to its network potential, it is too early to tell.

This is primarily a personality show, with guests airing their pet peeves about Washington. There was time only for one guest on the opening program, and he complained about girls in the Capital chasing him. With such surefire gags, the "Mug and Gene Show" should not want for audience appeal. And Washington should provide plenty of material — and guests.

Miss Richardson radiates a warm personality on the TV screen and gives promise of becoming a local favorite. Her sidekick, Gene Klavan, has already developed a strong following through his after-midnight antics on WTOP. He handles himself easily on TV and teams nicely with Mug.

Commercials on the show were deft and painless. *Jack.*

HOW DOES YOUR GARDEN GROW?
With John Ott
Producer: George Heinemann
Director: Lyn King
30 Mins.; Sun., 4 p.m. CDT
Sustaining
NBC-TV, from Chicago

Except for the rabid gardening fans, there's not much of interest in this hiatus throwaway. Its appeal is too limited, and what little happens during the half-hour is spread too thin to provide any significant divertissement as network fare.

Show is a one-man operation, with John Ott demonstrating home gardening techniques and displaying his time-lapse photography. The strongest spots on the preem were the films of the time-lapse lensing, which provided some tricky shots of the actual blossoming of various flowers. Trick apparently is accomplished by spot shooting of the flowers' growth, with the final film given a fast projection. Idea makes for some neat effects.

Balance of the show, with Ott working before a table in a small but attractive set, moved at an overly-leisurely pace. Ott evidenced a friendly but somewhat uneasy manner with this first assignment. Subject matter on this segment was gladioli, with gabber offering a brief historical background on the flowers, their care and treatment, and finally, how to use them as table displays. A film was used to demonstrate the proper planting and treatment of the glads.

Despite the show's inherent weaknesses, it was effectively produced to get the maximum benefits from a lukewarm idea. *Dave.*

STAR OF THE FAMILY
With Peter Lind Hayes, Mary Healy; Beatrice Kraft Dancers, Red Buttons, Mimi Benzell, guests; Carl Hoff, music; Frank Waldecker, announcer
Producer-director: Norman Frank
Writer: Adrian Spies
30 Mins.; Sun., 6:30 p.m.
RONSON
CBS-TV, from New York
(Grey)

Music Corp. of America package, which last year had been backed by Nash with Morton Downey as emcee, has picked up interest in its new edition, with Peter Lind Hayes and Mary Healy taking over the reins for Ronson lighters.

Basic format remains the same, with uncles, cousins, husbands, ect., gabbing about little-known aspects of the "stars of their families," as peg on which a vaudeo stanza is hung. However, more time is given to the Hayes-Healy husband-wife team to perform on their own, and on opener (29) they did a creditable job.

Duo opened with a fair vocalization of "Getting to Know You," but registered solidly with their burlesques of Nelson Eddy, Jeanette MacDonald, Russell Nype, Ethel Merman, Judy Holliday and Mario Lanza—which they've done before on tele, but which stand up under repetition.

The Hayes-Healy clowning with the interviewees came over well. However, in spots their humor tended to cramp the style of the non-pro guests, putting the latter in the position of having to compete with the pair to get their human interest yarns across. A more relaxed pace here would help the feeling of intimacy.

Talent on the preem Sunday (29) included the Beatrice Kraft Dancers in a clicko jazzed-up oriental number; Mimi Benzell, who neatly warbled "Granada"; and Red Buttons, who did an amusing comedy monolog on his public school autograph book.

Production was good, with varied camera angling that got away from the straight frontal shooting on most vaudeos. Sets neatly dressed up the Kraft and Benzell turns. Orch batoned by Carl Hoff lent a slick fusical assist.

Commercials were highly effective, although the lead-in to the first was awkward. Ronson lighters were nicely displayed, the various models being played in miniature room settings that pointed up their lines. *Bril.*

Tele Follow-Up

NBC-TV's "Philco Playhouse" turned to television itself for the theme of its drama Sunday night (29) and, if the show wasn't as good as any Philco has ever presented, it certainly topped anything staged during the current summer season. An original yarn by Thomas W. Phipps titled "Television Story," it was a tense, tightly-written and always credible story about a famed middleaged Hollywood actor who came to N. Y. to break into TV.

He had a young wife, fresh out of dramatic school and summer stock, who was playing him to break into the TV bigtime herself. Although he was heavily in demand, he refused to work unless she was also given a part, and since she worked under a no-talent handicap, word got out among the networks and agencies and both were put on the blacklist. Denouement, which saw the scheming wife drop the actor and his finally letting her in on the facts of life, was a touching and perfectly believable scene.

Sidney Blackmer, as the thesp, turned in a fine performance, underplaying his role to the extent that he actually could have won the Oscar he supposedly had in the play. Gaby Rodgers, as the young wife, had a tendency to shout her lines, but her delineation of the conniving witch was well-handled, nonetheless, particularly in the finale. Walter Brooke scored as the top TV producer, who wanted to work with Blackmer but finally blew up at the young wife. Fine work of the three leads and the small supporting cast reflected the skillful supervision of producer Fred Coe and director Ira Skutch.

Neatly-scripted adaptation by Phipps and Robert W. Shackleton permitted Coe and Skutch to take viewers behind the scenes of a major video dramatic program. Scenes at rehearsal and during show-time caught the full, hectic flavor of the medium and underscored the tense moments inside the studio as the cast and crew wait for a show to take the air.

CASEY ALLEN
Announcer—Narrator
"THE FIRST HUNDRED YEARS"
SUsquehanna 7-5400

ROOTIE KAZOOTIE
With Todd Russell, John Schoepperle
Director: Dwight Hemion
Writer: Steve Carlin
15 Mins., Mon.-thru-Fri., 6 p.m.
COCA-COLA
WNBT, N. Y.
(Arnold Cohen)

This cross-the-board, quarter-hour entry shapes up as weak kiddie fare at best. Using the same characters and format as it did when it had a 30-minute slotting, show will probably hold on to the steadies it has won, but it's doubtful if it will attract any new kid viewers.

Rootie Kazootie, a puppet, emceed the activities of the club named in his honor. Puppet's face and voice are appealing but assortment of patter, games and quizzes tend to be on the dull side. Todd Russell, a likeable singing personality, lifted session caught (26), assisting Rootie in the gab and song departments. John Schoepperle helped a bit as a mute character called Mr. Deetle-Dootle. On the whole, however, the stanza had minimum appeal even for the tot bracket.

The Coca-Cola spiels were done in good taste, but came on too often for such a short session.

HISTORY IN YOUR HANDS
With Charles F. McCarthy; Charles Eberstadt, Jules Sindie, Nathaniel E. Stein, guests
Producer: Steve Krantz
Director: Bill Harbach
30 Mins.; Sun., 12:45 p.m.
Sustaining
WNBT, New York

Educational airer does a neat job in dishing up history palatably. Produced in cooperation with the National Society of Autograph Collectors (not the stagedoor variety, but those who know their historical documents), program gets a new slant on study of the past by presenting history through its raw materials—pictures, papers, writings, memorabilia, etc.

On the preem Sunday (29) the subject was Lincoln. Emcee Charles F. McCarthy had as guests three authorities on Lincolniana, Charles Eberstadt, Jules Sindic and Nathaniel E. Stein. Background was set with a short biog of the Emancipator, narrated by McCarthy against a set of excellent drawings of scenes from Lincoln's life.

Trio of experts then exhibited items from their collections: a check for $5 the President made out to "Lucy (Colored Woman)"; a playbill for Ford's Theatre for the fateful evening when Lincoln was shot; the telegram to Gen. Grant informing him of the assassination; an undertaker's permit to remove Lincoln's body from New York; the last photo made of a fatigued Honest Abe, etc.

The exhibits were interesting and revealing, jumping-off points for anecdotes and sidelights on history. Guests were informed and generally articulate, although there was some tentative shuffling to get the exhibits in order and in position for closeups.

Windup, which can give some deeper and current significance to the series, consisted of quizzing the panel on how Lincoln would think on certain present-day problems—social security, prohibition, the United Nations. Experts' views were followed by pertinent quotes from Lincoln's speeches. Finale was a reading of the Gettysburg address against a shot of the manuscript. *Bril.*

Detroit—WXYZ-TV is adding a new, air-conditioned and completely equipped studio to existing facilities. The new studio will be in operation about the middle of September.

ART FORD SHOW
With Freddie Robbins, Johnny Syms, Hal Moore; Eileen Barton, guest vocalist; Archie Koty Trio, music
Producer: Ray Buffum
Director: Jae Hein
30 Mins.; Sat., 7:30 p.m.
Sustaining
NBC-TV, from New York

Art Ford, the WNEW, N. Y., disk jockey, is no stranger to television. This one, called "Art Ford and the Disk Jockeys of America," which takes the time vacated by "One Man's Family," was a pleasant kind of deejay journey at opening (28). Ford, an able fellow in the emcee department, is packaging this himself.

The format hinges around a panel of three jockeys engaged in a guessing game. The jocks on preem were Freddie Robbins, WINS, N. Y.; Johnny Syms, of Brazil, and Hal Moore, KYW, Philadelphia. Each week there's a guest chirper, and preem had Eileen Barton.

A gal (Arlene Cunningham) spun platters and the jocks supplied the answers. For instance, him personalities were heard on vocals (Ezio Pinza, Alice Faye & Phil Harris, and Gloria Swanson). The identities were anything but obvious. Even more difficult were names of composers via their waxings (Tchaikovsky, the late former v.p. Charles G. Dawes, Vincent Youmans; in last-named, one jock also guessed that tune was played by Benny Goodman Sextet and had Irving Caesar lyrics). Theme songs came a little easier—Wayne King's "The Waltz You Saved for Me," Three Suns' "Twilight Time" and Sammy Kaye's "Kaye's Melody."

Another interesting section was based on classical tunes with their modern adaptations. The pairings were "Music, Music, Music"-"Put Another Nickel In"; "Polonaise"-"Till the End of Time," and "Chansonette"-"Donkey Serenade." Ford got started on tabbing unusual instrumentation, which gave promise of rich trimmings, but time didn't allow. However, it seems worthy of development, and could be expanded into identification of instruments in general, both solo and grouped. The one weakness overall was an occasional loudness of recordings that covered some of the conversation.

Miss Barton's entry was her trademarked "If I Knew You Were Coming," delivered charmingly. A kitchen setting dressed the item, and chirper broke out with a huge cake that was pieced out to the deejays. The three spinners gave "sample commercials" — on U. S. Bonds.

Color TV Followup

Second look at CBS-TV's color pickup of the races from Monmouth Park, N. J., last Saturday (28) revealed that the web has licked virtually all the problems which plagued it on the initial coverage attempt three weeks ago. Where the colors on the preem, which represented the web's first attempt at a remote color pickup of a sports event, faltered because of consistent breakdowns of the hues, the colors in last Saturday's presentation were true and accurate. Cloudy weather had no effect on the color and was probably a help, since the cameras were able to depict more graphically the muddy track, muddy jockeys, etc.

Viewed on a receiver at the CBS homeoffice, the colors showed a tendency at times to overdo the blues and greens, but in light of their general excellence, that was a minor point. As before, the addition of color to the race pickups proved a real boon, making distinguishable the jockeys' silks clear around the track and underscoring the brightness of the bugler's hunting jacket, the multicolored clothes of the fans, etc.

Different tints of the pari-mutuel tickets, torn up and tossed to the ground by losing bettors, were even distinguishable. CBS claimed at the start that the disappointing aspects of the opener were based on the fact that the crew had no time to field-test the equipment. Saturday's show proved the argument was correct.

Robin Chandler, who has her own daytime TV show on CBS, handled the between-races interviews at the Clubhouse, and while fashion experts might not have appreciated the contrast of that orchid-hued dress with her reddish hair and skin coloring, it certainly pointed up the factuality of the color information transmitted. Now that CBS has apparently mastered the technique of transmitting color from a remote location, its upcoming schedule of nine college football games slated for color TV should be eagerly anticipated by the fans who might have color receivers available.

STRAW HAT MATINEE
With Mel Martin, Rosemary Olberding, emcees; Marian Spellman, Ernie Lee, Lee Jones, Log Jammers, Pine Mountain Boys, others
Producers-directors: Robert Gilbert, Charles Vaughn
60 Mins.; Mon.-thru-Fri., 4 p.m.
NBC-TV, from Cincinnati

"Straw Hat Matinee," a summer filler for the "Kate Smith Show," aired from WLW-T, adds up to a 60-minute hodgepodge of songs, hillbilly rhyhms, quizzes and a fashion demonstration. Emcee Mel Martin, assisted by Rosemary Olberding, tried to hold it together but didn't have much success on Thursday's (26) session, when some 12 plugs for everything from spaghetti to forest fires broke up the continuity.

Across-the-board airer comes off somewhat better when considered in individual 15-minute segments. Each of these sections are more or less purposely self-integrated, apparently on the thought that affiliated stations could tap them at will. But when scrutinized as a whole, "Matinee" becomes rather wearing on the viewer.

Show is unreeled in an informal atmosphere on the back porch of Martin and Miss Olberding. Much of the accent is on things bucolic, perhaps too much so in view of the fact that most TV sets are in densely populated metropolitan areas. Rural motif is supplied principally by the Log Jammers and the Pine Mountain Boys, who dished out hillbilly tunes while Lee Jones contribbed some yodeling.

A welcome change of pace was Marian Spellman's warbling of "Lover" and "Through the Years." First tune was embellished with a floral background that nicely set off the soprano's strapless gown. Other number also benefited through good production accoutrements.

There's a brief "garden quiz" in which Martin and his femme aide ply studio guests with innocuous questions. This sequence could be an interesting one, but as it now stands the interval adds little to the show. When half the plugs are deleted, more sophistication and imagination are in evidence and a little more emphasis is placed on fashion, "Matinee" will gain more afternoon viewers. *Gilb.*

CIRCLE KEYL RANCH
With Del Dunbar, Giese Family (4), Hi Smith, Cousin Robert
Producer-director: Bill Robb
30 Mins.; Thurs., 7 p.m., CST
KEYL, San Antonio

Del Dunbar, local radio cowboy singer, makes the transition to television very well, and promises to become a TV personality in his own right. His easy-going style, singing and story-telling make him a good bet for films.

The entire program has a western theme and promises to be ideal for the summer months.

The Giese family, comprising Jimmy, Bob, Hal and Jacqueline, and Hi Smith alternate at the vibraharp and piano. The group has an easy style, which is hard to beat as western music goes.

Roland Robert Laman, Jr., known as Cousin Robert, adds just the right touch of comedy to the series. He has a good foil in Jimmy Giese. Session is just on long enough to spice the program.

Guest artists are presented from time to time. Set is in keeping with the theme of the program. There are some neat camera angles and lighting, especially the campfire effect when Dunbar spins his story. There is also a hymn sung by the Giese family, which is a feature of each telecast.

Program is smartly-paced and shows time and effort in scripting and production. *Andy.*

TODAY'S HEADLINES
With Bill Ingram
Writer-producer-director: Ingram
TWIN CITY FORD DEALERS
KSTP-TV, Mpls.

Comparing favorably with such network news shows as "News Caravan," this locally-produced airer boasts a highly meritorious setup.

Utilizing staffer Bill Ingram's recital and some analysis of news happenings, national and local, punctuated by interesting still and telephoto motion shots to illustrate the news, or some of its angles, the show is consistently entertaining, as well as informative and occasionally instructive.

Sitting behind a table with maps behind him, Ingram is a good-looking chap whose voice and diction leave nothing to be desired, and whose wise choice of news events and illustrative filmage and the concise wordage employed to tell about them, help to explain the program's popularity. He reads from notes, but not too obtrusively.

Interesting film shots are used to take the curse off commercials, which are not too numerous or too long. *Rees.*

BLUEPRINT FOR VIDPIC PRICES

Fringe Area Viewers Chief Gainers As 3-Yr. FCC Freeze Begins to Crack

Washington, July 31.

The three-year-old TV freeze began to crack last week, when the FCC opened the gate to applications from existing stations for maximum power under their specific authorizations. The move is expected to result in increased coverage in many areas and possibly in new markets for sets.

It is expected that about one-third of the existing 107 stations will be eligible for higher power. This will provide, according to the Commission's order, "for a better service to the public" and put stations on a more nearly equal basis from the standpoint of coverage, "a condition which would contribute materially to the healthy development of the new television industry."

The principal benefit from the FCC action will accrue to fringe area viewers, who will get clearer pictures when maximum power is installed. It is also likely that many people just outside the range of reception will be brought in.

The "partial" lifting of the freeze was made possible by the recent action of the Commission in upholding the legality of its TV allocation plan. Previously, the agency announced it could not go ahead with its plan to permit expansion of station facilities because of the legality question.

A further thawing of the freeze is expected in a few weeks with the acceptance of station applications in Hawaii, Alaska, Puerto Rico and Virgin Islands. However, judging by the scarcity of applications from these areas, it is unlikely that there will be any rush to start stations in the territories.

The Commission issued its station expansion order immediately after cancelling its plans for hearings on its city-by-city TV allocation

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Hennock FCC Post Bid to E. H. Merrill

Washington, July 31.

It was reported here yesterday (30) that Eugene H. Merrill, director of the materials division of the Defense Production Administration, has been offered the job of FCC Commissioner to succeed Frieda Hennock, who has been nominated for a Federal judgeship in New York.

Merrill's appointment is said to have been cleared by the Democratic National Committee, but it is not known whether he will accept the post. He is regarded as an excellent choice to fill the vacancy on the Commission.

At one time with the Utah Power Commission, Merrill, 44, has had an extensive communications background. During the war he performed important engineering assignments with Armed Forces Communications and later directed the denazification and restoration of communications in the U. S. zone in Western Germany.

Meanwhile, the Senate Judiciary Committee, which is considering Miss Hennock's nomination, has failed to schedule hearings to receive testimony on opposition to the appointment. Both the American Bar Assn. and the New York Bar Assn. have protested the appointment and have asked to be heard.

'Juvenile Jury' May Wind Up on CBS-TV in Autumn

"Juvenile Jury," which has had a lengthy but sporadic existence on television, may wind up this fall on CBS-TV. Web has offered the show's onwers two-year non-cancellable deal but NBC-TV, which is offering more coin on a shorter-term basis, is also in the running.

"Jury," which preemed originally on radio, is a Jack Barry-Dan Enright package.

Twin-City Doubling

Minneapolis, July 31.

Randy Merriman, KSTP-TV staffer, has been engaged to pinchhit for Warren Hull on the latter's CBS TV network show, "Strike It Rich," while the latter vacations next month.

The "Strike It Rich" show reaches here on a competing TV station, WTCN. Thus, for a while, the Twin City area will be seeing a KSTP personality on a rival station, WTCN.

AM-TV Directors Rap 'Kickbacks' In Board Meet

Annual meeting of the Radio-Television Directors Guild national board in New York last week moved to hold all future collective bargaining negotiations with networks on a national basis and passed a resolution condemning "kickback" or recapture clauses.

Prexy Dick Mack, of Hollywood, pointed out that the 19 delegates met for four days instead of three as planned, and that the exec committee met for an additional two days, as signs of extensive plans in the works. Budget has been upped, enabling more national projects to be launched.

RTDG move to negotiate web pacts nationally is a departure from previous practice of bargaining locally. Cross-country negotiations, Mack said, will eliminate duplication and waste for both the chains and the locals. In the six cities where the Guild is active, most pacts expire in May, 1952.

Resolution attacking "recapture" clauses hits the practice under which staff directors who work on commercial airers take a deduction in their pay, rather than getting the same fee a freelancer would get plus their full base salary. Board

(Continued on page 34)

ABC Hypoing Ayem TV Via WAAM (Balto) Pgms.; Moses, Ex-GAC, Produces

ABC-TV is wrapping up a deal by which it will expand its network operations into the 10 a.m. to 12 noon period with 90 minutes of programming from WAAM, Baltimore. The Maryland originations are being packaged by John Moses, a former AM-TV topper of General Artists Corp., who leaves GAC on Friday (3) to set up his own packaging outfit.

Although the deal is not completely set and times aren't fixed, the hour and a half on WAAM will include a 30-minute hillbilly stanza, "Lazy H Ranch"; a 15-minute soaper, and 45 minutes of a variety-audience participationer. Soaper may be "House We Live In," an original series which Moses has packaged, but another property may be substituted at a bankroller's request, if the sponsor has an established radio serial he wants to bring into tele.

Price on the "Lazy H" and audience participationer will be $1,000 gross per quarter-hour and the soaper will go for $1,500 gross. Price does not include time charges.

Moses expects project to get rolling early in September. He'll have offices both in New York and Baltimore. In addition to packaging, Moses is doing some personal representation, currently handling Bob Elliot and Ray Goulding, NBC comics who shortly start a cross-the-board a.m. stanza on WNBC, N. Y.

5-POINT PLAN SET UP BY UTP

City-by-city breakdown of the asking price for television film packagers, which may prove to be the answer to demands of agencies and sponsors for a uniform vidfilm price structure, was revealed this week by United TV Programs, indie distrib outfit concentrating exclusively on the syndication of vidfilm packages.

Where most producers and distributors of telefilms have based their asking price on set circulation only in each market, UTP has taken into consideration five different factors. Under the new system, the distrib outfit has actually reduced the annual gross it could have expected if it followed the old system of pricing its packages. But, according to UTP exec veepee Richard Dorso, the new setup was adopted as a necessity to break into markets which were hitherto unavailable. A vidfilm package that could have conceivably grossed more than $1,000,000 a year ago will now gross only $750,000. But, because of the lower prices in most markets, it will play in more cities and thus earn more profit in the long run.

Dorso detailed the five factors takent into account by UTP, as follows:

1. Set circulation divided by the number of stations in each city. He explained that, while a certain city may have far more sets in use than another, it also would probably have more stations in operation. That, in turn, would mean greater competition for the existing sets. As a result, according to Dorso, the sets-in-use figure alone is practically worthless unless it is weighed against the number of stations.

2. Purchasing power of the market. Dorso pointed out that the markets with greatest set circulation don't necessarily have the greatest purchasing power. As a result, the average income level in each market must also be taken into consideration, if the sponsor is to get a fair deal for his ad dollars.

Time Availability

3. Local time availability. In some markets, and especially those with only one station, which has the pick of shows from all four TV networks, it's virtually impossible for a local or regional sponsor to buy a Class A time franchise for a vidfilm series. As a result, Dorso said, if the show must be slotted in Class B or Class C time, the asking price in that particular market must be trimmed accordingly.

4. Projected value of a time franchise in certain cities. Some TV market areas, Dorso explained, have not matured as quickly as others, but it's virtually certain they'll be valuable to sponsors as more stations take the air and set circulation increases. Potential of set circulation in San Francisco, for example, makes a time franchise in that city much more valuable than it might be judged under existing circumstances, he said. As a result, that factor also must be considered in setting the asking price in each market.

5. Identification of program cost with the station rate. While TV isn't following exactly radio's long-accepted dollar-for-dollar ration between program costs and time charges, Dorso said, it's virtually impossible, nonetheless, in dealing with agencies and sponsors, to break away completely from that concept. As a result, he explained, that factor, too, must influence the asking price of a package.

UTP exec said that the producers with whom his firm does business have already accepted the new line of thinking. Where some producers at one time flirted with packages costing as high as $20,000 and $25,000, they now realize they must match their budgets to the current gross potentialities. As a result, Dorso said, producers now are either finding shows that can be turned out within the maximum price range, or else are abandoning them until the market is ready to support them.

NBC Sees Summer Show Investment Paying Off in Saleable Fall Items

NBC, which has invested about $700,000 so far in summer programming this year, feels it has stolen a march on the other radio chains by introducing programs for its fall schedule three months ahead of the field. Web program veepee Charles (Bud) Barry believes that skedding many of its 1951-52 season shows during the summer will pay off in building ratings for the stanzas, that will make them more saleable for the fall.

Another NBC contention is that by putting money and creative talent into its summer shows, it can help revive interest in AM. Along these lines, it charges that the other nets are selling radio short by doing a routine rather than an imaginative job of warm-weather programming. NBC points out that it's putting on some audience-building shows in the 10-11 p. m. hour, while on most weekday evenings CBS is beaming dance bands after 10 p. m.

Among the sustainers which represent investment of coin for NBC are the "Boston Pops" on Monday (half of it is in "Operation Tandem"); "American Portraits," "Dangerous Assignment" and "It's Higgins, Sir," on Tuesday; "Pete Kelly's Blues" on Wednesday; "The Truitts," "Dimension X" and "Screen Directors Playhouse" (half of it is in "Tandem"), on Thursday; "Man Called X," "Night Beat" and "Inspector Thorne," on Friday; "Al Goodman's Musical Album," and "Bob and Ray" on Saturday; and "New Theatre," "Mr. Moto," "The Whisperer," "The Saint," "Now Hear This" and "You Can't Take It With You," on Sunday.

Web is putting more money into the "Bob and Ray" airer, adding the Paul Taubman orch and two vocalists.

Reason for the monetary outlay this summer, Barry feels, is that this is the period in AM's history when it is on the block, when some agencies and advertisers are sharp-shooting at it. A positive and stimulating approach to programming, by it and other networks NBC feels, can go a long way to keeping the medium healthy.

Not Even Burned

Gene Rayburn and Dee Finch, zany disk jocks for WNEW, N. Y. (they also do a network stanza for CBS), have a penchant for trying to break up Jerry Marshall, who conducts the indie's "Music Hall" strip. On Friday (27), while Marshall was reading a commercial on the air, Rayburn & Finch walked into the studio and put a match to the copy. Despite the flames, the gabber gave the plug a straight, albeit ad lib, delivery.

Before rushing out after an aspirin, Marshall spun the next platter, which by pure coincidence (he swears on a stack of scripts) happened to be "Don't Play With Fire."

ACLU, Afrans Fight Clause On Reds' Bar

American Federation of Radio Artists' national board endorsement of an amendment which would bar Communists from membership, is drawing fire from within the union and from the American Civil Liberties Union. ACLU today (Wed.) is asking AFRA to reconsider the amendment being submitted to radio performers for ratification.

Last week a special membership meeting of the N. Y. local of AFRA was called after a petition requesting the confab was signed by 180 Afrans. Resolution passed at the meeting declared that the members find the proposed amendment "repressive, discriminatory and in contradiction with our constitution and the basic purpose of the union, which is to protect the right of all its members to earn a livelihood."

The rank-and-file meeting, from which several of the officers were absent, said they protest the implications and intent of the amendment, and protest "a referendum on any constitutional amendment without a special membership meeting being automatically and immediately called." It also urged "repeal of the amendment, if passed, by whatever proper process available," and in the meanwhile urged members to vote against the proposal.

In a letter to AFRA exec secretary A. Frank Reel, ACLU chief Patrick Murphy Malin said he "hopes that, at the very least, you will reconsider the definition of the basis of disqualification, and

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AFL Renews Edwards On MBS for 26 Weeks More; Likes Gabber's Crusades

Frank Edwards, Mutual gabber, has had his cross-the-board at 10 p.m. commentary renewed for another 26 weeks (his fourth cycle) by the American Federation of Labor. Union renewed the spieler on the basis of his having a larger weekly cumulative audience than the same web's Fulton Lewis, Jr., who represents an opposing point of view.

Although Lewis' nightly rating is larger than Edwards', on an aggregate basis Edwards reportedly reaches 6,423,000 people a week, against 5,306,000 for Lewis. One of the reasons for this is that Lewis follows a cross-the-board show, while Edwards inherits audience from different stanzas, thus getting new listeners each day. AFL gabber also has more listeners per set, 2.19 against 1.89 for Lewis.

On a cost-per-thousand basis, Edwards (with a nick of $15,000

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Local Cut-Ins For 4 ABC Web Shows

ABC has informed station representatives it is opening four network shows for one-minute participations in a cut-in basis for local sponsorship on the web's affiliates. Shows involved are "Fat Man," "Sheriff," Drew Pearson and "Stop the Music."

Unusual sales approach is that the affiliates can sell local or national spot announcements in the four web shows. Outlet would get its usual spot rate, plus a talent fee which would be turned over to ABC, along the lines of procedure in co-op shows. Talent fee would be based on 3% of the station's highest evening network hour rate, which would be approximately one-third to one-half of the station's take for the spot.

Stations and reps checked by VARIETY said they would welcome the plan if it were on a year-round basis. However, ABC is currently offering the setup for a limited period.

McGIVERN QUITS POST OF CHI WCFL GEN. MGR.

Chicago, July 31.

Frank McGivern, in a surprise move last Thursday (26), resigned his post as general manager of WCFL here. His resignation is effective immediately. McGivern leaves for New York this week to join the Yankee Network on a special assignment for Tom O'Neil, the web's topper.

No successor has been named at WCFL.

SPADE COOLEY SHOW
With Cooley, Ginny Jackson, Phil Gray, Freddie Love, Hank Penny & Wally Ruth, Jimmy Wakely; Bob LeMond, announcer
Producer-director: Larry Berns
Writer: Keith Fowler
60 Mins., Fri., 8 p.m.
CBS, from Hollywood

With the current grop of best-selling tunes coming out of the public domain belt of the hinterlands, CBS has hopped on the hay-wagon by whipping up a new musical series centered around Spade Cooley, one of the top exponents of cornball melodies. If preem airer (27) is an indication, it's doubtful whether show will nab dialers in other than the grass-roots areas. Its appeal is that limited.

Although show had all the ingredients of a comedy-musical airer, corn concentration dissipated overall variety effect. Cooley handled his emcee and singing chores neatly, but excess of twang in both wore thin in the 60-minute session. Vocalists Ginny Jackson, Phil Gray and Freddie Love shared the mike on such numbers as "Little Red Wagon," "Riverboat Twostep," "How High the Moon" and "Bonaparte's Retreat." All were delivered in the western swing styling, that had little appeal for the urban ear.

Hank Penny & Wally Ruth drew some scattered yocks with their comedics, but vintage material hindered. Guest star Jimmy Wakely worked with Cooley through some weak repartee and then went into an okay rendition of "The Solid South."

Keith Fowler's scripting was adequate and Larry Berns' direction kept stanza moving at an easy gait.

BLUEPRINT FOR SURVIVAL
With Harry Elders, Russ Reed, Eloise Kummer, Don Gallagher, Laurette Philbrandt, Arthur Peterson, Meg Haun
Producer: Hugh Green
Writer: Bob Pierron
30 Mins.; Sat., 6:30 p.m.
Sustaining
WMAQ, Chicago

WMAQ, Chicago NBC owned-and-operated, has launched a public service series dealing with civil defense against an atomic attack which, on the basis of the first offering (28), stacks up as a first-rate contribution. Presenting, via a well-done semi-documentary treatment, the need for better public understanding and more effective preparation should the grim possibility occur, the airer is aimed at breaking down apathy on the one hand and misinformed atomic hysteria on the other.

These two views on the possibility of an A-bomb attack were laid out by thespers engaged in a bridge party gabfest. One couple claimed the possibility was too remote to worry about, while a second couple figuratively threw up its arms in despair. With the aid of the narrator supplying factual data on chances of survival during an atomic raid, it was brought out that neither the "head in the sand" position nor the retreat to a bomb-proof isle are meaningful solutions. The point made is to recognize the possibility and get to work setting up an adequate civil defense structure to alleviate the consequences. Emphasis was on the public's participation in the voluntary defense setup.

Working with a good script that wove in a lot of statistics in a palatable manner, the cast gave an authentic ring to the chinfest. Harry Elder's narration was especially adept. *Dave.*

COOK'S TOUR
With Vern Cook, others
25 Mins.; Mon.-thru-Fri., 5:05 p.m.
Sustaining
WTRY, Troy, N. Y.

Vern Cook, who recently joined WTRY after disk jockey service at WGY, Schenectady, has moved out of the groove with a program that takes listeners on a musical tour of countries and cities. It is lightly scripted, is mildly informative, and entertaining for afternoon reception. On two blocks heard, Cook kidded around with a French accent as he covered Paris and France. The chatter forms a thread which leads up to number introductions. Show reveals closer planning and surer integration than is sometimes noted hereabouts.

On one afternoon, Cook presents guests from area summer theatres; on another, chefs. Delivery is choppy and diction sometimes cloudy, but new features constitute a good performance nevertheless. *Jaco.*

TALK BACK
With Happy Felton
Producer: Bill Lyons
Writer-director: Bill Morwood
5 Mins.; Mon.-Fri., 4:30 p.m.
AMERICAN TOBACCO
MBS, from New York
(BBD&O)

"Talk Back," formerly a half-hour sustainer on ABC, is now selling Luckies as a cross-the-board, five-minute capsule on Mutual. It makes a pleasant quickie stanza, a tidbit of a show around 90 seconds of American Tobacco commercial.

Format consists of a letter from a listener with a gripe or question, which is answered by an authority in the field. On show caught Monday (30), question was from a dialer who wanted to know why Yank tourists abroad give Europeans a bad idea of Americans. Bart Underhill of the "Voice of America" handled the "talk back," on tape, replying that Europeans don't dislike Americans, but don't understand them. He advised U. S. citizens traveling overseas to avoid garish clothes, not to brag, and to answer fully any queries put to them about this country, as the best way to serve as "unofficial ambassadors of good will."

Happy Felton handled the briefie show competently and also gave an effective pitch for the smokes on the usual "LSMFT" theme. Circumstance of Felton's moniker being "Happy" is capitalized on neatly in the "Be Happy, Go Lucky" tag. *Bril.*

MOVIES FOR MILLIONS
With Myron Barg, Sam Lesner
30 Mins.; Mon.-thru-Fri., 1 p.m.
ALLIED THEATRES
WCFL, Chicago

It's unfortunate that the initial attempt of Allied Theatres to get its staggering film business back in action must be so heavy-handed. At a time when motion picture public relations should be at their strongest, Allied, a group of independent exhibitors in Chicago, has come up with an offering that shows little insight into the matters it is trying to cope with, and one that just might succeed in nullifying the plans of top industry leaders, who're currently huddling on the Coast with exploitation ideas of their own.

Aside from the program's format, which is harmless enough, major fault here is the perpetuation of the idea that filmgoers are morons. Certainly the "talking-down" premise is hardly the answer.

Myron Barg, a local deejay, and Sam Lesner, Chi Daily News film critic, who jointly steer the program, dispense some infantile chatter, reputed to come hot-off-the-wire from the Coast, but which, at best, is stuff culled from film press books. Additionally, the studio is wired for phone calls from listeners, with Barg and Lesner acting as soothsayers for any audience film problems. Besides an occasional record from a film score, there's a contest idea, which asks listeners to identify a mystery voice from a film soundtrack. The lucky ones get two tickets to an Allied theatre and a record album.

Barg, an experienced radio announcer, does a fairly good job keeping the proceedings in tow, but it's hoped for Lesner that he writes the King's English better than he speaks it.

As for immediate repair problems, show's intro boasting that the film industry is a $3,000,000,000 enterprise should be dropped. Also sharper dissemination of the chatter should be tackled, plus what may be the biggest job of all: a revision of the entire approach. *Mel.*

MAIN STREET MUSIC HALL
With Russ Emery, Nancy Evans, Alfredo Antonini orch
Producer-director: Oliver Daniel
30 Mins., Sun., 5 p.m.
Sustaining
CBS, from Chicago

"Main Street Music Hall" returned to CBS Sunday (29) with enough music and charm to indicate pleasant listening for lazy afternoon dialers. Preem moved along at an easy clip and was as refreshing as a shower.

The unpretentious format accented pops and standards, with a minimum of gab interspersed. Tunes were selected with care and had enough variety to please all tastes. Russ Emery and Nancy Evans shared the singing chores with gaiety and bounce. Such lilting melodies as "It's A Lovely Day Today," "Hello Young Lovers" and "In The Still Of Night" were delivered with zest. The Alfredo Antonini orch versions of "Love Is The Reason" and "Syncopated Clock" were easy on the ear.

Miss Evans and Emery wasted no time between numbers, and the 30-minute session slowed up only once for an overlong plug for CBS radio.

JOHNNY ANDREWS

Appearing on "Song at Twilight" Monday thru Friday, 7:30 to 7:45 PM, NBC-TV.

Third year "Easy Does It" Monday thru Friday, 2:00 to 2:30 PM, WNBC-TV.

Exclusive Management
DOUG STORER
1270 Sixth Avenue, Radio City, New York

SPORTS FINAL
With Ed Lange
15 Mins.; Mon.-thru-Sat., 6:15 p.m.
KRUEGER BEER
WROW, Albany

Across-the-board sports program, featuring Ed Lange, former Siena College baseball-basketball star, is presented in typical "column" format. Studio-formulated from wires and other reports, it is adequate though not distinctive. Lange should sharpen show with personal impressions and opinions, as well as interviews—none of the latter on shots caught. He has a recent background in athletics not possessed by any other Capital District sportscaster, but too seldom taps it.

He displays some improvement in script reading since show's debut. However, tightness and occasional fluffing are still noticeable. A smoother integration, after band themer, would be desirable. Chorusing on transcribed beverage plugs becomes ear-pounding. *Jaco.*

Radio Follow-Ups

Joey Adams has developed into an expert and facile conferencier with his "Rate Your Mate" show on CBS. The blowoff stanza of the series—seems rather belated for a summer replacement—was a rousing laugh-getter. The mirth is so automatic and atomic in some instances as to defy scripting or description, and Adams wisely lets the billows of laughter roll on without gilding and/or killing the yocks. Naturally, in human relations, some unbright or overly frank Q's to Adams' A's are fraught with nervousness over possible misconstruction.

Robert Merrill was a soloist and Milton Katims guest conductor for Sunday's (29) NBC Symphony broadcast, to prove once again that the U. S. Steel sponsored orch series is one of the top serious music programs of the summer. Merrill was in excellent voice, while Katims, who is an NBC staff conductor and a Toscanini protege (playing viola with the NBC symph when Toscy conducts), knows how to handle his fellow-musicians and get the most out of them.

Tuners played with a will for him, in finely-shaded performances of Debussy, Strauss, Enesco and Dohnanyi selections. Merrill offered a very moving rendition of "Deep River," and rousing performances of "On the Road to Mandalay" and the Toreador Song from "Carmen." Home listeners needn't envy the Berkshire Festival or Lewisohn Stadium too much, with airers like these.

Vic Marcello, "a real Damon Runyon character" as Barry Gray rightly dubbed him, was standout on the latter's Monday night show over WMCA. Gray hit the jackpot in several directions, including an unprecedented running overtime—some seven or eight minutes after the usual 3 a.m. curfew—with the LP disking of Norman Corwin's "On a Note of Triumph," which he permitted to run unexpurgated as part of his usual politico pitch.

In another direction the uninhibited, Jimmy Durantesque Marcello, who is Jersey Joe Walcott's manager (as he has been for Charley Fusari and other pugs), let himself go with a socko routine of behind-the-leatherpushers' inside stuff that was not only the meeoy and different but rich in native humor. It develops that Marcello has a confidential 11 p.m., nightly sportcast over WNJR, a Newark one-lunger. If it's anything like what he unreeled on Gray's show, he'll be off that block-to-block hookup in no time—and deserves to be.

Marcello has a natural command of slanguage which gives full evidence of his adroitness both as a fight manager and as a shrewd student of human nature, as he battles for his pugilistic clients' best interests. The "Triumph" recording, in addition to the unusualness of running overboard—which certainly evidences how enthusiastically Nathan Straus' indie station endorses Gray's views—was also a trade novelty in that it plugged a so-called competitive station's program; more than six years old no less. CBS' V-E program remains a masterful radio production.

As with the war crime films of Dachau, Buchenwald and other shameful chapters in Germany's history, both these documentaries—sound and film—should be reprised periodically, Gray stressed. This was an original intention but the rapidly shifting tides of world history have compelled reevaluation of this original thinking.

Joe E. Brown moved into Don McNeill's spot on ABC's "Breakfast Club" Monday (30) for a six-week run. Brown is the second McNeill sub since the latter took off on his annual eight-week hiatus. (Peter Donald held the post for the first two weeks.)

The large-mouthed comic supplied an amiable quality and enough warmth to make his stay a pleasant one for the club regulars. In the demanding role of toastmaster, quizzer and sponsor spieler, Brown came through as a vet showman. He held the 60-minutes together with his usual exuberance and friendliness.

If Brown can retain impact of initialer, McNeill may find some new breakfast-clubbers upon his return.

From the Production Centres

IN NEW YORK CITY . . .

Blow agency has named **Roy Winsor** and **Roland Gillett** as director and co-director, respectively, of its AM-TV department; **Robert McNeil**, ex-Duane Jones, was appointed coordinator for the department . . . **Henry S. Melhado**, formerly with Esquire mag, has joined the WMGM sales staff . . . WNBC general manager **Ted Cott** is due back from a BMI speaking tour today (Wed.) . . . **Mike Jablons**, of Gainsborough Associates, inked by **Harry Novik** of WLIB to handle publicity-promotion for the indie as an outside account . . . **Adrianne Bayan** and **Abby Lewis** added to "The Strange Romance Of Evelyn Winters" . . . **Tom Collins, Flora Campbell, Nelson Olmsted, Peggy Stanley** and **Abby Lewis** are "Front Page Farrell" additions . . . **Arline Blackburn** new to "Just Plain Bill."

Tex and **Jinx McCrary** returned to their WNBC and WNBT airers yesterday (Tues.) after trip to Europe. **Henry Morgan** guested on their tele stanza Monday (30) night and is now off to Truro, Mass. for a month . . . **Hank Sylvern** conducting a session of religious songs for World Broadcasting Co . . . WINS' **Jack Lacey** back from two weeks in Florida.

Allan Stevenson to do "Big Story" Wednesday (8) . . . **Patsy Campbell** featured on NBC's "My Secret Story" Saturday (4) and "Mr. Moto" Sunday (5) . . . WLIB will beam the Mayor's Committee's reception for **Sugar Ray Robinson**, returning from Europe tomorrow (Thurs.) at noon . . . ABC personnel changes include appointment of **George W. Huelser**, ex-Dancer-Fitzgerald-Sample, as radio network sales service manager; promotion of **Lillian Dishian** to manager of spot and co-op program sales promotion; and upping of **William P. Sedgwick** to sales development manager for spot tele sales . . . **H. Norman Neubert** has been named manager of sales development and ad-promotion for NBC spot sales, vice **Jacob A. Evans**, recently named AM ad-promotion manager.

IN HOLLYWOOD . . .

Mutual's **Cedric Foster** set up shop at KHJ for his commentary this week . . . **Harry Flannery**, Columbia's Richard Harding Davis of the last war, gets back into harness again to pinchhit for Mutual's **Frank Edward** in Washington. He's on leave from his editorship of The Catholic Digest in St. Paul . . . **Jesse Butcher**, who saw much service here as agency and radio station exec, is heading up the radio, TV and picture division of Federal Civil Defense Administration in Washington. One of his aides, **Peggy Bolstad**, is passing her holiday on the old home grounds . . . American Vitamin changed agencies and moved the account to Schwimmer & Scott, who'll open a Hollywood office to be headed up by **Ken Barton** . . . **Wayne Tiss** of BBD&O is chairman of Hollywood committee for the kickoff program of Community Chest Sept. 30.

IN CHICAGO . . .

Rolland Reichert has been upped to the Chi NBC radio recording sales rep berth, replacing **J. Richard Loughrin**, who joins the spot radio sales staff. Reichert, who has been with NBC here for the past 14 years exits the assistant AM program-production post for the new assignment. **Dorothy Horton** takes over the latter job . . . WGN promotion chief **Chuck Wilson** vacationing . . . WBBM assistant general manager **Ernie Shomo** attended the annual CBS Radio Sales confab in New York last week . . . Schoenfeld, Huber & Green agency has taken over the Wakefield Coffee account . . . Legit thesp **Maggie MacNamara** guested on ABC's "Junior Junction" Saturday (28) . . . **Dirk Courtenay's** new post-midnight disk session on WMAQ will total 32 hours weekly, running from 1 to 6 a.m. Tuesdays through Saturdays and from 1 to 8 a.m. Sundays.

WGN music director **Henry Weber** guested on **Robert Q. Lewis'** "The Show Goes On" last week on CBS-TV . . . **Charlton G. Shaw** is new exec veepee at the A. C. Nielsen firm. New veep will be in charge of radio-TV sales and client service for the surveying company . . . WBBM commentator **Paul Gibson** in N. Y. on biz. He's taping his shows while in Gotham . . . **Nancy Wright** takes over as femme chirper on ABC's "Breakfast Club" for two weeks, while regular **Patsy Lee** vacations in California . . . **Bill Small** is new continuity writer at WLS . . . WBBM prdoucer **Hooper White** vacationing on Bois Blanc island in Lake Michigan . . . **Burt Squire**, BMI station relations, speaks tomorrow (Thurs.) at Illinois Broadcasters Assn. meeting in Springfield . . . **Louise Sasso**, secretary to WCFL manager **Frank McGivern**, checked out for a two week's vacation . . . Arvin Industries unveils its 1952 line of AM and TV receivers this week at a two day convention in the Moriane Hotel, Highland Park, Ill . . . **Bill Small**, newest continuity writer at WLS, brings with him a portfolio of college degrees. Small, who currently is scripting WLS' "National Barn Dance," and the "Purina Party Line" show, both aimed at the strawhat and overalls audience, boasts a masters degree in social sciences from the U. of Chicago.

First North Dakota TV Bid Is Put in By WDAY

Minneapolis, July 31.

Radio station WDAY, Fargo, N. D., becomes the first in its state and the area's third to apply to the FCC for a new commercial TV station permit, since the recent allotment of channels to the territory's towns. One each application also has been made from Duluth and Hibbing, Minn.

The territory's only two present TV stations, KSTP and WTCN, are located in the Twin Cities. However, applications for permits also have been made by three other Minneapolis-St. Paul radio stations.

Space-Starved Chi Awaits Web Fiat On Its TV Future in the N. Y.-Coast Axis

Chicago, July 31.

The Windy City's position on the New York-Hollywood television axis may be determined shortly by network home office fiat. The top brass of both ABC and NBC are currently grappling with the problem of what to do about their respective space-starved Chi video operations. The extent to which they open the purse strings for plant expansion here depends to a large degree on how important a role they figure this midwest center will play in longrange teevee plans.

The perennial lebensraum problem may be solved in one of two ways. The net execs may see a major role for their Chi plants as a show-originating point, with a resultant large-scale expansion designed to meet the space requirements of the future, as well as the pressing immediate needs. Or they may decide to at least partially kiss off the Windy City as a program-producing outpost, and authorize only enough additional facilities to ease the tension for the time being.

Top Brass Huddling

ABC Chi veep John Norton was in N. Y. last week conferring with web execs on this very problem. Norton has entered negotiations with the Daily News for additional space in the News building, which is just across the river from ABC's home base in the Civic Opera Building. ABC has about 5,000 square feet already occupied in the News Building and is hopeful

(Continued on page 32)

AGVA, AFRA In Coast Feud on TVA

Hollywood, July 31.

American Guild of Variety Artists has entered an interunion hassle initiated when members of American Federation of Radio Artists local here voted last week to invite Television Authority into its fold.

TVA convenes in December, when it must decide on one of three courses: Remain as is, in trusteeship under the 4 A's; become a separate union under the 4 A's, or merge with an existing union.

AFRA members here approved a resolution their delegates will present to the national conclave in Minneapolis next week, inviting TVA to become a part of AFRA, the union feeling at the present time that there's overlapping and duplication of effort.

AGVA execs in N. Y. are perturbed at AFRA's action, and members here feel the same way. It's considered likely they will now invite TVA to join AGVA. It's known AGVA feels that since so many of its members are video performers, it's the logical one to rep them, and it's expected that TVA will be asked to join AGVA when its conclave is held in December.

AFRA members last week also okayed a new constitutional provision to be submitted to the convention, one which would require membership vote in key spots in strikes. Purpose is to abolish present emergency powers, whereby the AFRA national board can order members not to work because of a strike involving another union.

Also okayed was the agreement with waxeries establishing minimum fees for thesps, singers and narrators on platters. Pact was previously approved by AFRA'ites in N. Y. and Chicago, and this action makes it unanimous.

Pillsbury Quits 'Station' After Seven-Year Ride

Pillsbury flour is canceling "Grand Central Station" on CBS, Saturdays at 12:30-12:55 p.m., and the five-minute Cedric Adams airer which follows, after the Sept. 1 broadcasts.

"Station" has been on for Pillsbury for seven years as a Saturday feature, and before that was backed by Lever Bros. and the Lambert Co. The Horrell Associates package is directed by Ira Ashley. Leo Burnett is the agency.

Ike Levy in From Paris; Dr. Leon's Broken Leg

Dr. Leon Levy was unable to meet his brother, Ike Levy, yesterday (Tues.) at Idlewild Airport, N. Y., because of a broken leg suffered at his Philadelphia home last week, when he slipped off the porch of his house.

I. B. Levy and his wife have been abroad six weeks on combination holiday-business, latter phase having to do with setting a number of foreign vidpix deals for his Official Films. Mike Nidorf flew in with the Levys from Paris.

FCC Turns Down Baptists on FM Stations Plea

Washington, July 31.

Long-pending efforts of the southern Baptists and supporting church organizations to get the FCC to permit religious and other non-profit groups to operate low-power FM stations, were turned down last week by the FCC.

By a vote of 4-2, the Commission refused to establish a new class of FM stations, because of insufficient showing of demand for the facilities. The majority felt that only the religious organizations evinced interest in the service, although the stations were to be licensed to all "tax-exempt, non-profit organizations."

The original request for the "steeple stations" came from the Southern Baptist Convention, which visualized hundreds of 10-watt FM transmitters operated by churches to cover an approximate five-mile radius. The project was seen by the Baptists as a boost for FM through the stimulus to be given purchase of sets.

However, when the Commission raised a question as to whether a special class of religious stations would be consistent with the First Amendment of the Constitution, the Baptists proposed that the service be broadened to include other non-profit groups.

Oral argument was held on the question last October. The Commission majority said that in response to its queries at this proceeding, the petitioners "disclaimed all knowledge as to whether any tax-exempt, non-profit groups of a type other than their own desires the privileges requested."

Commissioners Paul Walker and Robert Jones agreed with the majority that there has been no "substantial" demand for the service, but felt that the request should be granted "in part" to permit the churches to operate low-power FM stations. They saw "no reason" why the clergy should not have access to radio in ministering to the "real personal, spiritual needs of the individuals of the community."

STATE DEPT. MELLER IS SET BY CBS-TV FOR FALL

New cloak-and-dagger series for television, which will deal with a confidential adviser to the U. S. State Dept. overseas, was set by CBS-TV this week as a fall entry in its programming lineup. Show is to be based on "An Affair of State," novel penned by Pat Frank.

Present plans call for the show to originate live from N. Y., as a weekly half-hour series. No cast has been set yet.

RCA Nixes Harrison

"Private Files of Rex Saunders," Rex Harrison starrer on NBC, is being dropped by RCA Victor. Show is beamed Wednesdays at 10:30 p.m., following American Cigaret's "Big Story."

With RCA backing out of the whodunit, NBC will probably cancel the series. Agency is J. Walter Thompson.

Chain Break

Wythe Walker, prexy of the Walker Co., station rep firm, last week called for affiliates to band together to fight the networks.

Alone the outlet might lose its affiliation, Walker counseled, "but combined, you station owners could not only bell the cat but trim his claws. After all, what have you got to lose but your chains?"

Ralston Quits P&G, Heads Up Indie TV Firm

Hollywood, July 31.

Gil Ralston has been named to head up a division of Screen Associates for the production and distribution of films for television. He tendered his resignation to Procter & Gamble, ending eight years in various executive capacities in radio and television. He makes the move as soon as his successor is named as executive producer of P & G Productions.

Ralston pioneered TV-on-film three years ago when he organized the setup for "Fireside Theatre." He later brought Frank Wisbar into the setup as director-producer.

Before turning to TV for the soap makers, Ralston presided over the nighttime radio shows for P&G. In addition to his executive duties on Fireside, Ralston has been active in preparing "Beulah" and the Red Skelton shows for the cameras.

TONI STICKING WITH GODFREY ANOTHER YR.

Chicago, July 31.

Toni, home permanent wave manufacturer, is staying aboard CBS-TV's "Arthur Godfrey and His Friends" show for another year. Toni renewed the half-hour portion of the hour-long Wednesday night show, which it bankrolled last season.

Wave setter is also remaining with the program during Godfrey's hiatus which starts tomorrow (Wed.) through Sept. 19.

Cohen Agency Expands; Nussbaum AM-TV Head

Harry B. Cohen ad agency has added 14 members and is doubling its office space, reflecting the hypo in its billings, including takeover of Pinkham account today (Wed.).

Col. Howard Nussbaum is AM-TV director, a new post in the agency, resigning his position as assistant to W. Stuart Symington of the National Resources Board.

GYPSY ROSE LEE
Comedienne-Author-Raconteur
Currently headlining the MAJOR THEATRES in England
Now in Preparation a novel TV SHOW entitled
"GYPSY'S TEA ROOM"
Direction—Frank E. Taylor
Management CHARLES V. YATES, Agency
545 Fifth Ave., New York 17, N. Y.

NBC-TV Mulls Post-Midnight Sked; Depends on 'B'way Open House' Sale

NBC-TV is mulling the possibility of expanding its late evening programming until 12:30 a. m. cross-the-board, but a definite decision must await disposition of its "Broadway Open House" show. Anchor-Hocking, currently bankrolling "Open House," is scheduled to check off the show after the Aug. 24 broadcast. NBC has been unsuccessful to date in luring a new sponsor in.

Program, which preemed in the 11 p. m. to midnight period as a cross-the-board operation, was cut to Tuesdays, Thusdays and Fridays several months ago when Jack E. Leonard replaced Jerry Lester as emcee. If the web is unsuccessful in finding a replacement sponsor, it may ditch the program entirely. In that case, it would be forced to fill the 11 to midnight hour before it could open up the post-midnight time.

NBC, meanwhile, has its eye on the sizeable audiences snared nightly not only in N. Y., but in most cities by all-night disk jockeys. Web figures that, if the deejays can find listeners for those hours, it should be able to attract sufficient video viewers to support a post-midnight operation. Plans to air a cross-the-board mystery meller series has been in the works for some time, and that may get the nod when and if the web decides to keep its transmitter operating after midnight.

NBC program execs are also considering the advisability of reserving the 11 to midnight time on Wednesdays for the series of eight operas they plan to air on a once-monthly basis starting in October. Confronted with the usual lack of studio space and facilities, the web figures that the opera series will require at least two days of camera rehearsal—and it has only one studio available throughout N. Y. which can be devoted to the opera on two successive days.

Four Construction Jobs Okayed by NPA Last Week

Washington, July 31.

National Production Authority okayed construction of four radio projects during the third week in July, according to its latest list of actions taken on its M-4 order, which requires special authorization before radio, TV or amusement enterprises may be built.

Radio projects authorized were: Hornell Broadcasting Co., radio station, in Hornell, N. Y., costing $21,000; WTOP, Inc., addition to studio building, in Washington, costing $16,350; Carroll Broadcasting Co., radio station, in Carrollton, Ga., costing $24,900; and Carl H. Meyer, radio transmitter building, in Rutland, Ill., costing $6,400.

Frozen Funds May Be Used on P&G Telepic Series

Hollywood, July 31.

Although the practice is common in motion pictures, frozen funds may be used to make telepix abroad for what's probably the first time, if a deal now being negotiated between Peter O'Crotty Productions and Procter & Gamble execs is finalized.

O'Crotty says his associate producer, Ted Smith, is now in N. Y. confabbing with P&G execs on a plan whereby the soap company would sponsor 65 15-minute vidpix to be made in France, with O'Crotty using 1,000,000 francs ($2,860 U.S.) on each episode of the series, "An American Girl in Paris."

O'Crotty says he talked recently in Paris with N. Peter Rathvon, motion picture exec now contemplating a plunge into video, and that Rathvon advised him on the deal. He says Rathvon also advised that he hold on to his final rights to the vidpix, and O'Crotty will under no circumstances ink away such rights.

Air France will also help in the series. The subsid of the French government would provide transportation, footage and lodging. O'Crotty plans to shoot for a 13-week, across-the-board series, 15 minutes on each telepic. They'll roll in October, O'Crotty helming.

It's known Bing Crosby Enterprises was interested in the deal, but because BCE couldn't shoot it until a few months hence, O'Crotty's taking the package elsewhere.

Indie, Station Rep Rap ABC-UPT Tie

Merger of ABC with United Paramount Theatres, which ABC stockholders approved at a meeting in New York, Friday (27), was scored by the Walker Co., station rep outfit, and Gordon P. Brown, general manager of WSAY, Rochester (N. Y.) indie.

Wythe Walker, prez of the station rep firm, voiced an appeal for stations to fight the merger in a 22-page booklet titled "The CCC Boys, the Supermen, the Networks and You." He proposed that ABC's affiliates band together to make a counter-bid for ABC's owned-and-operated stations. He declared that the affiliates "have a greater claim (on ABC's o-and-o station licenses) than do film people."

Brown expressed the fear that the consolidation of ABC and UPT "would further the monopolization of the radio, television, theatre and motion picture industries." Brown, who has appeared before various Congressional committees in behalf of legislation to control network operations, told the Commission it is "common knowledge" that UPT represents "the motion picture house division" of Paramount Pictures, an anti-trust law violator. He said that ABC has been practicing monopoly "for years."

"It is now proposed," he said, "by these giants of the entertainment world to unite in one multi-million dollar monopoly to dominate the entertainment of the citizens of the country."

It is expected that additional protests will be filed and that hearings on the merger will be ordered by the Commission.

Coast Guard Musical

George Foley and Dick Gordon have been signed by the Coast Guard to produce a new show, "Coast Guard Cadets on Parade," from the C. G. Academy at New London, Conn. Airer starts over NBC Saturdays at 1:30 p. m., beginning Sept. 8, and will run through 1952.

Musical, featuring the Academy band and cadets, will be directed by James H. Lister and will promote cadet procurement.

ALA Plans Reorg; RWG Hit on Tele Jurisdiction, Asks for Plebiscite

Radio Writers Guild, slapped down by the Authors League of America council and the Screen Writers Guild executive board, at a membership meeting last week initiated moves urging ALA to call an election among all tele writers on the question of video scripters jurisdiction. Resolution formulated at the RWG meeting, recommending the poll, will be submitted to the entire RWG membership for referendum.

Latest move followed the rebuff handed the RWG by the ALA and its affiliated SWG last Wednesday (25). At that time, ALA and SWG bodies approved recommendations of the third National Television Conference, from which the RWG delegates walked out after their plea for dissolution of the Television Writers Group was nixed by the other ALA unions, SWG, Authors Guild, Dramatists Guild and TWG.

NTC plan contemplates a reorganization of the League that would involve SWG becoming a member, instead of its present affiliated status.

It also gives jurisdiction over TV scripters, pending the reorganization, to the TWG in the east and a newly-formed television writers group of the SWG in the west. National Television Committee, repping both ALA and SWG, will continue to handle negotiations with the webs. Contracts will be serviced in the east by ALA and on the Coast by SWG. Reorganization of ALA will be worked out by an all-guild committee to be named shortly by Oscar Hammerstein, 2d, League prexy.

Move by RWG calling for a tele scripters' plebiscite is seen as an attempt at conciliation. Early last week a petition was filed with National Labor Relations Board by 100 video writers, asking for an election and designating RWG as bargaining agent. That had incensed the other guilds in ALA.

It's presumed that if RWG's suggestion that ALA hold its own poll of video scribblers is taken up, the petition calling for an NLRB election would be withdrawn by those backing RWG. Radio union, apparently, doesn't want to get into a knockdown fight with ALA, but forced the issue to get the jurisdictional question settled quickly.

What will happen if the RWG referendum is passed and ALA turns down its plea for an election among the tele writers is still problematical. Whether a compromise is reached or situation develops into an allout battle will depend on how strong conciliatory factions on both sides are.

Philly's First Test Due On Reception to Tint B'cast Via Black-and-White Set

Philadelphia, July 31.

Television set owners of the Philadelphia area will have their first opportunity on Aug. 9 to tune in their sets for black and white reception of a test broadcast in color. It will be the Philco Corp.'s first field test of its contribution to an all-electronic color system, as distinguished from the CBS color telecasts.

The all-electronic color system permits reception in black and white on present sets. For color reception there must be a color tube.

The Aug. 9 broadcast, by WPTZ, the Philco-owned TV station here, will be from 9 to 10:30 a.m. There will be other experimental broadcasts into the fall. This is under a 90-day license to make them, which was granted to WPTZ by the FCC Thursday (26). Philco is making the field tests as a member of the industry's National Television System Committee.

WOR Consumer Panel

WOR, N. Y., will stage its third consumer panel this year with 250 listeners to "Martha Deane" on Aug. 7-9.

Women will test 14 products advertised on the outlet, give their reactions to ad slogans, etc. It's a cuffo service by the station.

Burnett Gets Corn Flakes Account Away From K&E

Chicago, July 31.

Leo Burnett agency continues to nibble away at Kenyon & Eckhardt's Kellogg Co. business. Latest portion of the cereal company's billings to be shifted to Burnett is the Corn Flakes account.

Corn Flakes shares the tab with Pep (KE account) on "Mark Trail," which moves from Mutual to ABC this fall, and ABC-TV's "Space Cadet."

CBS Passes Out More V.P. Ratings

Two more veepee ratings were handed out this week by J. L. Van Volkenburg, prez of CBS Television Division, in the wake of the web's recent split into separate radio and TV operations. New veepees are Merle S. Jones, formerly manager of CBS-owned KNX and KTSL (AM and TV outlets in Los Angeles) and of the Columbia Pacific net, who becomes veepee over owned-and-operated video stations; and I. S. Becker, former CBS director of program operations, who becomes veepee of business affairs.

New appointments were also revealed by Howard Meighan, prez of the newly-formed CBS Radio Division. Tying up the loose ends of his operation, Meighan named Gilson Gray, until now director of AM program operations, as administrative manager of the sales department; George Bristol, former manager of sales presentations for both AM and TV, as director of advertising and sales promotion, and Tom Maguire as sales service manager

CBS Laboratories Division, third corporate setup created under the split, was itself divided this week by prexy Adrian Murphy. Murphy split the unit into an engineering research and development department under veepee Dr. Peter W. Goldmark, and a licensing and contracts department, under Richard Mahler. Latter has been CBS industrial consultant for the last year.

In his new post, Mahler will negotiate licenses for CBS Labs with manufacturers, whether they're for CBS patents on color TV, recordings or other items; he's to negotiate contracts for engineering development with outside agencies, and will also serve as liaison for the web with manufacturers and other agencies.

Final TV exec lineup now has the following veepees: Hubbell Robinson, Jr., programming; Frank Falknor, TV operations; David V. Sutton, sales; Jones, and Becker. Robinson, meanwhile, in rounding his programming staff into shape, assigned Fred Rickey as exec producer for color. Remainder of the department will continue in their present posts, including Harry Ommerle as program director, and Marlo Lewis and Donald Davis, as exec producers.

KROC ON SPECIAL SKED IN FLOOD EMERGENCY

Rochester, Minn., July 31.

During the recent flash-flood here, KROC abandoned its regular sked to beam emergency bulletins.

In addition to the bulletins, news director Ray Thompson aired frequent reports by means of battery-operated tape recorders. Station manager Cal Smith also beamed calls for rescue boats to evacuate stranded residents, calls for firemen and police to report back to duty, calls for state guard and military police to assist in the emergency, and other items to aid Red Cross, Salvation Army and the utilities.

Philadelphia — Frank Hall, former nitery singer and junior high school teacher, has been signed as narrator of the daily WFIL-Television Newsreel sponsored locally by RCA-Victor and produced by the WFIL-TV staff of newsreel cameramen. He replaces Randy Kraft, station announcer.

Crack Flood Coverage By KJCK, Resourceful Junction City 1-Lunger

Fort Riley, Kan., July 24.

Editor, VARIETY:

What prompts this letter is the story on Kansas City radio and TV's fine coverage of the recent disastrous floods. Truly, it was fine broadcasting. But in the same vein was work of smaller, unusually unnoticed stations, like one-lung KJCK in Junction City, Kans.

Several friends from NBC and I chuckled a bit with what we thought was New York radio sophistication when we first heard KJCK on arriving here in Kansas. That was several weeks ago. Now, it would be a fine thing if New York broadcasters could boast of such outstanding service as KJCK's during the flood.

Normally a daytime station, KJCK broadcast around the clock. No message of importance to one individual was omitted. No inconvenience to station personnel, including one announcer whom I heard before retiring—and heard again, although more piqued, on arising, was considered. Flood danger to the station's transmitter was no deterrent to the people who stayed on the air right from there. But above all, was the station's paramount role in directing victims to aid, organizing defense and assistance, maintaining communications to anxious people, and with intelligent programming in off moments easing the tension of truly difficult days. It probably meant playing every record in the small station's collection over and over, but without interruption KJCK, Junction City, Kans., helped avert an even greater tragedy than the devastating waters themselves.

I hope you can give some mention to superlative broadcasting and public service of this sort. To hear it would change many other New Yorker attitudes about small stations operations, as it did mine.

Ed Bleier,
(Ex-DuMont-TV)

PITT AIRER BOUGHT BY OUTLET-LESS SPONSOR

Pittsburgh, July 31.

WDTV came up with an unusual sale recently to a sponsor who doesn't even have an outlet here. S. A. Meyer, a district jeweler, has bought a quarter hour every Monday afternoon, beginning Aug. 13, to plug his four stores in surrounding communities, Canonsburg, Waynesburg, Washington, Pa., and Steubenville, O.

Show will feature the husband-wife singing team of Joe Mann and Elaine Beverly, who were on the now-defunct Gimbels' "Shopper's Revue" for its one and only 13-week stretch. They've dreamed up a new "mystery guest" gimmick to sandwich in between their songalogs. Music will be supplied at the piano by Bobby Cardillo, who has the band at the downtown nitery, the Monte Carlo, while Midge Nixon is to model the bankroller's product.

WCAE, Pitt, Newscaster Wins Judge's Nomination

Pittsburgh, July 31.

Louis L. Kaufman, veteran WCAE newscaster, won the GOP nomination for Judge of the Allegheny County Court in the primary here last week. Kaufman's victory was a smashing one. Not only did he break the Republican slate, since he wasn't an endorsed candidate, but he ran far ahead of the ticket, getting almost twice as many votes as the closest regular party rival.

Kaufman, also a lawyer who served in the District Attorney's office for 13 years, will continue broadcasting while campaigning for the general election in November. He's figured to stand an excellent chance of winning a judgeship at that time, but hasn't said yet whether he will quit his mike work or not if and when he dons the judicial robes.

Shamrock, Tex. — Application has been made to the FCC for approval to assign license of KEVA, from Albert Copper and James Daniel Abbot, operating as the Shamrock Broadcasting Co., to a new partnership including Farrell M. Brooks, chief engineer and commercial manager of the outlet. Brooks would buy a 20% interest in the outlet for $6,000.

DeCaprio Quits CBS-TV For Y&R-GE 'Waring' Spot

Al DeCaprio has resigned as a production supervisor for CBS-TV to join Young & Rubicam, where he'll take over as liaison between the agency and network on General Electric's "Fred Waring Show." Program, now on vacation, returns in the fall.

DeCaprio has been with CBS for more than 20 years, having started in the web's radio department. He joined the web's video technical staff some five years ago, and was most recently technical supervisor on the Waring show. In that job he teamed with Pat McBride to film some special feature sequences to be integrated into the program.

1st 3-City Canada TV Link Prepped

Toronto, July 31.

As first three-city link in the forthcoming trans-Canada state-operated television setup, the Canadian Broadcasting Corp. has inked a deal with the Bell Telephone Co. whereby this initial nucleus unit will tie in Toronto, Buffalo and Montreal as the leader in the proposed coast-to-coast Canadian TV network. On this first triple link, the federal government (CBC) will pay the telephone company $225,564 a year for the next five years.

Canadians owning a TV set will pay an annual license fee of $7.50 or $10, when native TV gets under way at Toronto and Montreal this autumn or early winter. (CBC board of governors recommends the annual $10 rap to TV set-owners, but majority of government Cabinet members favor a $7.50 fee, this to also absorb the current $2.50 annual levy on Canuck owners of radio sets when both instruments are household items.)

Under this new deal, the CBC will make arrangements with over-the-border points whereby American TV programs will be purchased over a radio-relay system. In Canada, some 15 receiving and transmitting stations will immediately be erected for the Toronto-Buffalo-Montreal network. The next CBC linkup will be Ottawa, Canada's capital. For the Toronto-Buffalo reception, a relay station will be immediately built at Toronto, with antennae atop the 14-story Bell Co.'s headquarters downtown here.

NEWSWEEK'S FORSLING TO ABC-TV; WALKER SUB

Elizabeth (Betty) Forsling, until recently radio-tele editor of Newsweek, has shelved plans for going abroad following her resignation from the mag, and instead is joining ABC-TV. She'll be assistant to Charles M. Underhill, formerly general manager of CBS-TV's program department, who moved over Monday (30) as national program director for ABC-TV.

AM-TV post on Newsweek is being taken over by Joan Walker, daughter of Stanley Walker, who has worked in the weekly's film and radio departments.

NBC Maps Documentaries For Its Silver Jubilee

As part of its hoopla for NBC's forthcoming silver jubilee, the web's news department is mapping a series of 25 half-hour documentary broadcasts, each of which will deal with the major news events of one year. In addition to the frontpage stuff, there will be items on the plays, books and films of the year, celebs' doings, human interest yarns and other material catching the nostalgic flavor of the period.

Meredith Willson's "Three Chimes of Silver," composed for the anni celebration, will be preemed on the Al Goodman show Saturday (4) at 9 p.m. Willson will sing the tune.

Chi Polit Gambling Fracas Aired In Unique Video Newsmen Session

Chicago, July 31.

The television industry here came up with another demonstration last week of the medium's potent powers of news coverage, that opens up a new and significant vein of public service. Two of Cook County's most controversial public officials — State's Attorney John Boyle and Sheriff John Babb — sat down before the teevee cameras and permitted 17 members of the city's press to fire questions at them concerning the gambling situation hereabouts.

It's believed that the Thursday morning telecast, beamed as a pool on WNBQ, WENR-TV and WGN-TV, was the first time video cameras were trained on an actual press conference. The 90-minute unrehearsed show was not a "demonstration" of newsmen going after a story but, rather, an actual coverage of a news event in the making.

And incidentally, the dailies repped at the press conference, including the Daily News, who first came up with the idea that the two law enforcement officials sit down for a joint grilling, were all soundly scooped by the teevee pickups. The Windy City's four papers gave considerable space to the charges and counter-charges that resulted from the conference, but it was a rehash of what an estimated 300,000 viewers had already seen.

Community Interest

Community interest in the affair was at a high level, because the Boyle-Babb wrangle over effective policing of the county suburbs has been headline material for the past several months. The state's attorney, a Democrat, has been charging that the sheriff, a Republican, has failed to suppress handbook and other gambling operations in the smaller communities outside the city.

In setting up the show, the News contacted WNBQ to cover the session, because the NBC station had a studio available and no net commitments during the time the conference was to be held. WNBQ readily agreed to provide the Studebaker Theatre and for a time figured it had an exclusive on the event. When the News broke the story that WNBQ was covering the widely trumpeted Boyle-Babb get-together, the other stations registered an immediate and emphatic "how come?"

With WGN-TV and WENR-TV protesting to the News, which had assumed "sponsorship" of the idea and which set up the details, Jules Herbuveaux, Chi NBC-TV chief, diplomatically agreed to a pool telecast. Only station not joining in was indie WBKB.

Show was lensed by the WNBQ crew with George Heinemann handling overall supervision and Lyn King calling the actual shots. It was a standout job, videowise, with the cameras catching the full impact.

Tampa Times Prez Smiley Takes Over Chief Control; WDAE Stations Included

Tampa, July 31.

David E. Smiley, prez of the Tampa Times Co., becomes majority stockholder of the corporation, which, in addition to the newspaper, operates WDAE and WDAE-FM here. This is subject to FCC approval of a deal in which the Times Co. will buy the company's stock held by Ralph Nicholson and his family.

Smiley said the Times Co. is retiring 5,000 shares of stock owned by the Nicholson family at $165 a share, or a total of $825,000. Smiley and his family will be the remaining shareholders. Jefferson Standard Life Insurance Co., of Greensboro, N. C., is purchasing longterm bonds of the company, amounting to $700,000, as part of the financial deal.

Nicholson severs his relations with the firm to devote more time to other interests, including ownership of the St. Petersburg (Fla.) Independent. In 1941, Nicholson went to New Orleans to publish the Item, and Smiley has been actively operating the Tampa enterprises since.

moola-la!

c'est bon! It's "Holiday in Paris," new series of 13 musical films produced *in Paris* especially for television. It's the Paris every American longs to see . . . the authentic night life and *all* the light and bright life of France's fabulous, 2,000-year-old city.

c'est magnifique! It's the *elite* of Parisian and continental entertainers—Edith Piaf, Charles Trenet, the Lido's Bluebell dancers and many, many others—performing against such backdrops as Montmartre, Champs Elysees, Pigalle, Rue de la Paix and La Scine.

c'est charmant! It's American Dolores Gray discovering Paris—and vice versa. Real-life Dolores, already a top musical star on the continent, has just captured Broadway in "Two on the Aisle."*

c'est profitable! With its accent on top entertainment, "Holiday in Paris" means *beaucoup* TV viewers for a fast-acting advertiser . . . *beaucoup moola.* Call us about first-run rights in *your* markets.

*The usually reserved New York critics said: "the town's new triumph," "the truest talent to arrive on Broadway since, say, Ethel Merman or Mary Martin," "stunning," "somebody to cheer about," "topflight," "new number 1 lady of the musicals."

Radio and Television **Radio Sales**
Stations Representative . . . CBS

Space-Starved Chicago

Continued from page 29

of latching onto the entire three top floors.

ABC is getting the heaveho March 1 from the AM space it occupies in the NBC section of the Merchandise Mart. So, even with the addition of the News building space, the Chi ABC operation will find itself only slightly better off. The floors in the News building formerly housed the original WMAQ studios before the station became an NBC owned-and-operated setup, and will require relatively slight refurbishing for radio use.

Web continues with its Civic Opera plant, where most of the AM and TV audience shows originate in the Civic Theatre. There's still a possibility that ABC, when its pending consolidation with United Paramount goes through, may latch onto the Garrick Theatre in the Loop. Filmhouse, shuttered for almost a year, is owned by Balaban & Katz, UP subsid. Tele conversion of the filmery would be costly and is not considered likely unless the ABC-UP moguls decide to make a heavy investment in their central division as a major origination point.

Over at the NBC operation in the Merchandise Mart the intramural jockeying with Rockefeller Centre for more space continues apace. The word is out that N Y. has green-lighted additional room for its midwest way station, but just what and how extensive are the specifics, nobody professes to know. At this point, about the only thing that is definite is that Chi NBC with its video net feeds and ever-expanding local WNBQ tele operation has reached the saturation point within its present confines.

Meanwhile, the Windy City CBS nabob H. Leslie Atlass is also in the real estate market. Atlass is sitting tight on his video plans pending FCC approval of CBS' purchase of WBKB, but it's known he'll need more room than he's getting at the station's State-Lake Bldg. studios. Because of Atlass' weight in CBS affairs, it's expected the space situation for him will be less a problem of top level acquiescence than finding suitable property.

WGN-TV is the only video plant in town where some longrange planning is evident. Its cluster of brand new studios, an adjunct of Tribune Tower, represents the most elaborate Chi teevee physical layout.

Corpus Christi—John H. Mayberry, manager of KUNO here, has been appointed general manager of KUNO and KWTN.

NLRB Orders Election For NABET at WNBW On Its Program Dept. Help

Washington, July 31.

Upholding rulings made by its hearing officer, David C. Sachs, the National Labor Relations Board last week directed that an election be held at NBC's Washington TV station, WNBW, to determine whether non-performing employees in the program department desire to be represented by the National Assn. of Broadcast Engineers and Technicians.

Board accepted withdrawal of a petition by AFRA to represent the employees. Previously, the United Scenic Artists of America, Local 829, affiliated with the Brotherhood of Painters, Decorators and Paperhangers of America, also withdrew from the proceedings.

NABET had sought to include the film editor and operations directors along with staging services assistants in the unit, but the Board found that only staging service assistants are eligible, the other employees being of a professional class.

WNBW employs two staging services assistants who do lettering, designing of title cards, pictorial decorating and other decor relating to scenic background.

ACLU, Afrans

Continued from page 27

the range of personnel to which the disqualification is to be applied."

Malin drew a distinction between barring Communists or totalitarians as officers and as members of unions. He said, "We believe the spirit of American constitutional freedoms is violated by the exclusion or expulsion of persons from ordinary membership in labor unions for political opinions alone," even if they are Communists or totalitarians. "The right to work frequently depends on union membership, whereas it does not depend on being an officer," Malin declared.

ACLU also assailed the barring of Afrans from membership because of identification as Reds by the State or Justice Depts. or the FBI. "This is simple accusation, not proof," he said, "a shocking departure from our American due process principle of holding a person innocent until proved guilty."

Rank-and-file call for the AFRA meeting declared that under the proposed amendment, "Casting will no longer be done solely by casting directors. The right to work will now be determined, not on the basis of talent, but on the basis of whether one's opinions satisfy the Attorney General, the FBI or other 'duly constituted government agencies.'"

Complete Coverage in Hub To Gen. MacArthur Visit As All AM-TV Stations Pool

Boston, July 31.

All Hub radio and TV stations pooled their resources and manpower in an effort to give listeners complete coverage during Gen. MacArthur's two-day visit here last week. With WBZ the origination point for most of the broadcasts, all area stations carried at least a portion of the activity reports, as availabilities permitted, with announcers spotted along the motorcade route describing the action.

Result was, listeners got complete coverage from time MacArthur arrived at South Station (Wednesday, 3 p.m.), throughout his public appearances, which included a trip to nearby Quincy and a visit to the vets at Murphy General Hospital, Waltham. Reports of latter trip, Thursday a.m., were taped, with various stations spotting them during the day. An exclusive was scored by WCOP, whose announcer, Ken Mayer, accompanied the press party on the MacArthur train from New York, phoning in four reports which were recorded on the "beep" and aired over the station.

With Hub a two-channel TV city, coverage was necessarily limited, with viewers getting a 20-minute glimpse of the ceremony attendant with the General's arrival and the formation of the motorcade as it started over the parade route. Only other time TV got into the act was covering the 45-minute speech MacArthur delivered before the Massachusetts Legislature (at the) House Chamber Wednesday night at 9.

Reps of all Hub area AM and TV stations formulated the plans for pool coverage, with Paul Keyes, WNAC program director, acting in same capacity for the two-day events, and Charles Vassal, WBZ, designated as technical director.

'Linkletter'

Continued from page 25

agreement to film the Groucho Marx tele show without interference. Members originally had voted not to let any IATSE crews shoot pix within its jurisdiction. Filmcraft contract with NBC for the filming of "Bet Your Life" had another season to run, but beyond that period, NABET will exercise its claim to jurisdiction.

ABC shipped negative of "Life With Linkletter" kinescope to Chicago, where it was processed in an IATSE laboratory. Client came down from Minneapolis to view runoff, to determine future treatment to be given series. It was originally intended as a film series in 35m.

Zenith Fights

Continued from page 25

otherwise disclosed any interest in the frequency, whereas Zenith has been shown to have long been both a commercial applicant for and an experimental operator upon Channel 2."

The company had a commercial permit for Channel 2 in 1941 but was prevented from using it because of the war. It was reissued the permit in 1946 but relinquished it in 1947. Its reapplication for the channel in 1948 was caught in the freeze.

Zenith installed transmitting facilities for use on the channel for its Phonevision tests. This equipment is comparable to a commercial station, but the company said it "will not urge such investment" in support of its application for a station on Channel 2.

ONE OF A SERIES FEATURING THE MEN WHO MAKE FREE & PETERS' TELEVISION SERVICE

Four years, University of Illinois
Five years, Blackett-Sample-Hummert
Ten years, McCann-Erickson
Free & Peters, Inc. (Chicago Office) since April, 1951

Yes, by George, it's—

GEORGE F. STANTON!

Here's an F&P Colonel who, before joining us, had spent most of his business life on *your* side of the desk. Starting 'way back in high school, George Stanton worked during the summers for J. Walter Thompson. After college, he stuck to the agency side of advertising, where he rolled up 15 valuable years of experience with two big national firms. Then, having acquired an excellent knowledge of all kinds of media, George found it easy to buy the idea of going into national spot television as a lifetime career.

Today George Stanton is one of the 75 *good men* (and women) who staff our seven offices, and who keep proving and reproving the magic of the F&P formula. It's a formula we developed back in 1932, and have "lived by" ever since . . . *good* stations and *good* men = good *service*.

Today more than ever we are convinced that this "philosophy of fundamentals" is the most important thing we have to offer you, here in this pioneer group of station representatives.

EXCLUSIVE NATIONAL TELEVISION REPRESENTATIVES

DAVENPORT WOC-TV* (Central Broadcasting Co.—WHO-WOC)
FORT WORTH–DALLAS WBAP-TV* (STAR-TELEGRAM)
LOUISVILLE WAVE-TV* (WAVE, Inc.)
MIAMI WTVJ (Wometco Theatres)
MINNEAPOLIS–ST. PAUL WTCN-TV (DISPATCH-PIONEER PRESS)
NEW YORK WPIX (THE NEWS)
ST. LOUIS KSD-TV* (POST-DISPATCH)
SAN FRANCISCO KRON-TV* (THE CHRONICLE)

*Primary NBC Affiliates

FREE & PETERS, INC.

Pioneer Radio and Television Station Representatives Since 1932

NEW YORK CHICAGO DETROIT ATLANTA FT. WORTH HOLLYWOOD SAN FRANCISCO

Courtesy of M-G-M
Now appearing with DONALD O'CONNOR in "THE MILKMAN" (Universal-International)
Management: WILLIAM MORRIS AGENCY

Your Lucky Strike Hit Parade

presents to all our friends during our 8 week hiatus

a special summer service!

SNOOKY LANSON SAYS:
Look for this listing every week

Your Lucky 7 Tunes that you would have heard last Saturday

as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.

1. TOO YOUNG
2. MY TRULY, TRULY FAIR
3. MISTER AND MISSISSIPPI
4. THE LOVELIEST NIGHT OF THE YEAR
5. SHANGHAI
6. BECAUSE OF YOU
7. ON TOP OF OLD SMOKY

KITTY KALLEN SAYS:
We'll be back September 8th

DOROTHY COLLINS SAYS:
Be Happy - Go Lucky!

RAYMOND SCOTT SAYS:
Have a Happy Go Lucky Summer!

Enjoy "Assignment: Man Hunt," friends
This summer on TV—
For chills and thrills a-plenty, it's
The tops in mystery!

LUCKY STRIKE
"IT'S TOASTED"
CIGARETTES
L.S./M.F.T.

See your Lucky Strike Hit Parade Summer TV replacement

"ASSIGNMENT: MAN HUNT"

Saturdays at 10:30 P.M. NBC Television Network

COPR., THE AMERICAN TOBACCO COMPANY

Television Chatter

New York

John H. Tobin is producing "Your Esso Reporter," for Telenews Productions, with **Robert J. Kingsley** as supervisor. **Bob Bendick** produces the show for CBS . . . **Harry Brundidge**, former St. Louis crime reporter who produces and moderates "Brundidge—Crime Reports" for WPIX, has been inked to a five-year termer by the station . . . **Harold Christensen**, of General Artists Corp. radio-TV department in Chicago, moves to the N. Y. office effective today (Wed.) . . . **John McNeil**, video chief for the Bermingham, Castleman & Pierce agency, to the Coast on a combined business-vacation trip . . . **Martin Brandt** signed for a top role on ABC's "Tales of Tomorrow" preem Friday (3) . . . Networks reportedly bidding for video rights to American Soccer League games promoted by **Sig Sehy** and slated to be played both at Madison Sq. Garden and, the Polo Grounds . . . **Jeri Walsh** has resigned as assistant to producer **Barry Wood** on NBC's "Kate Smith Show" to become assistant to **Clyde Matthews**, video production chief for MacLevy Studios . . . **E. G. Marshall**, back in N. Y. after the Olney, Md., strawhat tryout of "Souvenir from Italy," appears on CBS' "Man Against Crime" Friday night . . . **Richard Kiley** set for a role on CBS' "Big Town" tomorrow night (Thurs.)

Monty Morgan, of NBC-TV film department left Friday (27) on Mexico and Cuban vacation . . . **Jay Barney** into "Police Story," "Rogue's Gallery," "Assignment Manhunt" and "Captain Video" before two weeks' duty with reserves at Fort Monmouth . . . **Midge Stark** now assisting director on **Sammy Kaye's** CBS-TV show . . . **Ed Jurist**, writer-producer of "Young Mr. Buttons," has taken a place in Westport where he'll write the show with **Norman Tokar** . . . **Jackie Kelk** and **Ed Herlihy** to Bermuda on same boat Friday (3) . . . **Skitch Henderson** to pinchhit for **Herlihy** for two weeks on WNBT's "Date In Manhattan." . . . **Clifford Sales** into ABC-TV's "Date With Judy."

Xavier Cugat and **Abbe Lane** guest on **James Melton's** NBC-TV show tomorrow (Thurs.) . . . **Wilbur Stark** and spouse **Kathi Norris** in Bronxville for the summer . . . NBC-TV's **Caroline Burke**, femcee of "Vacation Wonderlands," will answer queries on holidays for the web's personnel for next two weeks, daily at 5 p.m. . . . **Red Skelton** has invited 10-year-old **Dickie Orlan**, of NBC-TV's "Juvenile Jury," to his Coast home and a Metro screen test this month . . . **Miriam Lasky**, ex-tele casting of CBS, has joined Casting Consultants . . . **Don L. Kearney**, ex-Katz agency, has joined ABC as manager for TV spot sales.

Lawrence Spivak, co-producer of "Meet the Press," sailed for Europe Saturday (28) on the Queen Elizabeth, as did **John Martin**, a WCBS-TV staffer.

Hollywood

Trans-World Pictures, headed by **Ron Freeman**, is producing a series of 13 half-hour telepix based on **Rupert Hughes** yarns, at Eagle Lion studios. "Lady Who Smoked Cigars" is first on sked . . . **Suzanne Dalbert** and **Edmund Lowe** topline "Front Page Detective" series telepic, "Recipe for Murder," rolling under aegis of Jerry Fairbanks Productions . . . **Ernst Jaeger** has been named casting director for Frank Wisbar Productions . . . **Gladys George** makes debut in "The Other Jessie Grant," Bigelow Theatre telepic . . . Allegro Productions will shoot a series of telepix based on U. S. Rangers. Company obtained rights from **Stan Jones**, who will be tech adviser on the series . . . Sports Vision, which produces film for TV on college football games, has moved from Frisco to Acme Lab here, with prexy **Bill Parry** prepping upcoming pix for fall games . . . **Richard Rober** stars in "The Wedding."

Marten E. Lamont named biz manager in Hollywood for upcoming Ross Reports on "Films for Television" . . . **Suprema Beer** inked a 52-week pact to bankroll weekly bowling games from Pan Pacific over KTTV . . . Teleclix, formed recently by **Irwin Gwirtz** to make musical transcriptions for teevee, folded without making any telepix. Gwirtz says he was unable to get contract from AFM prexy **James C. Petrillo** . . . **Eddie Bracken** Productions' puppet series, "Willie Wonderful," has been sold to KPIX in Frisco for a 26-week period, teeing off Sept. 3.

Bill Welsh signatured as regular panel member of KTTV's "I Want to Get Married" . . . **Gene Autry's** Flying A Productions is prepping "Rocky Jordan" telepix series, topplining **George Raft** . . . TVA members will get a hunk of retroactive pay, as result of Wage Stabilization Board's action okaying union's petition for approval of hikes negotiated with six L. A. video stations. Channels have been holding pay involved in uppance since April 15 . . . Revue Productions, now wheeling "Unfinished Business," with **Dane Clark** and **Ann Rutherford**, has temporarily shelved "That Time in Boston" . . . **Fred Messenger** inked as casting director for Trans-World Pictures, headquartered at Samuel Goldwyn studio.

Chicago

Martha Hood, formerly with Francisco Films, has been made tele production topper at the Earle Ludgin agency . . . **Milt Blink**, United Television Program's secretary-treasurer, in Gotham for a series of confabs with UTP eastern execs . . . Chi ABC commentator **Paul Harvey** returns to WENR-TV with a nightly telecast sponsored by Burton Dixie. ABC station is dropping **Austin Kiplinger** from the late evening spot to make room for Harvey. Kiplinger continues his 6 p.m. strip . . . After a month's vacation at Cape Cod, NBC-TV director **Bill Hoban** is back, getting ready for return of the "Garroway At Large" show this fall for Armour in its new Wednesday night spot.

WENR-TV's "Uncle Mistletoe" resumed Monday (30) for Marshall Field after a month's hiatus . . . Webster-Chicago Corp. takes over the Friday night **Clifton Utley** newsoast on WNBQ, with American Television bowing out . . . **Ed Skotch**, director of ABC's "Super Circus," taking a summer hiatus . . . Sears Roebuck is testing local teevee with a three-week campaign on WNBQ . . . **Dave Edell** is **Joe Wilson's** new man Friday on WBKB's Cubs telecasts . . . In-and-outer puppet show, "Paddy the Pelican," is back at WENR-TV in the [illegible]sday and Thursday 5:30-6 p.m. [illegible]ot. **Mary Frances Desmond** is featured . . . **Pat Tobin** is new co-emcee with **George Menard** on WBKB's "Fun and Features."

London

Dallas Bower is producing **William Templeton's** "The Silent Village" on Sunday (5) with **Joyce Redman**, **Hugh Williams** and **Andrew Cruickshank** in the leads . . . In the next "London Town" series Friday (3), **Richard Dimbleby** is visiting Somerset House, the Festival of Britain and Drury Lane . . . Oscar Wilde's fantasy "The Happy Prince" being presented as a shadow puppet show today (Wed.), **Philip Bate** producing . . . **Hermione Baddeley** and **Sonnie Hale** starred in "Re-View" last Saturday (28), featuring hit songs of previous revues. **Walton Anderson** and **Harry S. Pepper** were producers.

Boxing from the Empress Club nitery, which is being organized by the National Sporting Club, was aired Monday (30). **Raymond Glendenning** and **Peter Wilson** acted as commentators . . . **Joyce Palin** and **Robin Netscher** star in a new children's play, "The Secret of the Sampler," next Sunday (5) . . . "Treasure Island" is being serialized Aug. 25 in the "Children's Hour" program, with film star **Eric Portman** as Long John Silver . . . Yesterday's (31) drama offering was **E. G. Cousins'** "I Done A Murder," with **Toke Townley** and **Rona Anderson** starring.

DuMont Names

Continued from page 24

They claim that the only reason sports promoters originally banned live video was because of its effect on the gate. As a result, they said, only some system, such as theatre-TV, which can retain the basic sports structure (meaning the crowd on hand in a stadium), offers the economic answers to the promoters' problem.

According to the theatre-TV spokesmen, consequently, promoters can be expected to okay home TV for their events only on special occasions, such as the Walcott-Charles fight. That, they pointed out, was favored with a $200,000 advance sale as a special charity promotion in Pittsburgh and not until that $200,000 was in the till did the promoters agree to do business with DuMont. They hinted that the networks might be trying to fan a fire under set manufacturers with their claims that theatre-TV will hurt set sales.

All-Star game is being carried so far by 35 DuMont stations in 34 cities. Coverage will mark the third successive year that DuMont has televised the game. Jack Brickhouse is to handle the play-by-play, with Red Grange doing the color commentary.

Fringe Area

Continued from page 27

tions. As expected, the agency adopted a shortcut procedure by which parties to the proceeding will file written testimony to support their positions on particular proposed channel assignments. Oral cross-examination will be ordered by the Commission only on issues which cannot be resolved by written evidence.

Mpls. Stations to Apply

Minneapolis, July 31.

WTCN-TV and KSTP-TV will apply for more power for their stations, now that the FCC has announced it would receive applicants for such grants.

Applications pending from Twin City radio stations WLOL and WMIN for TV facilities are not affected by the FCC partial relaxation of its freeze on TV. Applications also have been made recently for TV permits by radio stations at Duluth and Bemidji, Minn., and Fargo, N. D., in this area.

WAVE-TV's 334,000 Homes

Louisville, July 31.

Following FCC announcement June 26 that applications may be made for use of full power for those TV stations operating at below their 5 kw rated power, WAVE-TV made application the same day. If granted, this would give WAVE-TV an effective radiated power of 24.1 kw.

The increase in WAVE-TV potential home coverage would then be 20,328, for total of 334,000 homes.

AM-TV Directors

Continued from page 27

called this clause "totally without justification" and said it would fight for its elimination in future agreements.

Meeting incepted an exec committee which will meet at least quarterly. Chaired by Mack, group includes Franklin J. Schaffner, N. Y.; Gordon T. Hughes, Hollywood; Hal Miller, Chi, and Joseph Browne, rep at large.

Board also issued an anti-Communist statement, pledging "our best abilities and utmost energies toward fighting these vicious influences wherever they appear."

Officers elected at the meeting were Kenneth MacGregor, secretary, and Frances Buss, treasurer. Incumbents are Mack, prez; Oliver W. Nicoll, first v.p.; Arthur Hanna, second v.p., and Miller, third v.p.

Inside Stuff—Television

A lensing technique practically forgotten since the early days of video, when equipment was scarce, was brought into use Friday night (27) on ABC-TV's "Studs Place." The entire half-hour dramatic show, using six characters, was shot by a single camera by deliberate intent. Idea was an experiment designed to give the smoothest possible flow to the Chi-based show. Cameraman Sam Gornick shot the dramatics while his two colleagues sat by to lense the commercials. Dick Locke directed the one-gun operation.

To facilitate the handling of its film, including kinescoping recordings, NBC-TV is opening a film exchange in Hollywood. New exchange will service stations throughout the country with all programs originating on the Coast, including kines of shows aired live from there, as well as the vidpix produced there for NBC syndication. Exchange is expected to ease the pressure from the web's N. Y. headquarters, which heretofore has serviced all film used by NBC.

Texans will soon have a new video station, despite the FCC freeze on new station applications. Group of businessmen in the Rio Grande valley have ordered a 500-watt TV transmitter from RCA for service to residents on both sides of the Mexican border. Station is to be erected at Matamoros, Mexico, across the border from Brownsville, Tex., so that it will not be under the FCC's jurisdiction. Station, which will bear the call letters XELD-TV, is slated for a September preem. Monte Kleaban, manager, plans to transmit the majority of shows in English. Among the owners is Romulo O'Farrill, Sr., who operates XHTV, Mexico City, first video outlet to take the air in Latin America.

WLBS, Birmingham, Being Picketed by Engineers In New Owner Pact Snag

Birmingham, July 31.

WLBS, which changed ownership and call letters from WKAX last week, has been picketed by an engineers' local ever since a group of Georgia business executives took it over on July 20. FCC okayed changing the call letters for this daytime operation.

Sale price was $36,000, paid to the Rev. Glenn V. Tingley, founder and operator, and his board of directors. This provides a fulltime outlet for Liberty in Birmingham. Sam Fisher, commercial manager, said Sunday (29) he hoped a settlement could be worked out with the engineers' union.

The trouble started when WKAX gave its 12 employees notices and two weeks' pay. A one-year contract authorizing three engineers and one chief engineer for the station, signed last March, is the bone of contention.

At present Ralph Dennis, formerly with the Raytheon Mfg. Co., and now vice-president of WLBS, is operating the engineering controls alone. The new management, which took over Friday, is contending that it doesn't need four engineers for so small an operation.

E. D. Rivers, former Governor of Georgia, heads this group of businessmen. Tom Carr, president of the Georgia Local Radio Station Assn., is also in on the deal.

WANTED AT ONCE
YOUNG TV WRITER
For dramatic shows. State experience.
Box V-189 Variety, 154 W. 46th St.
New York 19

Profitable TV Audience exclusive with

WGAL·TV

Channel 4

LANCASTER, PENNA.

NBC TV AFFILIATE

Clair R. McCollough, Pres. A STEINMAN STATION

Represented by

ROBERT MEEKER ASSOCIATES

New York Los Angeles San Francisco Chicago

They Know What's Watt Down in WFIL-adelphia

Ad men who've taken a good look at the Philly radio market know one thing for sure—it's not just the power, it's the *selling* power that counts.

That's why more and more of them are turning to WFIL, Philly ABC net voice, whose 5,000 watts actually outpull 50,000 watts in 11 out of 14 counties in America's third largest Retail Trading Area.

And it's the whole Philly area—not the city alone—that is most significant to the sales-wise. Here are 4,400,000 men, women, and minors. Every year they soak up $4 billion worth of retail goods. Their effective buying income is valued at $6,638,759,000.

A plum ripe for the picking, plus a big bonus area . . . and the ladder to the top of the tree has "560" written all over it. It's an engineering fact that WFIL's 5,000 watts, operating at 560 kilocycles, give coverage equal to 100,000 watts at double the frequency . . . 1120 kilocycles. Schedule WFIL.

WFIL 560

The Philadelphia Inquirer Station

SETTING THE PACE!

OTHERS MAY TALK, BUT Metro-Goldwyn-Mayer Radio Attractions DELIVERS!

Here are the finest quality open-end transcriptions ever offered to the radio industry. MGMRA's amazing record during its two brief years is your continuing assurance of top audience ratings, top desirability to advertisers, and top sales impact in every marketing area.

THE STORY OF DOCTOR KILDARE

The unforgettable LEW AYRES and LIONEL BARRYMORE in their exciting screen roles now a thrilling radio drama.

THE HARDY FAMILY with MICKEY ROONEY and LEWIS STONE

Another great screen series comes to radio with its original stars in a new and delightful chapter each week.

CRIME DOES NOT PAY

MGM's Academy Award winner—now a tense, thrilling air drama. One of the most exciting programs in radio.

THE GRACIE FIELDS SHOW

Great entertainer and international favorite, Gracie Fields is back with a new musical show to entertain every taste.

MGM THEATRE OF THE AIR

Radio's most distinguished weekly hour! Howard Dietz presents radio adaptations of great screen stories with star-studded casts. Winner of 3 citations for excellence.

THE ADVENTURES OF MAISIE Starring ANN SOTHERN

The gay and glamourous screen favorite ANN SOTHERN as "Maisie" in a program filled with laughter, fun and romance.

AT HOME WITH LIONEL BARRYMORE

The Grand Old Trouper chats from his store of personal memories in a unique radio visit, five times each week.

JOHN NESBITT'S PASSING PARADE

Even more exciting than in his Academy Award-winning screen series, the Man with the Golden Voice is now on radio.

Metro-Goldwyn-Mayer Radio Attractions

ALL THESE AND MORE TO COME! WATCH FOR ANNOUNCEMENT!

8 GREAT HOLLYWOOD SHOWS... PRICED FOR PROFIT!!!

711 Fifth Avenue
New York 22, N. Y. MUrray Hill 8-1000

Radio Representatives, Inc.
737 N. Michigan Avenue
Chicago 11, Ill. SUperior 7-8123

CIRCLING THE KILOCYCLES

Greensboro, N. C.—WISE, Asheville, has been given permission to change its frequency and power and move its transmitter. The station, which now operates on 1,230 kilocycles, 250 watts, unlimited time, will change to 1,310 kilocycles, one kilowatt night and five kilowatts day.

Richmond—Harry Monroe, formerly with WENT, Gloversville, N. Y., has joined the announcing-production staff of WRVA. Sam Fouts, former continuity director of WRVA, has been promoted to position of assistant advertising manager of Larus and Bro. Co., owners and operators of the station. Catherine Thomson, of New York, replaces Fouts.

Greensboro, N. C.—WFNS, (AM and FM), of Burlington, has affiliated with the Liberty Broadcasting System. Station program director is Bob Jordan.

Trenton, N. J.—Irving Gruper has been appointed director of continuity and promotion at WTTM, NBC affiliate here. Fred L. Bernstein, WTTM, station and sales manager, on a two-week vacation in Charleston, S. C. Bob Fulmer, WTTM music director, is back after a brief honeymoon.

Greensboro, N. C.—The FCC has authorized the U. of North Carolina to build a non-commercial educational FM station at Chapel Hill, N. C.

Columbus—Dean Boyer, sports director of WHLL, Wheeling, W. Va., named to the announcing staff of WCOL here. He was formerly news editor and chief announcer for WBLK, Clarksburg, and also was an announcer for WPAR, Parkersburg. Station also moved its sports director, Jack Buck, into a disk jockey show called "Buck Up," to replace "Kimball's Korners," which was vacated when Emerson Kimball resigned.

Memphis—WDIA, Memphis daytime indie with practically all-Negro programming, is currently constructing additional office space to its present site located at 2074 Union Ave. here. Plans call for one office building in rear of new setup and two offices in the rear linked to its studio operation. Completion is expected in about 30 days. John Pepper and Bert Ferguson own and operate the Memphis outlet.

Greensboro, N. C.—Two applications for radio stations in North Carolina have been filed with the FCC. The applicants are: L. C. McSwain, trading as Eastern Carolina Broadcast Co., Greenville, N. C., 1490 kilocycles, 250 watts, unlimited time, and J. M. Stephenson, 50% owner of WFVG, Fuquay Springs, N.C., who applied for per interest of his partner, B. H. Ingle, mit to buy out the remaining half Sr., for $7,500.

Cincinnati — Bill Fredericks, WKRC announcer, will head the radio-television department to be inaugurated Sept. 10 at the Cincinnati Conservatory of Music. Students will originate radio programs there to be carried by WKRC. WLW is closely affiliated with Cincinnati College of Music in conduct of radio and TV training, which has been in progress for several years.

Cincinnati—Pat Boisseau, WKRC newscaster for past 30 months, leaves Aug. 20 to join the State Dept. as radio officer at Saigon, Indo-china. Before assuming the foreign post, he will have a six-week training course in Washington.

Pittsburgh—Bert Young has moved into the Walker-Downing agency berth which Harold Lund vacated when he went to WDTV as its manager . . . Roslyn Alpert, original Nancy Dixon at KQV, is doing that program again for a few weeks while her successor, Janet Crediford, is vacationing in Florida . . . Cartoonist Marty Wolfson and Bill Brant have a new TV program called "Marty Wolfson's Sketchpad" on Channel 3 every weekday afternoon at 5:15, while "Happy's Party" is off until school starts again . . . Elda Allen pinch-hitting on KDKA's noon-time "Brunch" show during leave of absence of singer Elaine Beverly, who is playing some nitery dates with her husband, Joe Mann . . . Bernie Armstrong, musical director of KDKA, leaving with his son, Bernie, Jr., next week on a Canadian fishing trip.

Los Angeles—Pro football gets under way here Aug. 15 with Arden Farms sponsoring the broadcast of the charity game between the L. A. Rams and Washington Redskins at the Coliseum. Game will be carried locally over KECA and channeled to net stations in Bakersfield, San Diego, Santa Barbara, San Bernardino and Santa Maria.

Philadelphia — Jim Leaming, WIP's sports director, was appointed by Governor Driscoll of New Jersey as one of the state's Veteran Commissioners of Sports.

Leaming is a native of Atlantic City, N. J., and was an All-American football star at North Carolina. He came to WIP last year from WFPG, Atlantic City.

San Antonio—Charles P. Plumb has been appointed radio script editor of WOAI here. He was co-originator and cartoonist of the syndicated comic strip, "Ella Cinders."

Cleveland—Soupy Hines, WJW disker, has taken on a kiddie TV spot, 12:15 to 1 p.m. Monday-through-Friday on WXEL . . . Guy Ewing, formerly WCUO, announcing with WTAM . . . Warren Guthrie, Sohio Reporter, moves into a five-station, 10-minute 11 p.m. spot from WXEL to television outlets in Cincinnati, Columbus, Toledo and Dayton . . . Among newsmen making an Army junket to Europe from this area are Wayne Skakel, WHK; Jim Martin, WGAR, and Bob Angel, WSRS. Gail Egan, sports announcer, takes on regular duties at home game WXEL television mike for Cleveland Indians with Hal Newell. Larry Allen moves over as statistician . . . AFRA delegates from here to national convention include Ted Smoot, executive secretary; Don Gabriel, WJW, prexy; Sanford Markey, NBC, and Walter Davis, freelance.

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Excerpt from agency letter—"Jack the Bellboy's program has clearly been our most effective medium here in Detroit for MUNTZ-TV, and the bulk of our advertising budget is used on his show. Recently, a time outlay of $300 sold over 150 MUNTZ-TV sets for cash sales of over $30,000. The average phone pull on the Bellboy's weekend show for MUNTZ is well over one hundred calls."
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FIRST HAMBLETONIAN SPONSOR INKED BY CBS

Reynolds Metal this week pacted to sponsor CBS' pickup of the Hambletonian, annual trotting race classic from Goshen, N. Y., Aug. 8. Show, which will be carried on the full radio network, is scheduled for the 5:30 to 5:45 p. m. period.

Deal marks the first time that CBS has been able to sell the show. Buchanan agency handled the Reynolds account.

WPEN's Disker Allison Show Grabs Off Sponsor

Philadelphia, July 31.

WPEN's late-evening show, featuring ex-Boston disk jockey Steve Allison, will be aired from Lew Tendler's Restaurant beginning late this week, and has already snared a sponsor.

Show, which formerly featured Kal Ross and was aired from the lounge of the Latin Casino, has been broadcast from the station's studios since the main room at the nitery closed for the summer.

Jackie Gordon's, local men's store, will sponsor the aircasts from 11:15 p.m. to 2 a.m., daily except Sunday, with the restaurant sharing costs.

Writers Theatre's TV Series Via Official

Hollywood, July 31.

The Writers Theatre, local group which has had its sights on television, is planning to produce and release a series, through Official Films, the Ike (ex-CBS) Levy outfit which recently bought the Jerry Fairbanks studio.

As the name implies, a group of name writers, including Allen Rivkin, Emmett Lavery, Jerry Horwin, John Larkin and others, set up this co-op group for indie TV scripting and producing activities.

Scramble

Continued from page 24

covered throughout the country, either on the interconnected net, by regional webs or on local stations. Schedule is expected to include some games on the Coast, as well as in the Big 10, which last year would permit no TV for home reception whatsoever.

Under the NCAA plan, through which it hopes to gain the vital statistics on video's effect on the football gate, each section of the country which can be reached will view seven games during the season. Three Saturdays are to be blacked out in each area as part of the research. No college team will appear more than twice during the 10-week period, since the NCAA plan stipulates that a single college can be included only on one home game and one away.

Westinghouse will pay a reported $1,000,000 for the complete 10-week schedule. Agency repping the firm on the deal is Ketcham, MacLeod & Grove, of Pittsburgh.

AFL Renews

Continued from page 27

weekly for time and talent) comes in at $2.23, while Lewis (whose t.&t. figure is around $28,000) costs $5.17, more than twice as much. Union group considers that highly favorable, since total listening falls off at the later hour when Edwards is heard.

Morris Novik, consultant on broadcasting for the AFL, said that if Edwards was carried on the same hookup that beams Lewis, former would have a rating of 8.9 Lewis sponsored (co-op) on some 400 stations, while Edwards is bankrolled cross-the-board on 27 stations, with 111 others carrying him sponsored three times weekly.

Edwards, who does considerable news digging in addition to commentary, has been conducting two editorial crusades, for price control and better housing. He has used a large number of guests, chiefly governmental officials.

Use of Kines

Continued from page 23

time on it. As a result, for any time slot in which two or three of the webs have major programs competing with each other, the one which does not gain use of the relay at that particular time will be forced to use kine.

Three-Hour Lag

As for the time differential, the three-hour lag between N. Y. and L. A. is expected to be more important in TV than it was in radio. Whereas an 8 p. m. radio show from N. Y. might have been okay at 5 p. m. on the Coast, web execs feel there will be only a small video audience available in L. A. at 5. A bill reportedly is pending in the California state legislature to put the state on daylight saving time throughout the year, which would reduce the time lag to two hours in the fall and winter. Regardless of that, the webs predict they will need kines for their programs aired at 8 p. m. and later.

Number of single-station and two-station markets offers the same problem as the single relay channel. With four networks competing to get their programs into those markets, the ones which don't gain the time slots necessary to coincide with a program's live transmission will be forced to rely on kine. Until the FCC freeze is lifted and more stations take the air, consequently, the webs expect that some of their top evening programs may continue to be aired in certain markets in the late afternoon or early evening—and via kine.

Radio Strong

Continued from page 23

tion in non-TV America on a spot basis, his maximum added circulation would be only 7,343,000 radio homes, compared with the 19,400,000 AM-only homes delivered by NBC stations in TV areas.

Not only would a bankroller skipping AM in tele areas lose this large number of AM-only homes, he'd also miss what radio listening is done in TV homes, NBC stresses. Web cites Pulse data that during the peak TV-viewing hours, 7-11 p.m., 4.7% of the video home in New York are listening to the radio only, while another 5.2% are using a radio set in another room while the TV set is on.

NBC's slide-rule boys underline the fact that there are more radio-only homes in TV areas than tele sets. They add that 53.2% of all TV sets are concentrated in just seven markets, and in the remaining 56 tele areas AM-only homes exceed TV homes.

Study is viewed as significant, because of the increased agitation by some agencies for another rate slash by outlets in tele markets. The admen declare that if a cut isn't forthcoming, they'll advise their accounts to force "tailored" hookups eliminating the TV cities.

Webs feel such tailoring would be suicidal, since they're bound to sell their basic affiliates. They also argue that the recent 15% rate cut can be looked on as a 30% slash in tele markets.

Schenectady — Ernie Tetrault, who joined WRGB-TV, Schenectady, as an announcer after five years at WTRY- Troy, is now emceeing Union-Fern Furniture Co.'s "Celebrity House," a Sunday night show.

WWJ's Three-Hour Show For Flood Victims Gets $5,000 Pledges at Start

Detroit, July 31.

A three-hour show, featuring top talent here for Detroit's 250th Birthday celebration, as well as local talent, garnered over $5,000 within two hours in pledges for aid to victims of the Missouri floods. The show was a public service feature of WWJ. More coin is coming in.

Participating were Dean Martin & Jerry Lewis, Billy Eckstine, Margaret Whiting, James Melton and John Derek. Among the local entertainers were the Four Dukes, Paddy Cliff, Ginny Walker, Janie Palmer, Jim DeLand, Sammy Dibert, Mischa Kottler, Frank Gagen, Ole Foerch, Tom Montgomery, Minnie Jo Curtis, John King and Charlie Farrell.

In addition, Gov. G. Mennen Williams, Mayor Albert E. Cobo and Michigan Senators Ferguson and Moody appeared on the program.

WWJ switched to both Kansas City and St. Louis for first-hand reports of the desolation. The local program was carried by WDAF, Kansas City, and KSD, St. Louis.

WOND Salesman Dropped In Atlantic City Probe

Atlantic City, July 31.

Atlantic County grand jury yesterday (Mon.) started questioning some 20 persons who appeared before the U. S. Senate Crime Committee in Washington 10 days ago. One result of the questioning was discharge of Lester H. Burdick as a salesman for WOND, in suburban Pleasantville. Burdick was accused in D. C. of allegedly collecting $10 apiece weekly from bookies in the resort for racing results broadcast by the station.

First move made by a new acting police chief was closing down all fraternal and church bingo games. Boardwalk's semi-bingo games were ruled illegal and ops are busy converting amusements into legal games.

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DEFENSE COIN A MIDWEST FACTOR

Chicago, July 31.

While the past year has seen band business ebbing in the midwest, booking of cocktail units has simultaneously been on the upswing, Chi booking offices reported last week.

Agencies chalk up the new upsurge to the Government's recent defense expenditures and the reactivation of a covey of Army camps hereabouts. In the former category, factories, which have been idle since V-Day, are now topstaffed and geared for defense production. This has prompted surrounding pubs and plush saloons into acute competition with one another, the result being the largest demand for entertainment since the last war. Bookers cite Green Bay, Wis., Davenport, Iowa, Rock Island and Peoria, Ill., as virtual boom towns for small units.

It's claimed that the past few months have seen the most acute shortage of units in the past seven or eight years. Instrumental or

(Continued on page 42)

ASCAP Answer Due This Week On TV Petition

Winding up the first phase of an impending long legal debate with indie TV broadcasters over performance fees, American Society of Composers, Authors and Publishers will likely file its answers to the TV-ers' petition in N. Y. Federal Court this week. Move is preparatory to settlement of the rate dispute which the TV indies placed in the court's lap a couple of weeks ago after direct negotiations failed.

Licensing wrangle, which is of crucial importance to the music industry because video is regarded as becoming the most important single source of revenue for ASCAP in the future, involves the per-program license rates proposed by the Society. The indies have rejected the rates as too high and, under the antitrust consent decree, were given the right to ask the courts to decide the question.

ASCAP's talks with the film producers, meantime, are slated to be opened shortly. Opinion among ASCAP execs has been veering away from a demand for flat fee from each studio in favor of a percentage cut of each studio's gross. Such a deal would be similar to the blanket licensing arrangements now operating with the radio and TV networks.

N. Y. SYMPH SCOT B'CAST HITS BRIT. UNION SNAG

London, July 31.

The N. Y. Philharmonic-Symphony Orchestra is becoming involved in a row with the Musicians' Union here, over the decision of the Ministry of Labor to allow broadcasts of a series of concerts to be performed at the Edinburgh Festival in August and September. Hardie Rateliffe, the union's general secretary, said it raised no objection to the orchestra playing at Edinburgh, but emphatically opposed the broadcasts.

He recalled that when the Royal Philharmonic Orchestra played in the U. S. last year, his union gave instructions to all musicians that they should regard themselves, during their stay in America, as under the jurisdiction of the American Federation of Musicians. He felt that the New York orchestra should respond in the same way.

Charles Grean, RCA-Victor's pop artists and repertory head, back in New York homeoffice after a week of recording sessions on the Coast.

The Music Biz's Frankenstein

Has the music business built a Frankenstein for itself by building up the disk jockey to his present level?

It's a serious intra-trade worry at the moment. The seasonal downbeat usually inspires self-examination, but this summer's doldrums, more than ever, has the music men wondering what will be the end-result of the deejay.

The recording industry has long reached the proportions, of course, where a table-turner, utilizing phonograph recordings as a by-product prop, can earn a bigger salary than the President of the United States. That's certainly the case of the Martin Block-Ted Husing school of suave salesmen, whose pitch is pied-pipered strictly by the records.

Bypassing for the moment the inroads made on musicians' payrolls, or the fabulous jukebox business that runs into millions (some groups of machines are distributed by "syndicates" that smack of yesteryear's bootleg beer technique), the fundamental is still the music business. A music publisher is supposed to be in the business of publishing. But today he is more a fountainhead for a pop song production line for benefit of the diskers than for his basic publishing business.

Phonograph and piano-roll royalties, performing rights income, synchronization fees, and the like, heretofore, were ostensibly by-product revenue. A publisher is supposed to make money from what he publishes. A 1,000,000-copy hit, wholesaling at 18-22c and netting 8-12c profit per copy, is still a fancier business than three times as many recordings on which the publisher realizes 1½-2c royalty. And this he has to split 50-50 with the songwriters, whereas the 8-12c sheet profit is net, after production, promotion and royalty. Besides which, any sheet-seller of that proportion would enjoy a disk sale in the millions.

But all this has changed. The music business is on a treadmill race for that recording; then that disk jockey plug; and, in turn, a performing-rights yield, per-point, via the ASCAP or BMI payoff system. Maybe via ASCAP, with its pyramiding annual royalty melons — the latest near $14,000,000—may evolve the new form of really big revenue. In fact, it is that already. Top writers whose annual ASCAP ceilings were at $18,000 now more than double that. Major publishing groups collect up to $1,000,000 per annum from performing rights alone.

Somewhere, importantly—perhaps too much so—is the disk jockey. He is the end-result, next to the ultimate consumer, for all the wax workouts that are occupationally indigenous to the industry.

There was a time when you "placed a song" in the music business; now you "place a record." Thus, the structure places accented importance on the tune-pickers within the diskeries. They are musicians, and invariably expert. Some are also creative artists, maybe songsmiths, so that their product becomes competitive to the rest of the industry.

The platter-chatterer becomes the George Jean Nathan of the industry. Some, in former years, even got spurious attention by publicly breaking this or that "lousy" record, letting the scrunch and the spleen of their appraisal of supposed mediocrity go out over the airwaves. This "showmanship" has long since grapevined to the state-owned broadcasting systems abroad —England, France, the Lowlands, the Norse countries. They are music-minded there, too, particularly about "Yankee jazz" as it is broadly called.

On a milder plane the disk-chatterer, of great or small calibre—and his importance is predicated dominantly on the extent of his commercial billings—essays a certain showmanship. They recognize they are latching on to something which, technically, they may not even be authorized to utilize over the airwaves. Records are sold for "non-commercial use only in homes" —it says here in small print on the label. Nobody pays attention. The DJ most often doesn't even buy the record. He's wooed, cajoled and —in many cases—bribed.

The payola has gone from the artist to the platter-chatterer. Sometimes it's a double payola in that the original recording artist may have a cut-in, and certain "vulnerable" jocks in "strategic" plugging positions are also underwritten. If it isn't cash it runs the gamut from gifts (tickets, liquor, clothes, trips) to delivery of "guest artist." Latter isn't really difficult, in light of the logrolling and noblesse oblige that obtains when some femme chirper comes to the studio for an interview. For some time before, during, and after the interview, that songstress' catalog gets a pretty good ride.

Then there is the gimmick of utilizing this or that trade sheet for the "authority" of the "best." One deejay proclaims with pomposity and almost breathless importance that this or that disk has moved up "three buttons"; another groups platters into quarter-hour segments of jump, Latin, "boy friends" or "girl friends" (male or femme soloists), sweet-hot, etc. These are the showmen. Most just platter and chatter, the disks depending on the angle. With all, the recording is just a punctuation between commercial spieling or pseudo-sagacity in matters theatrical. It reaches such ridiculous proportions as in the case of a St. Louis used-car merchant buttonholing Guy Lombardo one night that he was the maestro's "sponsor" in that city. What he meant was that the local disk jock, whose time-slot he buys for a "15-minute program of Lombardo music," was on his company's payroll.

The Frankenstein proportions which the music industry is exploring anew and with sharper perspective embrace all these and other segments. Just because some North Carolina deejay, by accident or otherwise, was able to "revive" the oldie "Heartaches" into new money for all concerned may have been built up beyond all proportion. For a time, many a deejay was on a kick to "discover" that sleeper. Some go overboard, almost to the irritation point, with this or that new issue. These are the as-I-predicted-three-weeks-ago kiddies.

Then there's the deadline-breaker. He usually waits until 12:01 a.m. in order to be the "first" to debut this or that disk. Some, particularly around New York, have been heard to brag, tongue-in-cheek, that they "happened to be at such-and-such studio and picked up this platter which I'm about to play for you for the first time, and which I pick to climb to the top." Apart from the phoney "debut" aura imparted by a calculating deejay, it's about as open a confession of mutual bad faith, or partiality by the diskery for the deejay. And there are other aspects to this phoney phonograph Frankenstein.

The fundamental weapon for correction lies with the basic Copyright Act of 1909. Latter did not envision jukeboxes nor the broad utilization of creative talents by others who capitalize more on the by-product (some might even call it scavenger) income than the basic song, its creator, publisher and interpretative artist realizes. There's something wrong with an industry when that continues to obtain. *Abel.*

'Show Boat' Remake Ups Score Into Top-Seller

Although scores from filmusicals have not been too productive of hit songs in recent years, Metro's remake of "Show Boat" is stirring a big flurry of interest in the Jerome Kern-Oscar Hammerstein 2d score. Standards from the show have, of course, been selling consistently over the years, but since the pic's release have shot up into the best-seller category. This is the third film version of the musical.

Sales in sheet music have been unexpectedly good on the score in the last couple of weeks. Chappell Music, "Show Boat" publisher, figures to have sold about 30,000 copies on the score's eight songs

(Continued on page 40)

Dinah, Hutton, Martin & Harris in Teaming On 2 Victor Tunes

A new peak in the current "gimmick phase" of the disk industry was reached last week when RCA Victor parlayed four of its top artists on a couple of tunes. Waxed on the Coast, the quartet consisted of Dinah Shore, Betty Hutton, Tony Martin and Phil Harris.

One of the tunes, "The Musicians," was written by Charles Grean, Victor pop artists and repertory topper, who supervised the date, and Tom Glaser. Other tune was "How Do You Do and Shake Hands," from the Walt Disney score of "Alice in Wonderland."

'Come On-A' Completes Cycle—Into Armenian

The current novelty click, "Come On-A My House," has run the language cycle. Written in English out of Armenian folk music by William Saroyan and Ross Bagdasarian, tune has now been translated into Armenian in a new wax version. Guy Chookorian did the translation and the vocal for an indie Coast diskery, Lightning Records.

Chookorian is backed on the tune by an instrumental combo, the Anoti Four ("anoti" meaning hungry or ambitious in Armenian). Chookorian has been making platters for couple of years, translating such hits as "Open the Door, Richard" and "Mule Train" into Armenian.

TEST PARLAY OF BANDS, VOCALISTS

In a move to hypo ballroom business around the country, promoters are begining to book name vocalists along with bands for added b.o. power. Since solo singers have topped orchs in platter sales and marquee pull during the past few years, the dancehall and ballroom operators claim that they need this added spark to keep their rooms in the black.

Name vocalist-orch combination booking will be tested in Frank Dailey's Meadowbrook, Cedar Grove, N.J., during the fall season. Meadowbrook, which has long been a key spot for bands in the east, will call on several top singers to help build its weekend grosses. Already slated for appearance with the Buddy Morrow orch in September are Guy Mitchell, Peggy Lee and Mel Torme. Dailey claims that he will continue this type of coupling throughout the season. Other promoters are falling in line by asking agency men to submit their orchs with a solo attraction.

Agency band men concur with the promoters who claim that since the country's youth would rather listen than dance this may be one way to bring them into a dancehall and perhaps get them out on the floor. Some promoters are refusing top name bands if they can't get a guarantee that a name disk star will also be on hand.

SPA to Push Audit of Pubs Despite Beefs

Despite squawks from some publishers, Songwriters Protective Assn. is going ahead with its audit of pub books on behalf of its members. Ed Traubner, focus of the publishers' criticism because of his tieup with cleffers through his agenting activities, will continue to handle the accounting operation for SPA.

SPA execs pointed out that only two publishers—Buddy Morris, of E. H. Morris Music, and Bernard Goodwin, of the Paramount combine—have entered any objections to the audit. Although it was not expected that the industry would welcome the bookkeeping probe enthusiastically, SPA execs claim that the overwhelming majority of publishing firms have given an open door to Traubner in preliminary talks. It's expected, however,

(Continued on page 40)

HAMPTON DATES CRACK MIDWEST NEGRO BIAS

Chicago, July 31.

Lionel Hampton, who recently did a series of two one-nighters in Austin, Minn., and Storm Lake, Ia., is the first colored bandleader to play a midwest ballroom in several years. Experimental booking of Hampton may indicate a policy switch among operators in small towns who've barred Negro bands since a white-colored flareup in Kansas City a few years ago. Since that time operators have been chary of outbreaks and have been content to leave matters at status qno.

Hampton's engagement went off without a hitch and did excellent biz.

Va. Davis Soloist

Hancock, Me., July 31.

Virginia Davis, soprano-daughter of bandleader Meyer Davis, will be soloist at first of a series of five chamber music concerts at Domain Hall, Hancock, tomorrow night (Wed.).

Series is under direction of Pierre Monteux, San Francisco Symphony Orchestra maestro.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING JULY 28

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: N. Y. Ted Steele—WMCA	Boston Bob Perry—WLAW	D. C. Eddie Gilmer—WTOP	Hanover Milt Kray—WTSL	Johnstown Harry Light—WARD	Buffalo Bob Wells—WEBR	Flint. Ed Bartell—KQV	Baltimore Dick Coleman—WCBM	Syracuse Ron Curtis—WFBL	Worc'ster John Woods—WTAG	Nashua Lou German—WOTW	SOUTH: Miami Jack Williams—WMIE	Atlanta Bill Lowery—WGST	Gonzales David Waishak—KCTI	Norfolk Roger Clark—WNOR	L'ville Bob Bolby—WKYW	St. L. Frank Brown—KXLW	B'h'm-ton Art Goodwin—WKOF	Jack'ville Tommy Tucker—WPDQ	MIDWEST: Chi. Billy Wells—WBBM	Ind. Bill Faulkner—WISH	Cincy Rex Dale—WCKY	Det. Ed McKenzie—WJBK	Milw'kee Bob Larsen—WEMP	Omaha Sandy Jackson—KOWH	FAR WEST: Port., Ore. C. La Franchise—KPOJ	Denver Ray Perkins—KFEL	Tulsa Bob Anthony—KRMG	S. F. Les Malloy—KYA	L. A. Bill Ansess—KFWB	TOTAL POINTS
1	1	5	Rosemary Clooney	Columbia	Come-on-a My House	6	1	3	1	3	1	..	1	3	4	7	1	2	1	1	1	..	1	..	1	2	1	5	1	..	2	7	1	..	..	207
2	2	17	Nat "King" Cole	Capitol	Too Young	..	3	1	4	1	5	6	2	4	1	9	6	3	2	..	2	..	5	2	9	10	2	..	9	1	4	2	3	1	1	188
3	4	13	Frankie Laine	Columbia	Jezebel	..	8	4	..	2	10	..	..	7	6	2	2	..	5	..	4	10	7	..	2	..	9	..	..	2	1	1	2	3	8	125
4	3	9	Guy Mitchell-M. Miller	Columbia	My Truly, Truly Fair	..	..	9	3	..	..	..	9	9	3	3	3	1	..	..	..	..	..	..	..	..	4	..	10	5	3	5	4	4	2	96
5	5	5	Dinah Shore	Victor	Sweet Violets	..	..	8	..	4	..	..	..	..	9	8	5	4	4	..	5	8	4	..	..	..	7	..	2	10	..	6	..	..	..	70
6	7	16	Mario Lanza	Victor	Loveliest Night of Year	4	2	..	2	7	..	4	..	..	5	5	4	..	..	..	..	..	..	..	..	..	..	..	..	..	10	8	..	7	4	65
7	16	8	Tony Martin	Victor	I Get Ideas	7	..	8	5	3	..	..	..	..	..	..	7	..	..	6	9	1	9	..	5	..	..	..	3	..	..	9	10	..	..	61
8	6	6	A. Stevens-H. Rene	Victor	I'm in Love Again	..	..	10	..	9	..	..	6	..	7	..	..	..	..	2	7	6	..	4	6	4	6	..	..	..	..	..	8	..	..	57
9	8	18	Les Paul-Mary Ford	Capitol	How High the Moon	..	6	7	..	..	..	..	..	..	2	..	..	..	6	..	..	..	..	5	..	..	..	..	7	6	7	..	6	2	..	56
10	41	4	Doris Day	Columbia	Shanghai	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	2	..	1	..	1	..	10	4	..	..	..	..	..	..	40
11	16	13	Frankie Laine	Columbia	Rose, Rose, I Love You	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	5	..	..	10	..	..	..	..	7	5	3	5	9	..	38
12	..	6	Les Baxter	Capitol	Because of You	..	..	..	6	..	..	..	5	2	..	4	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	36
13	13	4	Tony Bennett	Columbia	Because of You	2	5	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	30
14	12	19	Weavers	Decca	On Top of Old Smoky	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	8	..	..	6	3	29
15A	10	11	Patti Page	Mercury	Mr. and Mississippi	..	..	..	5	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	4	..	..	7	5	..	27
15B	31	10	Vic Damone	Mercury	My Truly, Truly Fair	10	..	..	..	..	..	1	..	..	..	..	..	..	3	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	27
17	26	8	Jane Turzy Trio	Decca	Good Morning, Mr. Echo	8	..	..	9	..	..	..	..	..	10	..	..	5	..	..	6	7	..	..	..	..	..	..	..	..	..	..	..	..	..	21
18A	22	7	Rosemary Clooney	Columbia	Mixed Emotions	..	..	..	..	..	..	3	10	..	..	..	..	..	..	9	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	18
18B	16	7	Perry Como	Victor	There's No Boat Like Rowb't	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	3	..	..	..	..	5	..	..	..	..	..	..	18
20	..	4	Perry Como	Victor	We Kiss in a Shadow	..	..	..	..	..	..	..	..	1	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
21	49	9	Nat "King" Cole	Capitol	Because of Rain	..	..	..	10	8	..	7	..	5	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
22A	35	3	Bing Crosby	Decca	Shanghai	..	..	..	..	..	..	2	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
22B	..	1	Nat "King" Cole	Capitol	Red Sails in the Sunset	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	11
24A	21	6	Don Cherry	Decca	Vanity	..	10	..	..	..	..	..	..	..	..	..	..	..	8	..	10	..	..	..	..	..	..	..	6	..	..	..	..	..	..	10
24B	..	30	Mario Lanza	Victor	Be My Love	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
24C	11	10	Dennis Day	Victor	Mr. and Mississippi	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	6	..	..	..	..	10
24D	..	1	Ray Anthony	Capitol	You Blew Out the Flame	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	10
24E	31	2	Bing Crosby-Jane Wyman	Decca	In the Cool of the Evening	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
29A	..	2	Doris Day	Columbia	My Life's Desire	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
29B	..	6	Frank Sinatra	Columbia	I'm a Fool to Want You	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	9
29C	..	1	Weavers	Decca	Kisses Sweeter Than Wine	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	9
29D	20	2	Eddie Fisher	Victor	I'll Hold You in My Heart	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
33A	..	1	Andrews Sis.-Red Foley	Decca	I Want to Be With You Alw's	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
33B	46	2	Les Paul-Mary Ford	Capitol	Josephine	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	8
33C	31	7	Ella Fitzgerald	Decca	Because of Rain	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	8
33D	..	1	Helen O'Connell	Capitol	Wonder Why	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
33E	35	2	F. Laine-Jo Stafford	Columbia	In the Cool of the Evening	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	9	8	..	..	..	..	..	..	8
33F	..	1	Lefty Frizzell	Columbia	I Love You a Thousand Ways	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	8
33G	22	6	Billy Williams Quartet	M-G-M	Shanghai	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	8
33H	..	1	Jan Garber	Capitol	Morningside of Mountain	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	8
33I	26	3	Lucky Millinder	King	I'm Waiting Just for You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	8
33J	..	1	Ralph Marterie	Mercury	Castle Rock	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	8
33K	..	1	Eddy Howard	Mercury	I'm in Love Again	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
44A	35	2	Stan Freberg	Capitol	I've Got You Under My Skin	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	6	..	..	..	..	..	..	7
44B	..	2	Jane Turzy Trio	Decca	Sweet Violets	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
44C	46	6	Sarah Vaughan	Columbia	These Things I Offer You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
47A	40	2	Eddy Howard	Mercury	Deadly Weapon	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	6
47B	16	7	Perry Como	Victor	There's a Big Blue Cloud	7	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
49A	29	8	B. Crosby-L. Armstrong	Decca	Gone Fishin'	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	5
49B	..	21	Patti Page	Mercury	Mockin' Bird Hill	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	8	..	5
51	13	16	Vaughn Monroe	Victor	Sound Off	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	10	10	4

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Jocks, Jukes and Disks

By HERM SCHOENFELD

Guy Mitchell: "Belle, Belle, My Liberty Belle"-"Sweetheart of Yesterday" (Columbia). "Liberty Belle" could be a gag. If not, then it's dangerously close to being a parody of such recent tunes as "Rose, Rose I Love you," "The Roving Kind" and "Truly, Truly Fair," with a strong dash of Stephen Foster thrown in. Mitchell, who clicked on the latter two, gives this one the same bouncing sea chanty treatment, with **Mitch Miller's** orch and chorus supplying a fresh background. Flip is a pleasing waltz neatly produced.

Ames Bros.: "Only, Only You"-"Everything's Gonna Be Alright" (Coral). "Only You" is a good slow ballad which the Ames Bros. build into a potent commercial item. Tune is in the same kick as "Sentimental Me," which proved to be a click for this group last year. Reverse is a bright rhythm item, in Calypso tempo, providing a good change-of-pace for the vocal team.

Vic Damone: "Wonder Why"-"I Can See You"; "In The Cool, Cool, Cool Of the Evening"-"How D'Ya Like Your Eggs In The Morning" (Mercury). Damone scores strongly on "Wonder Why," a standout ballad from the Metro pic, "Rich, Young and Pretty," in which the singer appears. This side could be big. Also from the same pic, "See You" is a good conventional ballad while "Eggs" is a cute entry with a clever lyric. "Cool of the Evening," from the Paramount pic, "Here Comes The Groom," gets a lilting ride by Damone and the **George Siravo** orch.

Dennis Day: "Mary Rose"-"Maybe It's Because" (Victor). "Mary Rose," Dutch hit which migrated to the U. S. via England, is a neat, simple ballad which Dennis Day's Irish tenor handles with suitable sentimentality. **Sammy Kaye** also has a pleasing slice for Columbia, **Tony Alamo** vocalling. On the Victor flip, Day delivers the **Irving Berlin** tune competently.

Gordon Jenkins Orch-Mercedes McCambridge: "While You Danced, Danced, Danced" - "Everlasting" (Decca). Miss McCambridge, radio and film actress, makes her debut on wax as a singer with an arresting dramatic quality. Her pipes are good and this tune is the right kind of vehicle for her style. On the bottom deck, Jenkins' orch and chorus do a good job on one of the better tunes from the "Two On the Aisle" Broadway revue, **Bob Stevens** soloing.

Anne Shelton: "Blow, Blow, Winds of the Sea"—"All In the Golden Afternoon" (London). "Winds of the Sea" is a charming ballad with enough of an authentic folk flavor to have a big potential in the current market. Miss Shelton projects it with her usual lucid style against a good choral and instrumental background. Reverse is a cute tune from Walt Disney's "Alice In Wonderland."

Bob Eberly-Helen O'Connell: "If You're Gonna Love Me, Love Me" — "The Little Things In Life" (Capitol). **Jimmy Dorsey** band vocalists of a decade ago have been reteamed on a couple of standards with good results. But the vogue which Helen O'Connell and Bob Eberly enjoyed back in the late 1930's is probably gone along with the swing era. These sides, however, are freshly delivered, with the O'Connell vocal on "Love Me" jumping with a solid beat. The **Irving Berlin** tune on the reverse is also stylishly duetted, **Harold Mooney** orch backing up in relaxed fashion.

Georgia Gibbs: "Cherry Pink and Apple Blossom White"—"Got Him Off My Hands" (Mercury). Since joining Mercury, Georgia Gibbs has been put on a variety of material which she handled with showmanly versatility. On "Cherry Pink" she takes off on a Latin-styled tune with verve and belts it into a potential hit. Side is similar in conception to **Tony Martin's** "I Get Ideas." The slow torch number on the reverse is duck soup for Miss Gibbs, although the string background sounds out of place.

Ray Anthony Orch: "I Love The Sunshine Of Your Smile"—"You Blew Out The Flame" (Capitol). "Sunshine" is one of Anthony's better sides. It's a bright tune delivered in marching tempo by **Tommy Mercer** with a vocal ensemble backing. Solid juke material. Flip is an okay rhythm number, Mercer vocalling.

Don McNeill-Fran Allison: "What Is God"—"May The Angel Sleep On Your Pillow" (Victor). Don McNeill, "Breakfast Club" announcer, and Fran Allison team up on a strong coupling for the religioso market. "What Is God" is opened by McNeill in a tasteful recitation, with Miss Allison delivering the vocal with equal restraint. Words are standout for the genre. Reverse is a nice lullaby appropriately handled.

Album Reviews

Camarata-The Kingsway Symphony Orchestra: "An American In Paris"—"Rhapsody In Blue" (Decca). Two of George Gershwin's major compositions are vividly interpreted in this set by Tutti Camarata and an English symph outfit. Both sides are marked by striking instrumentation and an overall polish which yet manages to retain the nervous energy in Gershwin's music. "American In Paris" is rendered in brilliant orchestral colors while "Rhapsody In Blue" gets an equally impressive treatment, **Arthur Sandford** featured in the solo piano part.

Jane Powell-Danielle Darrieux-Fernando Lamas: "Rich, Young and Pretty" (M-G-M). From the Metro pic of the same title, M-G-M has packaged a fair set of new and standard tunes. Jane Powell's operatic style registers nicely on such numbers as "I Can See You" and "Dark Is The Night." Thespers Danielle Darrieux and Fernando Lamas are moderately effective on such items as "L'Amour Toujours," "There's Danger In Your Eyes, Cherie" and "Paris." **David Rose** batons.

Platter Pointers

Decca has issued two solid albums framed around **Bing Crosby**, with a series of Dixieland bands on one and on a brace of old country tunes on the other . . . More of the late **Freddy Gardner's** sweet sax tone featured in a Columbia long-play set, similar to the Gardner album released by Decca recently . . . Also more of the **Les Paul-Mary Ford** sounds packaged in a second album for Capitol . . . "Little League," dedicated to the worthy cause of sandlot baseball, is a so-so march tune brassily played by **Leroy Holmes** orch for M-G-M . . . Also on a baseball kick, **Tony Martin** gives out with "Take Me Out To The Ball Game" for Victor, backing up with a fair recitation of "Casey at The Bat." . . . **Nellie Lutcher** comes up with a standout side in "Humoresque" (Capitol) . . . **Debbie Reynolds** and **Carleton Carpenter** have a cute slice of the oldie, "Oh By Jingo" (M-G-M) . . . **Terry Gilkyson** has a moving version of "The Girl In the Wood" for Decca . . . On the same label, **Sy Oliver** orch belts out a powerful instrumental on "Castle Rock."

Best British Sheet Sellers

(Week ending July 21)

London, July 25.

My Resistance Is Low . . Morris
With These Hands . . . Kassner
Ivory Rag . . . . . Mac Melodies
I Apologize . . . . . Victoria
Jezebel . . . . . Connelly
On Top of Old Smoky . . Leeds
Be My Love . . . . . F.D. & H.
Mockin' Bird Hill . . . Southern
Shot Gun Boogie . . . Connelly
My Truly Truly Fair . . . . Dash
Our Very Own . . . . . Wood
Too Late Now . . . . New World

Second 12

Loveliest Night . . . . F. D & H.
God Bless You . . . . . Carolin
September Song . . . Sterling
You Are My Destiny . . Swan
Would I Love You . . . . Disney
Sparrow in Treetop . Cinephonic
Little White Duck . . . Southern
Life's Desire . . . . . Lennox
Smoky Mtn. Boogie . Connelly
Beggar In Love . . . Cinephonic
Fifty Years Ago . . . . Connelly
Leave My Heart Eng. Gar Sun

LEE REPLACES MOGULL AS SHELDON GEN. MGR.

Harold Lee has replaced Ivan Mogull as general manager of Sheldon Music Monday (30). Since Mogull is under contract to Sheldon, decision to buy him out or assign new duties is being mulled by Moe Gale, firm topper.

Lee was formerly assistant to Herbert Marks, E. B. Marks head.

Marek, Kanaga To Coast Distrib Talks

George Marek, chief of RCA Victor's pop and longhair artists and repertory operation, heads for the Coast Sunday (5) with Larry Kanaga, Victor sales head, for a series of distrib conferences. Duo will make its first stop in San Francisco and then head for a Los Angeles stopover at the company's Coast headquarters.

Since his appointment to his present spot, Marek has handled liaison operations between the a&r division and sales and promotion planning, with Charles Grean directing the creative end of the pop a&r wing.

Music by Candlelight

St. Paul, July 31.

Les Brown, playing a one-nighter at the Prom during last week's 100-mile-an-hour tornado here, was forced to play by the glow of five candles for the entire date. Tornado, which had swept through the Dakotas and Minnesota, knocked out the city's electricity.

Orchster, despite the elements, poked into percentage for the date.

Indie Diskers on Ropes as Majors Ride Herd on Best-Seller Lists

With disk sales around the country in a downward spiral, indie platter execs are seeking consolidation deals to beat the slump period. In the past few weeks, rumblings of buyouts and buy-ins have been sweeping across the indie circuit.

Evidence of the turmoil hitting the smaller disk companies is the recent dickering by Herb Abramson, Atlantic Records prexy, to buy Jubilee, and the current negotiations by Ted Collins, Kate Smith's manager, to take over National Records. Other companies are looking for new investors to bolster their resources.

Some of the indie platter execs claim that the little companies have been hit the hardest because the majors have taken the initiative away from them. No indie has been able to come up with a sock pop platter for nearly a year since the new crop of artists and repertory men in the major companies have started picking up tunes they used to bypass.

Heretofore an indie plattery was able to come up with a pop waxing that reached a nation-wide audience and carried the firm through a general slack sales period. Such past hits as "If I Knew You Were Comin' I'd Have Baked a Cake," "Bewitched," "Peg O' My Heart" and "Near You" were indie originals. Now they have to rely on specialized disks that reach only a limited audience.

Such companies as Atlantic, National, Dot, Tempo, Savoy, and Apollo are slowly withdrawing from the pop field because they can no longer compete with the majors. Since the larger diskeries have not been able to latch on successfully to such specialized fields as rhythm and blues, the indies are planning added concentration of r&b releases with a hypoing of promotional and exploitation efforts.

Coral Sets Hefti, Wife

Neal Hefti, trumpeter-arranger who has worked with numerous name bands, and his wife, singer Frances Wayne, have been inked to an exclusive pact by Coral Records, Decca subsid.

Pair will record together for Coral, with Hefti skedded to organize a regular-sized band for the studio dates.

10% 'Return' Key To Col Campaign

Columbia Records is teeing off one of its largest fall promotions in several years with a multi-pronged merchandising program geared to anticipated strong biz during the coming season. Key feature of the drive, which opened this week, is a new type of "return privilege" designed to give retailers immediate relief on their previously overstocked items.

Instead of the regular 5% return deal, Col is doubling the percentage to retail outlets on current purchases of album sets in any speed. As an industry innovation, diskery is also permitting the retailers to take the 10% deduction immediately instead of waiting until the usual half-year period. Payments on current orders are also being stretched over a longer period to ease the situation for retailers, who have been squeezed over the last couple of months by slumping sales.

Col has also pencilled in extensive ad promotions framed around its Broadway show albums, operatic sets, children's releases and several special pop and jazz albums. Timed for the fall will be two new catalogs covering 33 rpm and 45 rmp releases.

Total program was outlined to Col national sales force in a series of key-city meetings over the past couple of weeks with prexy Jim Conkling, exec vice-prexy Goddard Lieberson, and artists and repertory chief Mitch Miller making the pitches to some 350 salesmen. Except for Conkling, who is staying over in Atlantic City for this week, Col toppers returned to N. Y. Monday (30).

Bill Williams and **Toby Lovinggood** have opened Bill and Toby's Lounge, Grand Prairie, Tex.

Only 2½% Jobless Among Pluggers

Although activity in the music publishing houses is in a summer slump, the Music Publishers Contact Employees union reports that only 2½% of its membership is unemployed. According to the MPCE, increase in number of publishing firms has kept contact men unemployment at a minimum despite fact that publishing houses have reduced staff by at least 50% in recent years.

MPCE currently has 585 men on its roster as compared with a peak 600 in the boom years. Average wage scale today is $100 per week. Contact men are looking to TV to spark a greater need for the plugger and return him to the top bargaining position he had in the 1930's.

H'wood Bowl Tries Again, Biz Picks Up With Symph

Hollywood, July 31.

Reopening of Hollywood Bowl, after a brief shuttering because of financial difficulties, drew a crowd of 8,000—larger than the average attendance at a symphony concert there in a number of years.

Attraction was the Los Angeles Philharmonic Orchestra with Alfred Wallenstein as conductor and Gregor Piatigorsky as cello soloist.

Ventura Organizes New All-Star Jazz Quartet

Philadelphia, July 31.

A new jazz combo, headed by Charlie Ventura, is breaking in at the Rose Gardens of the Elliott Hotel, Toronto, Can., opening yesterday (30) for a week. Outfit, tagged "The Big Four of Jazz," consists of Ventura, tenor sax; Buddy Rich, drums; Chubby Jackson, bass, and Marty Napoleon, piano.

All four have been bandleaders on their own. Don Palmer, long-time Ventura personal manager, is also handling the new group. After their break-in week in Toronto, the combo returns to New York for a Mercury Records session, August 6. Joe Glaser's Associated Booking Corp. is booking the group.

VARIETY 10 Best Sellers on Coin-Machines Week of July 28

1.	COME ON-A MY HOUSE (4) (Duchess)	Rosemary Clooney . . . . Columbia
2.	TOO YOUNG (15) (Jefferson)	Nat "King" Cole . . . . . Capitol Richard Hayes . . . . . Mercury
3.	MR. AND MISSISSIPPI (6) (Shapiro-B)	Patti Page . . . . . Mercury Dennis Day . . . . . Victor
4.	JEZEBEL (10) (BMI)	Frankie Laine . . . . . Columbia
5.	MY TRULY, TRULY FAIR (5) (Santly-J)	Guy Mitchell-M. Miller Columbia Vic Damone . . . . . Mercury
6.	ROSE, ROSE I LOVE YOU (7) (Chappell)	Frankie Laine . . . . . Columbia
7.	SWEET VIOLETS (2) (Morris)	Dinah Shore . . . . . Victor
8.	I'M IN LOVE AGAIN (3) (Harms)	April Stevens-H. Rene . . . Victor
9.	LOVELIEST NIGHT OF THE YEAR (6) (Robbins)	Mario Lanza . . . . . Victor
10.	ON TOP OF OLD SMOKY (14) (Folk-W)	Weavers . . . . . Decca Vaughn Monroe . . . . . Victor

Second Group

SHANGHAI (Advanced)	Doris Day . . . . . Columbia B. Williams Quartet . . MGM
HOW HIGH THE MOON (14) (Chappell)	Les Paul-Mary Ford . . . Capitol
GOOD MORNING MR. ECHO (Forrest)	Jane Turzy Trio . . . . . Decca
I GET IDEAS (Hill-R)	Tony Martin . . . . . Victor
BECAUSE OF YOU (Broadcast)	Tony Bennett . . . . . Columbia Les Baxter . . . . . Capitol
MORNINGSIDE OF THE MOUNTAIN (Remick)	Tommy Edwards . . . . . MGM Paul Weston . . . . . Columbia
THESE THINGS I OFFER YOU (Valando)	Sarah Vaughan . . . . . Columbia Patti Page . . . . . Mercury
PRETTY EYED BABY (Pickwick)	Al Trace . . . . . Mercury Jo Stafford-Frankie Laine Col.
UNLESS (2) (Bourne)	Eddie Fisher . . . . . Victor Guy Mitchell-M. Miller Columbia
SOUND-OFF (8) (Shapiro-B)	Vaughn Monroe . . . . . Victor
BECAUSE OF RAIN (Maypole)	Nat "King" Cole . . . . . Capitol
JOSEPHINE (Feist)	Les Paul-Mary Ford . . Capitol
MOCKIN' BIRD HILL (15) (Southern)	Les Paul-Mary Ford . . . Capitol Patti Page . . . . . Mercury
BE MY LOVE (21) (Miller)	Mario Lanza . . . . . Victor
I APOLOGIZE (6) (Crawford)	Billy Eckstine . . . . . MGM

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

Jack (Jojo) Lee Dies at 65; Typified A Colorful Era of Songpluggers

By ABEL GREEN

The death last week in Washington, D. C., of Jack (Jojo) Lee, veteran songplugger at 65, marks virtually the end of an era in Tin Pan Alley. He typifies the indefatigable, tireless songplugger who slugged it out with the fans at summer resorts, the 6-day bike races, prizefights and the like in a manner which today's much suaver professional "contact man"—which is holty-tolty Radio City billing for plugger—only knows from hearsay.

Jojo Lee, best known by his first name only, was one of the high-powered Waterson, Berlin & Snyder pluggers who sang off the backs of trucks, with the band at the Sheepshead Bay Racetrack, cajoled the crowds in Atlantic City, Coney Island and Brighton Beach, and played the 6-day bike racing circuit from New York's Madison Square Garden to Chicago and Boston.

Somehow the voices of Jojo Lee and Harry Hoch (also of the WBS plugging forces), the late Jimmy Flynn (Feist), Harry Bishop (Remick), and Sammy Levy (Waterson), could make themselves heard above the "sprint noise" at the bike races.

Nothing fazed them. Backed by the blasting and blaring Joe Basile's band, whatever Jojo & Co. had to plug they made sure the customers didn't miss a lyric. They'd cajole them into community sings; they projected the lyrics direct to the potential ultimate consumer which even today's most consummate electronic form of interpretation seems to lack somehow.

Pioneers of the Megaphone Style

Long before Rudy Vallee made the megaphone a familiar show biz prop, the pluggers would roll up orchestrations and utilize these as makeshift cones in order to better sell the lyrics. Jimmy Durante, himself a sawdust saloon singer, was among the first to utilize this technique, as did Jojo, Ben Bloom, Ray Walker, Hoch, Sammy Smith.

The pluggers of the Jerome Kern and George Gershwin era were more the piano accompanist type, but the guy with the booming voice was usually a triple-threat man in that he also knew music and had to have an inherent sense of showmanship when occasion arose to assist this or that headliner or lesser singer on how to best utilize the current plug song for his or her best results.

Jojo Lee typified the indestructible type of plugger that was unique unto the period. Work nor long hours never hurt them nor bothered them. After the excitement of the sprints at the Garden's bike races, for instance, a plugger of Lee's calibre would then continue, with just a piano player, and sing almost around the clock.

Many think Lee never slept during an important sports event such as the bike races because he was always on the scene, at all hours. Incidentally, the business of getting a piano into the Garden was but one of the many payola practices that were indigenous to Tin Pan Alley of the period—and, in another way, of course continue to be. It seemed that, by lot, three music publishers would "donate" $25 a day each as a "fee" for the piano remaining overnight on the premises. Whether the bandleader or the chief of staff got it none of the TPAlleyites cared to bother with.

Lee, later Jojo (Ed) Delaney, worked in such Chinatown (N. Y.) joints as Callahan's, Jimmy Kelly's, Mike's, the Chatham Club. With a trio he worked the College Inn and Tony Kelly's in Coney Island.

He hit the bigtime as Phil Baker's first stooge and in Mae West's original "Diamond Lil" production. He died in the Emergency Hospital, in Washington, last week.

British Decca To Keep U.S. Roster 'On Limited Basis'

E. R. (Ted) Lewis, British Decca chief who arrived in the U. S. last week, reveals that his American subsid, London Records, will continue operations with a limited roster of U. S. artists. Lewis, who is here on a six-week visit, denied persistent reports in the trade that London plans a complete fold of its U. S. waxing activity.

He said, however, that London will accent distribution of British-made disks. Except for a short period, that has been the primary function of the U. S. company, although the latter, Lewis stated, was not averse to coming up with an American-made hit. After having dropped or lost several vocalists recently, London's U. S. artists lineup now comprises Teresa Brewer, Al Morgan and Charlie Spivak's orch.

Harry Kruse, London's exec vice-prexy, stated that the diskery had not been active recently in cutting new American-made disks because of a backlog of masters sliced by its artists. Kruse, however, said the backlog was nearing its end and that London would begin waxing in this country again.

Concerning the British disk situation, Lewis said that long-play disks have been making rapid strides since their introduction in that country last year. Only hurdle to the more rapid expansion of L-P is the lack of players. He estimated that about 100,000 players are now in circulation in England, with the consumer preferring three-speed machines to the cheaper 33 rpm turntables. Market for the turntables has been slowed down by the heavy taxes, amounting to about 67% of the selling price.

Kearney to GAC

Jack Kearney ankled the Willard Alexander office last week to head General Artists Corp.'s small band department.

In a reshuffling within the agency, Bob Monroe was upped to the cocktail unit department replacing Bill Gammee who switched to TV guest shots.

'Show Boat'

Continued from page 37

last week. The sales total is particularly high in view of the general summer doldrums in copy sales and in view of the fact that the pic has only hit 25 theatres in key cities since its release four weeks ago.

M-G-M Records' soundtrack album of the pic has also soared into the best-seller lists, with the company pushing the set in a major promotional campaign. On basis of current sales set is likely to become the diskery's top-selling album. Other companies, meantime, are covering the score with new waxings, with several versions of "Ol' Man River" already hitting the market.

Songs With Largest Radio Audience

Survey Week of July 20-26

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index & Audience Trend Index—A National Survey of Popular Music Heard Over Network Broadcasts. Published by the Office of Research, Inc., Dr. John G Peatman, Director. Alphabetically listed.

Because Of You—†"I Was An American Spy"	Broadcast
Come On-a My House	Duchess
Dark Is the Night—†"Rich, Young & Pretty"	Robbins
Do You Really Love Me	BVC
Go Go Go Go	Famous
Hello Young Lovers—*"The King and I"	Williamson
How High The Moon	Chappell
How Many Times (Can I Fall In Love)	Paxton
I Apologize	Crawford
I Get Ideas	H & R
I Wish You the Best	Life
I'll Buy You A Star—*"Tree Grows in B'klyn"	T. B. Harms
I'm In Love Again	Crawford
In the Cool Of the Evening—†"Here Comes Groom"	Burke-VH
Loveliest Night of the Year—†"The Great Caruso"	Robbins
Mad About Love	Love
Mister and Mississippi	Shapiro-B
Morningside Of the Mountain	Remick
My Magic Heart	Simon H
My Truly Truly Fair	Santly-J
On The Motor Boat	Life
Pretty Eyed Baby	Pickwick
Shanghai	Advanced
Tahiti, My Island—†"Tahiti, My Island"	Paramount
Tell Me	Mellin
Too Young	Jefferson
Wang Wang Blues	Miller
We Kiss In a Shadow—*"King and I"	Williamson
Wonder Why—†"Rich, Young & Pretty"	Robbins
World Is Mine Tonight	Fox
World Is Your Balloon—†"Elahooley"	Chappell
You Belong To My Heart	Peer

Second Group

Alice In Wonderland—†"Alice In Wonderland"	Disney
Blackball Ferry Line	Weiss
Bonne Nuit	Burke-VH
Chesapeake & Ohio	Famous
Diane	Miller
End Of A Love Affair	Duchess
Everyone Needs Someone	Beacon
Everything I Have Is Yours	Miller
Jezebel	Broadcast
Lonesome and Sorry	Mills
Longing For You	Ludlow
My Day Dream	Wings
My Life's Desire	Shapiro-B
Out O' Breath	Valando
Song Is Ended	Berlin
Sunshine Kisses	Meridian
Sweet Violets	Morris
There's No Boat Like A Rowboat	Bourne
These Things I Offer You	Valando
What Will I Tell My Heart	Ivy

Top Songs on TV

(Alphabetically Listed)

How High the Moon	Chappell
In The Cool Cool Cool Of The Evening	Burke-VH
On Top Of Old Smoky	Folkways
Too Young	Jefferson
Wang Wang Blues	Miller

Five Top Standards

Hallelujah	Harms
I Get A Kick Out Of You	Harms
Moonlight Bay	Remick
Tea For Two	Harms
That Old Black Magic	Famous

† *Filmusical.* * *Legit musical.*

SPA Audit

Continued from page 37

that additional pubs will put up resistance now that Morris and Goodwin have taken the lead.

Some publishers, meantime, are burning over a reported demand by Traubner to collect in behalf of SPA writers, coin from publishers on the basis of the latters' foreign deals where guarantees are involved. According to pub execs, writers are entitled to their regular cut of foreign copy sales and mechanical usages, but don't rate a slice of any advance coin when a foreign firm makes a deal to wrap up the annual output of a U. S. publisher.

Pubs also claim that Traubner has been asking for a share of the 2½% fee paid to Harry Fox for collecting disk and mechanical royalties. This has been coming off the top, with the writers and publishers splitting the disk royalties.

With regard to Morris and Paramount, SPA intends to insist on its contractual right to examine their books. At this point, however, SPA plans to talk it over with the dissenters in order to find a modus operandi for the audit. SPA has put the matter into the hands of its general counsel, John Shulman, who has already been in touch with Lee Eastman, attorney for Morris.

One SPA exec rejected Goodwin's argument that since Paramount has direct employment contracts with writers, repping 99% of its catalog, the firm would not permit SPA to examine the company's books for the remaining 1%. The SPA spokesman said "we don't care whether its 1% or only one writer, we have the right to make an audit in his behalf." This wrangle with Paramount will also be handled through prelim talks between lawyers for both sides.

Soprano Frances Yeend is leaving Friday (3) to make her debut outside the U. S. as soloist at the Edinburgh Festival in England.

BMI record report

RATES TOP HONORS ★ LONGING FOR YOU (Ludlow) — Billboard endorses three versions of this new smash with a positive "PICK." Sammy Kaye (Col. 39499), Vic Damone (Mer. 5655) and Russ Morgan (Dec. 27703) "figure to contend all the way." Variety lauds Teresa Brewer (Lon. 1086) for a "superior" performance and Cash Box rates the Tommy Tucker (MGM 11021) and Larry Clinton (Broadway 1008) discs as "winners." Other top sides are by Les Baxter (Cap. 1731) and George Cates (Coral 60546).

* * * * *

WEAVERS WINNER ★ WHEN THE SAINTS GO MARCHING IN (Folkways) —The Weavers (Dec. 27670) move to the top again via this rousing spiritual. Cash Box calls it "Sleeper of the Week." Billboard gives it a 90 rating and a resounding "PICK." Variety says, "slated for plenty of spins."

* * * * *

FRANKIE LAINE SMASH ★ THE GIRL IN THE WOOD (American) — Frankie Laine (Col. 39489) follows the sensational "JEZEBEL" with another smash. Variety labels it "an exciting offbeat side." Earns a big "PICK" from Billboard.

* * * * *

"DISK OF THE WEEK" ★ WHILE WE'RE YOUNG (Regent)—Georgia Gibbs (Mer. 5681) wins Cash Box "Disk of the Week" honors and strong recommendations from Variety and Billboard. Meanwhile the Tony Bennett (Col. 39449) release is a Cash Box "Sleeper." Both platters should move this tune upwards.

* * * * *

"BEST BET" ★ TELL ME (Mellin) — Doris Day (Col. 39450) turns in a striking performance which Cash Box nominates a "BEST BET." Tune is climbing.

* * * * *

"SLEEPER" ★ KISSES SWEETER THAN WINE (Folkways)—Billboard gives the Weavers (Dec. 27670) an 89 rating for this "lovely art folk ballad." Cash Box awards the disc "Sleeper" honors.

* * * * *

"BEST BET" ★ DETOUR (Hill & Range) — Patti Page (Mer. 5682) gives this folk song the benefits of her inimitable rendition, and comes up with a Cash Box "BEST BET" citation.

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Seventeen

A Musical Adaptation of BOOTH TARKINGTON'S Novel
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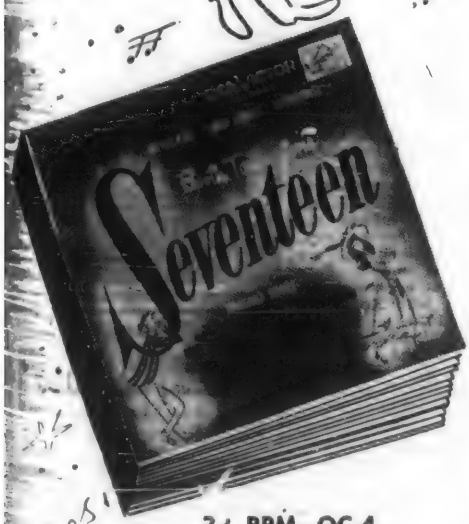
I Could Get Married Today
Ooh, Ooh, Ooh, What You Do To Me!
Summertime Is Summertime
After All It's Spring
Reciprocity
Things Are Gonna Hum This Summer
Weatherbee's Drugstore
A Headache and a Heartache
The Hoosier Way
The Old Town Clock
Ode to Lola
How Do You Do, Miss Pratt
This Was Just Another Day



78 RPM—OC-4
45 RPM—WOC-4
33 RPM—LOC-1003

Band Reviews

KING GUION ORCH (18)
With Joan Durelle, Jimmy Hamilton
Glen Is. Casino, New Rochelle, N. Y.

With his sights apparently set on color TV as well as dance dates, King Guion has assembled a crew with plenty of eye appeal. Garbed in vari-colored outfits to identity each section (brass in red, strings in blue, and drums in yellow), the sidemen move about like a well-coached ballteam as they split up into various combos for Dixieland, rhumbas, waltzes, etc.

Comprised of five brass, six reed and seven rhythm, the band shows diversity in rhythmic styling. When they play in unison on pops and standards, the sound is rich and clear. When they segue to a Dixieland combo, or a rhumba group, the music keeps the jive and chile devotees on the floor.

Guion maestros the large group with class. His book is earmarked for dancing and Charles "Pump" Handle's arrangements are solid. Joan Durelle handles the majority of the vocal chores and bassist Jimmy Hamilton comes in for an occasional rhythm number. Gal has a good set of pipes and her shapely frame also offers solid eye appeal.

HENRY BUSSE ORCH (16)
Hotel Muehlebach, K. C.

In an attempt to lure heavier trade for its midsummer nights, Muehlebach management has brought back Henry Busse and crew for one of their infrequent dates in the Terrace Grill of the downtown hostelry. The flood emergency knocked out the second week of a four-week stand, but the opening was strong, and crew is returning room to good biz rapidly.

For this date, Busse has surrounded himself with a large crew and an able one. Lineup of 15 side men is one of the largest to hold the Grill bandstand in several months, and likewise one of the best.

Stylings feature the by-now established Busse shuffle rhythms. Band uses four reeds, three trumpets, pair of trombones, string bass, piano, drums, and fiddle threesome for added melodious toning. This very complete grouping permits high versatility, ready handling of pops in the rhythmic categories and quick shifting to beguines and rhumbas. In the vocal department Chuck Burgess, of the fiddle section, displays a capable baritone. After the month-long stand here crew works eastward to Evansville and Memphis.
Quin.

THE SYN-COETTES (4)
400 Casino, Albany

Four-piece Negro girls band, led by Sarah McWalter, is one of the heppest heard here recently. It has played night club and theatre engagements in the midwest and Canada, but is comparatively new to the east.

Combination is piano, sax, bass and drums. Foursome pour out a steady stream of jump tunes, slow numbers, Caribbean selections and other types. They work with verve, skill and poise. A striking segment was the interpretation of a medley that included "Begin the Beguine" and went into special chord effects. Miss McWalter, who trouped with Lucky Millinder and other crews, and the drummer cut loose here. Crew's music is in the progressive vein.

Miss McWalter is the pianist and, doubling as a singer, she shapes up solidly in the performing line. Introduced numbers nicely, although the "you lovely people" salutation might be varied.
Jaco.

Wolfson Exits Kassner

Mac Wolfson has been let out from his contactman post with Kassner Music. Ed Kassner recently joined J. J. Robbins & Sons Music as partner, with Charles Ross coming in as Robbins' general professional manager.

Firms of both Kassner and Ross, however, are continuing to operate independently with Robbins' Consolidated Music acting as their selling agents.

BILLY WILLIAMS
QUARTET
SINGS
"SHANGHAI"
B/W
"THE WONDROUS WORD"
MGM 10998 78 RPM
K 10998 45 RPM
M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT
701 SEVENTH AVE. NEW YORK 19, N. Y.

RETAIL SHEET BEST SELLERS

VARIETY
Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending July 28

National Rating: This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Philadelphia, Charles Dumont	Detroit, Grinnell Bros.	Seattle, Capitol Music Co.	Indianapolis, Pearson's	Rochester, Neimer Bros.	Kansas City, Jenkins Music Co.	St. Louis, St. Louis Music Supply	San Antonio, Southern Music Co.	TOTAL POINTS
1A	1	"Loveliest Night Year" (Robbins)	4	3	3	1	1	2	1	1	4	1	3	6	102
1B	2	"Too Young" (Jefferson)	1	1	1	5	3	1	4	3	6	2	1	2	102
2	7	"Sweet Violets" (Morris)	2	5	8	..	7	..	2	..	1	3	8	1	62
3	3	"Mr. and Mississippi" (Shapiro-B)	10	4	6	4	6	3	..	10	..	6	2	8	51
4	6	"My Truly, Truly Fair" (Southern)	7	2	7	..	2	9	7	8	7	7	6	10	49
5	4	"Mockin' Bird Hill" (Southern)	8	8	4	8	..	4	..	7	10	..	4	4	42
6	9	"Come-on-a My House" (Duchess)	5	10	5	6	9	8	3	..	5	..	9	9	41
7	8	"Because of You" (Broadcast)	3	7	..	3	10	..	..	9	3	4	..	..	38
8	5	"On Top of Old Smoky" (Folk-W)	6	9	2	2	..	..	..	..	9	..	5	7	37
9	11	"Hello, Young Lovers" (W'mson)	..	..	9	..	..	7	9	5	..	5	..	..	20
10	..	"It Is No Secret" (Duchess)	..	6	..	..	..	..	..	..	..	9	7	3	19
11A	12	"These Things I Offer" (Valando)	..	..	..	7	5	..	..	4	..	..	..	..	17
11B	10	"Shanghai" (Advanced)	..	..	..	..	4	..	..	6	8	10	10	..	17
12	14	"I Get Ideas" (Hill-R)	9	..	..	..	8	6	..	..	..	..	..	..	10
13	..	"I'm in Love Again" (Harms)	..	..	..	..	..	..	..	..	2	..	..	..	9

Disk Jockey Reviews

STRIKE UP THE BAND
With Joe Mulvihill
60 Mins.; Saturday, 5 p.m.
WTAM, Cleveland

Newest wrinkle in the Cleveland disk parade is Joe Mulvihill's hour-long late Saturday afternoon show. Mulvihill breaks his hour-show into four 15-minute segments with each stint devoted to one orchestra. He punctuates the hour with a recorded interview with a visiting radio or movie star.

Mulvihill has also gotten various orchestra leaders to record special introes to open their segment. Strong features of the show are the good music and a minimum of blab between records. Weak point is poor sound effects of crowd and applause.
Mark.

PITCHIN' PLATTERS
With Al Rosen and Bob Lemon
30 Mins.; Monday - thru - Friday, 5:30 p.m.
RAYTHEON
WJW, Cleveland
(Axelband)

Baseball lingo and disk jockey jive have teamed up for a half-hour disk show that brings to the public two star Cleveland Indian ballplayers, pitcher Bob Lemon and third baseman Al Rosen. The half-hour ad-lib show has a fresh, entertaining approach.

Besides twirling the shellacs — and the boys stick to the more popular and better pieces — they also answer all questions written to them. Frequently, the ball players' remarks to their writers are worth the 30-minutes of listening. Neither is an accomplished spieler, but they readily admit it on the air which is more than many a self-styled deejay will do.

The two alternate on shows, and all stanzas are transcribed so that the players won't miss games or practice sessions. As for commercials, they're too long, too many and irritating.
Mark.

Grove Also Vaude Agent

Izzy Grove, dance promoter, has branched out as a vaude agent with his initial turn being the Benham Bros.

Dance team is currently on the Palace, N. Y., bill.

Band Biz

Continued from page 37

vocal trios, piano-vocal duos, and instrumental-comedy teams currently have an open field ahead.

Army bases provide equal, if not greater, revenues for combos, particularly around Dayton and Springfield, Ohio, whose adjacency to Wright Field make them virtually a booker's paradise. Same to Chanute Field, with Rantoul and Champaign, Ill., nearby; Scott Field, with Bellville, Ill., and E. St. Louis close; Camp Atterbury, Ind., around Indianapolis; and Camp McCoy, Wis., with LaCrosse, Racine and numerous other towns.

G. I. invasion of surrounding cities has also resulted in a mushrooming of strip joints, many using straights and novelty singles to cut down the flesh monotony. Salaries in this category, while low, nonetheless provide plenty work for lesser names.

McConkey Artists Corp., whose top unit is the Zaniacs, have been working steadily in the $750-weekly niche and recently jumped to $1,000, though most of MAC's hot sellers are working around the $500 mark. General Artists Corp., whose units, on the other hand, are mostly names, is selling Page Cavanaugh Trio at approximately $1,250 minimum, with Red Ingle getting around the same in such places as Kokomo, Terre Haute, Muncie and South Bend.

Les Paul and Mary Ford, also with GAC, have jumped from the $1,000 a week bracket to $3,000 on the strength of two disk hits, though they're not presently trafficking with boom town saloons.

Inside Orchestras—Music

Warner Bros.' biopic on Gus Kahn, with casting and production details all set, comes with good timing as the late Chicago songsmith's catalog is getting its peak performances. Kahn broke into the top 10 magic circle on the ASCAP royalty dividend payoffs recently, right up there with Irving Berlin, Cole Porter, Rodgers & Hammerstein, the Gershwins, et al. Doris Day, Danny Thomas and Frank Lovejoy are set for the WB filmusical which is tentatively titled "I'll See You In My Dreams," from one of the many Kahn-Isham Jones collaborations. Michael Curtiz is directing; Louis F. Edelman producing.

The surge of "With These Hands" to the top of Britain's best-seller lists in the last several weeks is a peculiar international twist that reverses the usual America-to-England hit-making process. In the case of "Hands," tune failed to make a dent in the U. S. market, where it was first introduced, though Columbia Records pushed it via a Jo Stafford-Nelson Eddy slice. Same disk, however, was plugged in England, with Miss Stafford's Radio Luxembourg show a big factor in lifting the number to a click status. Ben Bloom Music is handling the tune in the U. S. with Ed Kassner Music having English rights.

"Good-a-Bye John," tune by the late Egbert A. Van Alstyne, who died a couple of weeks ago in Chicago, was generally confused in the press obit notices with the number of the same name used in the Victor Herbert score of "The Red Mill." Herbert, however, wrote his own "Good-a-Bye John" tune for the show score, with lyrics by his collaborator, Henry Blossom. Both numbers were written in the early 1900's, Van Alstyne's preceding Herbert by a couple of years.

Incidentally, Jim Walsh, Roanoke, Va., deejay, also erratumed in his letter to VARIETY (July 18) when he stated that Harry Williams went to England after severing songwriting connection with the late Egbert Van Alstyne and wrote music of "It's a Long, Long Way To Tipperary" to Jack Judge's lyrics. The Harry Williams who wrote "Tipperary" is not same Harry Williams of Williams-Van Alstyne combo. Latter Williams died of TB nearly 30 years ago, but is still listed on American Society of Authors, Publishers and Composers rolls. The "Tipperary" Williams, a Britisher, is still living and a full-fledged member of English Performing Rights Society.

A Solid Ballad Hit
DIANE
MILLER MUSIC CORPORATION

PROGRAM
Reflections in the Water
Enchanting Waltz Standard
by
Paul Francis Webster

— Growing BIGGER Everyday —
LONESOME AND SORRY
WIDELY RECORDED — WIDELY PROGRAMMED
MILLS MUSIC, INC., 1619 Broadway, New York 19

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending July 28

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Rosa)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Detroit—(Grinnell Bros.)	San Antonio—(Central Radio Co.)	Seattle—(Sherman-Clay)	Indianapolis—(Pearson's)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Kansas City—(Jenkins Music Co.)	Philadelphia—(Wanamaker)	TOTAL POINTS
1	3	ROSEMARY CLOONEY (Col) "Come-on-A My House"—39467	1	1	2	1	1	2	1	1	1	...	2	3	100
2	1	NAT "KING" COLE (Capitol) "Too Young"—1449	2	6	1	5	2	1	2	4	3	6	1	1	98
3	4	MARIO LANZA (Victor) "Loveliest Night of Year"—10-3300	4	4	..	..	4	5	3	2	8	7	3	9	61
4	2	FRANKIE LAINE (Columbia) "Jezebel"—39367	8	2	3	..	3	4	7	..	9	1	..	5	57
5	5	G. MITCHELL-M. MILLER (Col) "My Truly, Truly Fair"—39415	10	..	..	7	6	..	4	6	5	..	4	6	40
6	6	DINAH SHORE (Victor) "Sweet Violets"—20-4174A	7	..	..	9	5	8	9	5	2	..	..	..	32
7	8	PATTI PAGE (Mercury) "Mr. and Mississippi"—5645	..	7	..	..	7	7	..	..	4	..	6	4	31
8	15	TONY BENNETT (Columbia) "Because of You"—39362	6	3	..	3	..	..	10	..	..	..	7	7	30
9	11	TONY MARTIN (Victor) "I Get Ideas"—20-4141A	5	..	6	4	9	..	..	..	..	3	10	..	29
10	12	APRIL STEVENS (Victor) "I'm in Love Again"—20-3148A	3	9	..	2	8	..	..	..	..	..	5	..	28
11	7	LES PAUL-MARY FORD (Capitol) "How High the Moon"—1451	9	..	4	..	..	9	..	..	..	8	..	2	23
12	10	DORIS DAY (Columbia) "Shanghai"—39423	..	..	..	6	10	..	..	7	..	5	..	..	18
13	14	VIC DAMONE (Mercury) "My Truly, Truly Fair"—5646	..	..	5	..	..	3	..	..	..	..	..	..	14
14A	9	FRANKIE LAINE (Columbia) "Rose, Rose, I Love You"—39367	..	..	..	..	..	..	..	..	..	2	..	..	9
14B	17	WEAVERS (Decca) "On Top of Old Smoky"—27515	..	..	..	..	..	..	..	..	..	10	..	3	9
15	18	JANE TURZY TRIO (Decca) "Sweet Violets"—27668	..	..	..	..	..	..	..	..	..	4	..	..	7
16A	18	TONY BENNETT (Columbia) "I Won't Cry Anymore"—39362	..	5	..	..	..	..	..	..	..	..	..	..	6
16B	..	MINDY CARSON (Victor) "Lonely Little Robin"—20-4151A	..	..	..	..	..	..	5	..	..	..	..	..	6
17A	16	VAUGHN MONROE (Victor) "On Top of Old Smoky"—20-4114A	..	..	..	..	..	6	..	..	..	..	..	..	5
17B	..	STAN FREBERG (Capitol) "Got You Under My Skin"—1711	..	..	..	..	..	..	6	..	..	..	..	..	5

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Columbia	7	258	Mercury	2	45
Victor	6	161	Decca	2	16
Capitol	3	126			

FIVE TOP ALBUMS

1	2	3	4	5
GREAT CARUSO	SHOWBOAT	KING AND I	GUYS AND DOLLS	VOICE OF XTABAY
Mario Lanza	Hollywood Cast	Broadway Cast	Broadway Cast	Yma Sumac
Victor	M-G-M	Decca	Decca	Capitol
DM-1506	M-G-M84	DL-9008	DA-825	CD-244
LM-1127	K 84	9-260	9-203	CC244
WDM-1506	E 559	DA-876	DLP-8036	

On the Upbeat

New York

Jimmy Dorsey orch opens at the Thunderbird Hotel, Las Vegas, Thursday (2) for two weeks . . . Singer **Johnny Parker** inked to a two-year songwriting pact with Broadcast Music, Inc. . . . **Leonard Feather**, jazz critic, back from one-month European trek, held two record sessions in Stockholm featuring all the winners of the Estrad (Swedish jazz mag) poll. The disks will be released here shortly . . . **Ruth Shook** ankled her post in the promotion division of RCA Victor's Kansas City branch to promote Gersham & Goodman Music on the Coast. **Leo Talent**, pubbery head, will be the selling agent for Percy Faith's new firm, Marpet Music . . . M-G-M Records sponsoring distributor Christmas Sales contest. Winner gets cuffo trip to Bermuda or $1,000 government bond . . . **Johnny Hodges** crew into the 421 Club, Philadelphia, Aug. 23 . . . **Tiny Grimes** orch booked into the Celebrity Club, Freeport, L. I., Aug. 16 . . . **Tommy Edwards**, M-G-M Records artist, first nitery engagement at the Copacabana, Pittsburgh, Aug. 6.

Hollywood

Spike Jones troupe moves into the Clover Club, Miami, Nov. 1 for two weeks at $13,000 a week . . . **Gloria DeHaven** set to record a Decca album of musicomedy tunes with the **Guy Lombardo** band . . . **Emma Lou Welch** signed to chirp with **Ike Carpenter's** band, opening at Jantzen Beach, Portland, Ore., Aug. 3 . . . **Ray Gilbert** composing a theme tune for the **King Brothers** picture, "Drums of the Deep South" . . . **Tony Pastor** orch booked for two frames at the Palomar Supper Club, Vancouver, starting Sept. 3.

Chicago

Louis Armstrong set for three weeks of one-nighters starting in late November, prior to his four week stand at Blue Note, Chi, Dec. 14 . . . **Art Kassel** disbands his orch for six months and takes off for his Coast home . . . **Frankie Masters** moves into the Edgewater Beach, Chi, Sept. 6 for six weeks . . . **Art Hodes** completes 14-month stand at Rupneck's, Chi, and goes into Zanzibar, Denver, Aug. 6 for two weeks . . . **Chuck Foster** inked into Trianon, Chi, Oct. 2 for five weeks . . . **Muggsy Spanier** set for Flame, St. Paul, Aug. 3 for one week . . . **Ray Pearl** into Crystal Lake Ballroom, Crystal Lake, Mich., Aug. 14 for one month . . . **Don Reed** into Balinese Room, Galveston, Sept. 7, indef date . . . **Doc Evans** set for Jazz, Ltd., Chi, Aug. 1, sans his regular unit . . . **Jack Staulcup** into Buckeye Lake Park, Columbus, Aug. 4 for two weeks . . **Billy Eckstine** goes into Chicago theatre, Aug. 3 for two weeks . . **Weavers** play Ohio State Fair, Columbus, Aug. 25 for one week . . GAC staffer **Betty Broyles** on indef leave of absence.

Pittsburgh

Larry Fotine orch winds up two-week engegement at Kennywood Park Aug. 4 . . . **Frank Vesely, Jr.**, drummer, recovering at Deshon Veterans Hospital in Butler, where he's been confined now for more than six months . . . **Tex Beneke** booked for a one-nighter at William Penn Tavern Sept. 1 . . . **Bobby Cardillo**, maestro at Monte Carlo, will be the pianist on new Monday afternoon TV show over WDTV starring **Elaine Beverly** and **Joe Mann** . . . **Tommy Carlyn** band, into O. Henry Ballroom in Chicago for eight weeks, got a bid to stay there until December 1 but had to turn it down because of previous commitments . . . **Ray Henry's** polka orch one-nights at West View Park tomorrow (Wed.) . . . **Woody Herman** plays a Wheeling, W. Va., Park date on Aug. 14 . . . **Lee Henry**, former vocalist with **Billy Catizone** band, in Miami playing some club and cafe dates.

NEW REVIVALS
'DON'T BLAME ME'
'I'M IN THE MOOD FOR LOVE'
Standards by
Jimmy McHugh

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DICK HAYMES

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Single Records 85c Each (plus tax)

DECCA RECORDS America's Fastest Selling Records!

AGVA Quits Coast TA to Run 'Own' Benefits as 5 Unions Blast Move

Hollywood, July 31.

Stirring a new theatrical union tempest, the American Guild of Variety Artists has ankled Theatre Authority here. Union let it be known it would henceforth run its own benefits without assistance from anyone. Five other member unions of TA immediately retaliated, without mentioning the AGVA withdrawal, by warning members to beware of 'fake benefits" and "racketeering."

AGVA walkout was prompted by its desire to administer the funds of the 16-year-old non-profit organization. While the TA announcement made no mention of the rift, it significantly was signed only by Actors Equity, Chorus Equity, Screen Actors Guild, American Federation of Radio Artists, and American Guild of Musical Artists. TA board member Kenneth Thompson said "every so often someone gets the idea that they can make some easy money promoting benefits at which some legitimate cause may get a few dollars, but the lion's share of the gate goes into the pocket of a promoter. It is likely that efforts may be made by private promoters to stage a number such 'benefits' in Los Angeles area during the next several months.

"It is TA's duty to prevent racketeering in benefits and TA will do so in the same manner that it has done for the last 16 years."

A warning to members to check all benefits with TA, on pain of disciplinary action, was contained in tradepaper advertisements.

Before ankling TA, AGVA Coast chief Eddie Rio bluntly demanded he be given administrative powers over the charity organization and was soundly refused by other members. He based his claim on the theory that AGVA members constitute the bulk of entertainers playing benefits. He also directed an attack on I. B. Kornblum, Equity rep here for some time before appointment of O'Brien as Coast exec secretary.

Significantly, AGVA has been feuding with Equity here for some time over jurisdiction of shows. Following TA warning to members, Rio set machinery in motion to notify his members they cannot play any TA-approved benefits. AGVA in N. Y. exited TA last year.

Harris Exiting Chi Mutual For Sennes, Miami Beach

Chicago, July 31.

Sid Harris, for the past four and half years head of the act department of Mutual Entertainment Agency and partner of the booking firm, resigns Sept. 1 to take over the Frank Sennes office in Miami Beach. Harris was in the William Morris Chi office for six years prior to Mutual.

He will continue to handle some of the Mutual attractions from the Florida base.

Saranac Lake

By Shirley Houff

Saranac Lake, N. Y., July 31.

Birthday greetings are in order for John Streeper, Shirley (Pitt-Roth) Houff, Forest (Slim) Glenn, Jeanne Romer, Walter (CBS) Romanik, all progressing nicely.

John Ellis, manager of Blue Bonnet, Houston (Interstate Circuit), in for a two-week bedside visit with his frau Jean, whose progress is of special mention.

Robert Tarr keyed up over surprise visit from daughter Barbara and friend June Clifford, who motored in from Oil City, Pa.

Mrs. James Brennan planed in from N. Y. C. to visit daughter Audrey Lumpkin, who is flashing okay clinics.

V. T. Strum in from Richmond, Va., to bedside and chat with wife Virginia, whose latest clinic upped her for all meals in main dining room.

Among Variety Club-ites who attended local picnic sponsored by Jewish Community Center were Tillie Ostrow, Genie Reed, Otto Hayman and Walter Romanik.

Mrs. Amy Gray left for her home in Oklahoma City after being delayed by the midwestern floods.

Laura (Loew's) Sloan, Tillie Ostrow and Henrietta Allen all agog over recent clinics.

Shirley (Marion) Handler, Chicago singer, checked in for rest and observation.

Carl Kessler (Amazing Mr. Ballantine) in from Miami Beach to mitt the gang for a few days before his engagement in N. Y. C.

Pinch-hitting for your regular reporter, Happy Benway, the writer would like to wish Happy a speedy recovery on behalf of herself and all the patients here at Variety Clubs Lodge.

(Write to those who are ill.)

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HELENE and HOWARD
CURRENTLY
PARAMOUNT
NEW YORK
Dir.: M.C.A.

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VERNA
"America's Most Exciting Dance Team"
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Thanks to HANS LEDERER and LEW and LESLIE GRADE, Ltd., Inc.

Captivating Young Dancers
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4TH WEEK
(Return Engagement)
COPACABANA
New York City

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CHASE HOTEL
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"Mr. Specs Himself"
LENNY COLYER
STAR OF CBS' "Saturday at the Chase"
Exclusive Management
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203 N. Wabash Ave., Chicago 1, Ill.

Unit Review

Aqua Follies of 1951
(WIRTH POOL, MPLS.)

Minneapolis, July 29.

Fitzsimmons Sisters (2), Bruce Harlan, "Stubby" Kruger, Marion Parks, Charlie Diehl, Jimmy Patterson, Tommy Thompson, Bob Maxwell, Jim Strong, Hobie Billingsley, Tom Martin, Jimmy Carroll, Arren & Broderick, Singing Mariners (4), Bud & Cece Robinson, Water Ballet (24), Stage Ballet (24), Show Girls (8), Barnett Orch (18); staged by Al Sheehan; stage ballet director, Dorothy Lundstrum; water ballet director, Helen Starr; lighting effects, Jack Higgins; costuming, John M. Williams; $3.50 top.

Presented for 10 nights in a beautiful outdoor setting at a city park, "Aqua Follies" is one of the principal attractions of the local Aquatennial. It's been luring capacity audiences of 6,000 at each performance. Goes from here to Seattle for a second successive season, and other cities are being lined up.

Locally produced, the combo water and stage entertainment is big in size, lavishly staged and rich in talent. It reflects the high pro skill of all concerned in production, and especially Al Sheehan, stager and managing director. The current 12th edition sets a new high mark in entertainment and production. As far as the stage vaude acts are concerned, the offering is restricted to a single one.

Show adheres to its usual format. Stage and water or combined production numbers have solo or ensemble water events smoothly sandwiched between them. There's the usual straight and comedy diving and precision swimming, plus intricate and eye-beguiling formations of 24-girl water ballet. There's plenty of good terping, too. Best of all, from customer standpoint, is the fact that current "Follies" splashes a record amount of comedy. The perennial water clown, "Stubby" Kruger, is in his funniest form and the eight "diving maniacs" provide a riot of hilarity. The one straight vaude act, Arren & Broderick, features Miss Arren clowning and cutting capers a la Beatrice Lillie and convulsing the audience. The whole is larded with top-drawer singing by a male quartet and soloist.

In Tom Martin, the show has a snappy emcee who keeps the proceedings rolling swiftly and who contributes some comedy on his own account. Jimmy Carroll is a superb and dynamic singer with stage presence and looks. Bud & Cece, a fresh and youthful dance team, also score. Such divers as Charlie Diehl, Bob Maxwell, Jim Strong, Tommy Thompson and 12-year old Marion Parks, leaping from lofty towers for their stunts, spell class. So do the two Fitzsimmon Sisters, whose water acrobatics and precision swimming rate socko.

Outstanding production numbers include "A Salute to the Roaring 20s," the "Aqua Picnic." Most dazzling of all is "Happy Birthday to Paris," utilizing a large replica of the Eifel Tower on a barge and huge prop roses propelled by the water ballet while Carrol warbles "La Vie en Rose." There's a stirring patriotic finale employing fireworks. All in all, it's a boff show. *Recs.*

Lynn, Mass., 'Ice-Pops' Shapes as Click Combo

Boston, July 31.

The "Ice-Pops," combining a concert, ice show and customer skating, got off to a nifty start last Friday (27) at spacious Sports Arena in Lynn. Backed by a group of 13 Lynn businessmen, concerts are skedded for five weekends, Friday to Sunday and 12 of the 15 concerts are reported sellouts. Seating arrangement is comparable to that in effect in Boston's Symphony Hall during its Pops concerts, with tables arrayed about the floor surrounding the skating area. Seating capacity for the concerts is 1,652 scaled from 50c to $1.50.

Musical portion of show is under direction of Phil Saltman, whose 30-piece orch. will be batoned by a guest maestro each week. Teeoff concert featured Hub's longhair pianist, Leo Litwin. Divided into four sections, program opens with a half-hour musical stanza, followed by the icen, which features local amateur champs, another half-hour concert sesh, and winds with patrons donning their skates for a few whirls around the ice. With thermometer in the vicinity of 90 recently, this well-cooled Arena gimmick shapes as successful experiment. *Elie.*

Proser Loses Salvador Case But Judge Scores 'Procedure' by AGVA

Although the N. Y. Supreme Court decided against Monte Proser in his protracted hassle with chanteur Henri Salvador July 13, Justice Eugene Brisach condemned the legal practices used in the case by the claimant.

The jurist stated, "while the court is thus constrained to deny the motion to vacate the award, it cannot withhold its condemnation of the practice followed here, which the court regards as reprehensible, of having the claimant in the arbitration represented by the general counsel of the American Guild of Variety Artists. The appearance on behalf of one of the parties to the arbitration of the general counsel before officials of AGVA tends to place the adverse party at a disadvantage and undermine confidence of the entire arbitration procedure of the organization."

Case was brought to the court by Proser when Salvador turned down an agreement set up by AGVA which called for him to play a two-week date at Proser's La Vie En Rose, N. Y., in lieu of a $4,400 claim by him. Proser originally had cancelled Salvador when the singer's manager said that Salvador would not play on any bill with Marjane, whom the manager accused of being a collaborationist. Salvador, on the other hand, said that his manager had no right to cancel.

Silverstone & Rosenthal, attorneys, represented Salvador, while Proser's attorneys were Becker & Odell.

N.Y. RODEO WOOS VAUGHN MONROE

Madison Square Garden, N. Y., is out to corral Vaughn Monroe for its 26th annual championship rodeo. Monroe would single. Up to a late hour yesterday (Tues.), the AM-TV-theatre singing batoneer was an odds-on shot for the cowboy classic, a 26-dayer which tees off Sept. 26 and runs to Oct. 21. Monroe would play the last half (14 days) of the run, Oct. 8-21. The first 12 days, Sept. 26-Oct. 7, will star the Lone Ranger and his horse Silver.

The Garden management has been scouring the talent shelves in an effort to secure the boxoffice of the rodeo, which for several years had Gene Autry in the stellar spot and before him Roy Rogers. Autry vacated the top position some months ago. Garden feels that Monroe is of the type that would lure juvenile trade, which counts fairly heavy at the gate. Twelve days for Lone Ranger are figured as saturation for that type attraction. The arena recently tried to land Bill (Hopalong Cassidy) Boyd, but they couldn't get together on terms.

Big Top Hypoes Advance Sale Via P. O. Gimmick

Minneapolis, July 31.

In Minneapolis and a number of other cities along its route, for the first time outside of New York, Ringling Bros. & Barnum & Bailey Circus is conducting an advance mail order sale of its $3 and $4 reserved seats. Orders are sent to the circus, which rents a postoffice box in the various cities to receive them. A representative is sent ahead to fill the orders.

Hitherto, seats could be purchased only on the day of the circus, arrival at a downtown store or on the lot. Circus officials say the new service has won praise from patrons and they regard it as a boxoffice help.

Chimps Chump 2 Coast Cafes

Hollywood, July 31.

Battle over Tippy & Cobina, monkey act, is scheduled to reach a climax late today (Tues.) when the American Guild of Variety Artists holds an arbitration session to determine whether Ciro's or the Mocambo get the simpering simians. Ciro operator H. D. Hover had advertised the act to open last night (Mon.) at his spot but they didn't. Mocambo's op Charlie Morrison countered with Tuesday advertisements that the act would "open tonight."

However, AGVA's Eddie Rio reported act wouldn't open anywhere until the arbitration session is held. Morrison meanwhile had his attorneys prepare a $26,000 damage suit and obtained a restraining order preventing Hover from advertising the monkey act as a Ciro's potential. Argument over who signed act has been raging for weeks with Vieras, man-wife team who work the monks, remaining uncommunicative.

Jack Kalcheim Chi-Headed

Chicago, July 31.

Jack Kalcheim, of the William Morris office, is coming to Chicago, but not with WM.

He's applied for a job in the act department of General Artists Corp.

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M-G-M RECORDS
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Opening July 30
PALLADIUM, London
4 Weeks
Management:
EDDIE SMITH
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JACK DENTON
WORLD'S GREATEST COMEDIAN*
Handled by
IRVING CHARNOFF
1650 Broadway, New York
*Except in front of Hanson's

ISH MICHAEL
KABIBBLE AND DOUGLAS
Currently EARLE, Philadelphia
DIR.: M.C.A.

Saratoga Nitery Activity Looks Blank on Eve of Bangtail Teeoff

Saratoga Springs, July 31.

Piping Rock, for years one of Saratoga's swankiest niteries during the racing season and a perennial spot for Joe E. Lewis and other headliners, will not open this year. The Kefauver Senate crime investigation, the current state-conducted inquiry into possible connection between gambling and public officials in Saratoga County, and the State Crime Commission (which last week probed into affairs at Ogdensburg) are understood to have influenced the decision to keep Piping Rock dark. Its chief owner is not in Saratoga at present.

There are reports one or more other big spots may not unshutter for the bangtails session, which runs from Aug. 6 through Sept. 1. The Grand Union, the Spa's largest hotel, opened last week for the summer. Advertised rates are $4 and up. The city entertained the Spanish-American War Veterans' convention, but the number of conventions booked this year is said to be under par. The gambling investigation is credited as the reason.

Many observers think that with the lid on gambling, the Saratoga flat track will be a beneficiary. Some doubt, however, whether the splurging spenders will come to town.

The Saratoga Raceway, half-mile trotting oval, has been forced to cancel cards four nights to date because of rain. It played to big crowds, however, last Friday and Saturday (20-21). Betting handles are substantial.

Omaha Orph Going Revue With Kitzel, Three Suns

Omaha, July 31.

Orpheum Theatre is putting in a stageshow starting Friday (3). Artie Auerbach (Kitzel) and Three Suns will head a revue with Joe Sudy's orch.

Tristates, which operates Orpheum, is trying for at least two good stage bills a month.

FOSTER AGENCY, LONDON,
Presents
SEÑOR CARLOS
BALLOON SCULPTOR
COMEDIAN
MASTER OF CEREMONIES
Now Appearing Summer Show Winter Garden Theatre Blackpool, England
American Rep. WM. MORRIS AGENCY
TAVEL-MAROUANI AGENCY, PARIS

HAROLD BARNES
"Boogie to Ballet on Wire"
Miami Herald, July 19th
"The very tops in his trade"
—GEORGE BOUREE
Direction: SAM RAUCH
Roxy Theatre, New York

Grant's Riviera
RESTAURANT AND BAR
158 W. 44 St. New York LU 2-4488
WHERE SHOWBUSINESS MEETS
* TALENT CONTEST *
MONDAY NIGHTS
Prize: Professional Engagement
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MONA VIVIAN-CROWTHER
REHEARSAL STUDIO
OPPOSITE BAKER STREET STATION
LONDON, ALWAYS AVAILABLE
PHONE: WELbeck 6045

Dry Run

Minneapolis, July 31.

As one of the attractions of the Aquatennial, local summer festival, the Univ. of Minnesota Troubadors of Swing, campus singing group, set up an "Aqua Night Club" in the Hotel Dyckman Robin Hood Room.

There was a floor show, to be sure, but only non-alcoholic drinks were served along with the food.

AGVA in Drive On Outdoors Via Hamid-Huddles

Continuing its drive to corral outdoor membership, the American Guild of Variety Artists has set up huddles with the leading al fresco booker in the east, George A. Hamid. First of the meetings is skedded for Friday (3) in Atlantic City with impresario Hamid at Steel Pier, of which he's owner. AGVA's national administrator Henry Dunn and union's outdoor rep Vic Connors will be on the scene to attempt to bring Hamid around to their views on AGVA's code and conditions.

AGVA is particularly concerned with contracts under which acts are signed by bookers for fairs and amusement parks without specifications on actual dates. Connors, in an exchange of correspondence with Hamid last week, said that "the option contract is the subject of a great deal of criticism, and in my opinion is one of the principal abuses in the outdoor field."

AGVA takes the position that Hamid sets salaries, signs contracts and arranges to present union members at various spots, mainly fairs, and functions as a producer-booker. Latter has indicated that "others" are responsible for the productions, units, etc.

As prelude to Hamid gabs, the union met recently in Chicago with Sam J. Levy, of Barnes-Carruthers, Hamid's opposite number in the midwest, plus Artnur Wirtz, head of Cole Bros. Circus and the Sonja Henie icer. Nothing tangible has developed as yet. AGVA's main interest in Chi appeared to be discussions with the Ringling-Barnum circus, represented by general manager Arthur Concello and personnel director Pat Valdo. Jack Irving, union's midwest boss, was key factor in the huddles. Here, too, nothing of concrete interest emerged, although discussions will be picked up from time to time.

'Sugar Chile' Ruled 15 By Brit. Labor Ministry

London, July 31.

If advance publicity claiming that "Sugar Chile" Robinson was only 11 years old had been substantiated, he would not have been permitted to work in Britain. Solely on age grounds, his employment was challenged by the Variety Artists Federation, as it conflicted with local laws which preclude stage employment for juveniles under the age of 12.

The Ministry of Labor, which okayed the "Sugar Chile" permit, has notified the union that "the age had been misquoted and should have been 15."

Robinson, who arrived in London last Saturday (28) was on a TV program the same night, and broadcast the following day.

Guess He's Gone

Buffalo, July 31.

Gertrude F. Bates was granted an Enoch Arden marriage dissolution in Supreme Court here when she testified her husband, Frederick E. Bates, "joined the Clyde Beatty Circus as a musician in 1929 and has not been heard from since."

Repeated advertisements in outdoor trade and other publications have been unavailing.

(Clyde Beatty had no circus of his own until some years after 1929. —Ed.)

Thompson-Wms. Bros. Cue Dallas' Now-Then Namery

Dallas, July 31.

Kay Thompson & the Williams Bros. are set for a fortnight in the Century Room of Hotel Adolphus on Oct. 29. Management, cued by Hildegarde's holdover SRO date in May, plans to bring in name acts intermittently.

Meantime, the room continues with its ice show and Herman Waldman's orch.

Laine's N.Y. Par Unit at 25G-Plus

Frankie Laine is bringing his own package into the Paramount, N. Y., Aug. 22, in a coin deal exceeded in this house only by Bob Hope and Dean Martin & Jerry Lewis. Deal is understood to involve a guarantee of over $25,000, plus a split of the gross over a specific figure.

Stan Kenton's orch has been set for the Laine date, with two more acts still to be lined up. Package is being wrapped by Gabbe, Lutz & Heller, Laine's handlers. Laine is currently vacationing and will undergo a minor operation before the Paramount stand. Pic will be the Jane Russell - Robert Mitchum starrer, "His Kind of Woman."

Laine to Penn, Pitt

Pittsburgh, July 31.

It begins to look as if Penn Theatre, Loew downtown deluxer, will go in more for names next season than it has in years. On top of announcement that Patti Page-Guy Mitchell package had been booked for week of Aug. 30 came word that Frankie Laine would follow them in late in September.

Laine returned house to stageshows last year after they had been out for more than 15 years, and gave Penn a record gross.

Hadacol Adds Vitamins Via Berle, Schnozzola, Vallee, Haymes, 'Roch.'

Chicago, July 31.

The Hadacol caravan, set to roll through 47 southern and midwestern cities starting Aug. 14, will have a flock of names to lure boxtop customers. Permanent company for the entire swing consists of Carmen Miranda, Hank Williams, Minnie Pearl, Candy Candido, Los Gatos Trio, Lee Marx, Dorothy Dorben line, three bands and 15 clowns. In addition, Milton Berle will star in St. Louis Sept. 8 and Jimmy Durante Sept. 13 in Kansas City.

Other headliners for the circuit, which will travel by rail this summer, are Rudy Vallee, who will be with the show for the first 14 days and then be supplanted by Dick Haymes for 14 more; Eddie "Rochester" Anderson, who will be featured in Cincinnati, Indianapolis, Peoria, Ill., and Davenport, Iowa. Dudley LeBlanc, prexy of the company, has also made offers to Jack Dempsey and heavyweight champ Jersey Joe Walcott, with the former likely to accept.

Tour starts on the home grounds of Hadacol, Lafayette, La., with the first big town, New Orleans, Aug. 17.

Talent cost is estimated between $450,00 and $500,000. Package was set by Sid Epstein, of the Chi William Morris office.

MARKS EXITS PHILLY FOR A.C.'S WARWICK

Philadelphia, July 31.

Adolph Marks, manager of the Embassy Club here for the past 14 years, has exited that to take over operation of the newly opened Warwick dining room, Bamboo Lounge, cocktail lounge and Cabana Club at the luxurious new apartment hotel in Atlantic City.

Marks, a veteran Philadelphia nitery man for 30 years, will concentrate on food and service at the four rooms he will run at the Warwick. He's not planning floorshows at present.

Marks got his start here as operator of the Pekin, Prohibition hot spot, later managed Jack Lynch's Chez Samakan, and ran his own Colony Club until he joined the Embassy in 1937.

Price Raps 'Unethical' Campaign Vs. Him in AGVA Election Race

As the American Guild of Variety Artists began distribution to members this week of nominations for office and the national board, Georgie Price, a candidate for prexy, blasted a "paid employee" of the union for carrying on an "unethical" campaign which Price said was deeply embarrassing to him.

Without naming the "paid employee," Price, a member of the national board for some years, said the man in question was circulating letters indicating that only Jackie Bright, one of three nominated for the top office, would devote time to the prexy's job; that "name" candidates are not interested in the "little actor." There were other "suggestions" along those lines, Price added.

Price said he was going "to take action" to give the lie to the statements being made in behalf of Bright. The third presidential candidate is Will Aubrey.

The other nominees, to serve for one year, are: 1st v.p., Don Francisco, Gypsy Rose Lee, Harry Mendoza, Larry Rio; 2d v.p., Jack Gwynne, Bill Layne, Billy Lee, Sid Marion; 3d v.p., Russell (Bob) Evans, Dick Gale, Dick Ware; treasurer, Rex Weber, uncontested; recording secretary, Joseph Hough, Manny Tyler.

For the national board, 15 to be named for three-year terms: Al Aldrich, Terri Andre, Bill Bentlage, Kay Boley, Randy Brown Joe Campo, Peter Chan, Eddie Clarke, Danny Creedon, Sid De May, Cliff Earle, Don Francisco, Don George, Jack Gilford, Fred Gordon, Irving Grossman, Lester Harding, Pat Kelly, Ken Lawrence, Bill Layne, Margie Mansell, Dick Martin, Tom Martin, Danny Martyn, Tom Melody, Lew Meyer, Joe Murphy, Hugh O'Neal, Lanny Paige, Rajah Raboid, Larry Rio, Harry Rose, Walter (Bozo) St. Clair, Al Sharpe, Vince Silk, Jon Silo, Nicky Stewart, Bee Vester, Allan Walker, Karl Wallenda, Sylvia Walters, Earl Warner, Murray White, Dave Workman.

Ballots are returnable by a noon, Sept. 11, postmark.

RBBBig Steal

Minneapolis, July 31.

Ringling Bros.-Barnum & Bailey Circus reported to the police the theft of some 30,000 sideshow tickets either here or en route to the city.

The 50c tickets were printed for exclusive use while the circus was in Philadelphia, but unused there, so that the thief, or people who buy them from him, may run into a hitch, circus officials told the police.

AFM-AGVA Set Liaison to Tag 'Hybrid' Turns

In a move to head off any further jurisdictional squabbles between the American Guild of Variety Artists and itself, the American Federation of Musicians is setting up a liaison with the vaude union. Jack Ferentz, former prexy of the AFM Detroit local and currently a rep of the international board, is likely to be named head of the musicians' union peace operation.

Liaison committee, comprising execs of both unions, will make decisions affecting union affiliation of musicians and vaude units which are not clearly one or the other. Two unions have been conducting a running fight over jurisdiction of tooters who perform and performers who play instruments as part of their acts.

Although the two unions have a broad understanding about each union's province, situations have been continually cropping up where the line of demarcation has not been clear. They reached a general agreement last year after a showdown, during which threats of walkouts on both sides were made.

Buster Crabbe's Yippee Wins 7G at L.I. 2-Dayer

In a two-nighter wild west show at Freeport Municipal Stadium, Freeport, L. I., last week (25-26), Buster Crabbe's cowboy troupe netted $7,000 playing to more than 10,000 payees.

Crabbe's show will play throughout August and September, with dates already booked in Brooklyn, White Plains, Jersey City, Newark, Providence and Boston. Associated Booking Corp. is the handling the dates.

JAY MARSHALL

CHEZ PAREE
MONTREAL
One Consecutive Week
Mgt.: MARK J. LEDDY
Leon Newman

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You will be our personal manager for T.V., Pictures, Theatres, Cafes and other theatrical enterprises — as long as we are in show business.
Signed
BENHAM BROS.
Now at
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P.S.: Genuine thanks to DAN FRIENDLY for the opportunity.

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(For Pictures and Legit)
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Miami Continues to Draw Tourists As If It Were the Winter Season

By LARY SOLLOWAY
Miami Beach, July 31.

With this city having attained the year-'round resort classification, tourist-wise, mid-summer finds the area crowded as it normally is at mid-winter.

An act in the lesser-name category can find plenty of work here, via one or two weeks at a hotel, and then he can play clubdates among the rest of the beachfront hostels at healthy coin. Currently, the Five O'Clock, Vagabonds and Clover Clubs are the only buyers in the cafe class that are offering more coin than the hotels.

Several of the larger hotels are contemplating entering the cafe competish via enlarging of current setups—the Shore Club at the Sea Isle, currently featuring longhair concerts; the new hotel going up on the north end of the Beach, which will have a 250-seater, plus others that normally are clubdate situations. There's a possibility, too, that the Schine Hotels may enter the Roney-Plaza in the outside-patron stakes, with a policy of booking the entire chain as enticement for contracting the better acts.

Current lineup hereabouts may be indicative of what the winter will bring. At the Clover Club there's Patti Page (opened Saturday, 28) for limited engagement, with Artie Dann plus Gomez and Beatrice in support; the Vagabonds Club with the Vag quartet starred, Condos and Brandow, Chris Columbo and Jody Miller in support; the Five O'Clock with Joey Adams, Juanita Hall, Stan Fisher and Al Kelly. The hotel circuit comprises the following:

CASABLANCA HOTEL

Ben Blue is back again, with the handsome Club Morocco, reverting to a two-show policy with nonminimum for dinner guests and $2.50 and $3.50 charge for nondiners. It's basically the same unit he brought in some weeks ago, outside of change in straight man from John Shelton to Sid Slate, formerly of the Slate Bros. Slate makes a big difference in the projection of Blue's routines, adding potency to the revue idea.

For the hoofing, Rae Alton is highly capable, socking over. Roberta Lee sets up two well-versed song ideas, "Who Cares" and a special to gain attention, then becomes involved with Blue to garner laughs, then a triple with Slate for the payoff.

The Whippoorwills set well with their harmonies though they could use an additional mike. Withal, they wrap up with mixture of specials and pops. On his own (and with Slate) Blue is involved most of the way, garnering healthy yocks with his panto, oftimes familiar sketches, zany gab and the topper, his takeoff on Ted Lewis.

NAUTILUS HOTEL

Here's the newest room on the run and one that is picking up fast, with a no-minimum dinner and late show policy and booking of a comic and singer. Currently there's Henny Youngman and Judy Gershwin.

Youngman, long a fave in town, is clicko as ever. Most of his stint is new and contains a howl-building series of lines built on a topical slant and keyed to special song material. Keeps them giggling and throws in a good bit of ad libs to add to the risibility department for a begoff.

Miss Gershwin, held over, has rearranged her routines to advantage, with a tighter array adding to audience reaction. She's a personable thrush, who knows her way around shadings and phrasings.

SANS SOUCI HOTEL

Dorothy Claire is on hand following a long run of acts that kept this smart 250-seater crowded most nights. There's a one-show, $2.50-minimum policy. Miss Claire shows her potentialities as a singing comedienne, though as currently constituted her act needs disciplining and polishing. A pert blonde, she works in forthright style on her straight numbers, highlighted by numbers from "Finian's Rainbow," in which she played for a while on Broadway. On the comedics, she shows a definite flair for lines and lyrics with several tailored specials, and the topper is her version of a femme wrestler on video. It's a fresh and hilarious sequence. More of the same and she'll be a top bet for the smarter cafes and TV.

Dance segment is held down capably by Nikki & Francine, who delineate Latino terps in authentic fashion and switch to American ideas with ease and authority.

SAXONY HOTEL

Probably the most talked-about new hotel in the area, this swankery has fallen behind the others in the cafe class, thanks to a fluctuating budget and policy for its Shell-I-Mar Room. In this outing, however, it seems to have hit on an idea in concentrating on the South American motif, with one American performer added. There are plenty of south-of-the-border vacationers here and they're flocking to see Bertica Serrano and Miguelito Valdes. The saucy little Latin lassie works in zesty manner to sell her derriere-tossing, Cubano songs and volatile personality. Works with Valdes, with the ringsiders—bringing one up for an amusing dance bit—and generally gets them with her assortment.

Valdes on his own is potent with his robust vocalistics done in usual strong and uninhibited style that earns the returns. For the blend there is tapster Jimmy Byrnes. He's a capable worker, but when he essays a series of warn gags, he has to work the harder when he returns to his terps.

Birdland, N. Y.

Dinah Washington, Dizzy Gillespie Band (3), with Joe Carroll; Oscar Pettiford Band (4); $2.50 minimum.

Despite general downbeat in nitery biz around town, this westside spot continues as a top patron puller with its steady offerings of sock jazz names. Current show coheadlines Dinah Washington and Dizzy Gillespie in a layout that has plenty of appeal for Gotham's jazzophiles.

In a diversified session of blues and ballads, Miss Washington has never registered better. Her ebullience and warmth project easily and she holds all the way. Sepian songstress whips across a half dozen tunes with drive and emotion She's especially effective on "Mean and Evil Blues," "I'm A Fast Movin' Mama" and "I'm A Fool To Want You." She wins extra plaudits for a bass solo that comes off as solid showmanship rather than expert musicianship.

Dizzy Gillespie's crew, comprised of one brass, one reed and three rhythm, is de-emphasizing bop at this stand, but progressive styling is still apparent. Band generates plenty of excitement, however, with such tunes as "A Night In Tunisia," "In The Land of Ooblah-Di" and a recognizable "Lady Be Good." Maestro's trumpet work is tops throughout and his between-music comedics draw okay yocks. Vocalist Joe Carroll scores in a frenetic rendition of "Ooh-Papa-Dah." His bop-scat vocalizing, with a slight assist from Gillespie, wins a hefty mitt.

Oscar Pettiford's crew (piano, drums, saxophone and bass) delivers a flock of instrumentals for good results. Pettiford's expert bass work sparks group in its series of fast-paced numbers.

Colony, London

London, July 18.

Louise Howard, Felix King Band, Santiago Lopez & Latin-American Band. $5 minimum.

Louise Howard, making her London debut, inaugurates the new policy of twice nightly shows at the Berkeley Sq. cafe. The American comedienne, with a completely uninhibited style, is nothing if not original. Although the act is somewhat scrappy in presentation, it clicks merrily with most of the customers.

With only one or two exceptions, Miss Howard doesn't go in for straight vocalizing. Instead, she prefers to use song snippets, with impressions of how they might be rendered by a number of different characters. For example, she uses a chorus from "The Whippenpoof Song" as a vehicle for a touch of sentiment, a breath of false gaiety and, best of all, as a demonstration of raucous Brooklynese.

It is this method of treatment that is mainly responsible for making the act appear scrappy, but it has a lighthearted flavor to commend it. And there are also nice humorous touches, like the singing of a song before and after psychoanalysis—"I Don't Know Why I Love You Like I Do," followed by "I Know Why I Love You Like I Do." Comedienne obviously knows the score when it comes to mixing with the audience. One of her best numbers, "Getting to Know You," gives her the opportunity of doing some table-hopping.

The Felix King combo gives its usual expert accompaniment, with the Santiago Lopez outfit making a clicko of rhythm music.

Myro.

Versailles, N. Y.

Paul Sydell, Dona Mason, Emile Petti and Panchito Bands; $5 minimum.

The Versailles summer policy of booking two acts is still serving this class spot well, the Nick & Arnold cafe-restaurant having been unusually fortunate in its choices. The current layout comprises songstress Dona Mason and Paul Sydell with his standard dog act.

Miss Mason is an intimate-type singer who leans almost exclusively to ballads. She's seated atop a piano shifted to the rolled-out platform and, using a hand mike, she gets over with her quiet manner of selling and well-trained voice. Gal has a neat way of phrasing, suggesting also that her major work has been in cafes of a more intimate nature than the Versailles; her manner of underselling indicates that. In tunes like "Granada" and "Love for Sales" she could, perhaps, project more though vocally she does both well.

Mexican-born but a resident of California most of her life, Miss Mason should embellish her repertoirs with an occasional pop rhythm number, because the string of ballads and more serious lyrics tend to too much sameness. Otherwise, she does a nice job with such tunes as "Young Lovers," "Granada" and "Love for Sale" she lone" and "Danny Boy." Miss Mason, a blonde, is gowned tastefully.

Sydell, with his three canines, easily gets over with his audience. He has a neat, quiet salesmanship as he sends the dogs through their paces, punctuated by neat comedy touches. Almost all the stunts are balancing on Sydell's hands, which make this a good act, visually, for the cafes, in addition to theatres.

Emile Petti's band, as usual, plays neatly for the straight customer dancing, while the longtime-standard Panchito band—at the Versailles for 14 consecutive years—always draws 'em to the floor for the Latin dansapation. *Kahn.*

Flamingo, Las Vegas

(FLAMINGO ROOM)

Las Vegas, July 26.

Spike Jones' "Musical Depreciation Revue," with Helen Grayco, George Rock, Freddy Morgan, Sir Frederick Gas, Dick Morgan, Peter James, Bill King, LaVerne Pearson, Wayne-Marlin Trio, Ruth Foster, Joe Siracusa, Paul & Paulette, Dick Gardner, Frank Little, Mack Pearson, Slickerettes (2), Bernie Jones, Spike Jones' Orch (10), Chuy Reyes' Orch (5); no cover, no minimum.

Spike Jones' cleverly deranged cacophony plus razzle-dazzle carny staging assails ears and lambasts eyes of Flamingo patrons for the next three frames. Although the square-jawed, sartorially resplendent maestro was in some difficulty opening night due to certain limitations attached to the breaking-in of his new production at this nitery, he nevertheless carried off everything with aplomb. After leveling some bumpy spots—and by now they should be ironed well—the 1952 revue will be ready to hit the road.

Following a bit of sing-song doggerel by cute Delores Marlin, curtain ups on vista of loud-checkered band crew blasting measures of "Persian Market." Jones' entrance is established and duly qualified. Shenanigans begin when midget Frank Little steps from the bass viol, and after a Jones gab setup about newlyweds in the house, spot is tossed ringside for planted pie-tossing gag shared by Ruth Foster and Peter James. Segs into madhouse "Some Enchanted Evening," with Bernie Jones attempting lyrics while headless stooges scurry in and out, is tagged with Jones being rowed across stage. Bill King jumps in to plant tray-juggling gag, retires for winsome blonde Ruth Foster's tap terps.

"Amateur Hour" starts off with band choraling prelude to intro Sir Frederick Gas, complete with frizzled mop who cantos "My Heart Cries." Trio bathed in brightly hued flannel civvies—Dick Gardner, Dick Morgan, and Roger Donley—wheedle notes of "Hot Canary" with one of the lads fiddling the stops. Spike gives them the hook for Freddie Morgan in banjoist impresh of Fred Astaire taps, to be replaced by Peter James' blind trapshooter bit with trick knife-throwing windup.

Elaborate strob sequence is darkened room finds vivid display centered by Jones at the drums, checkered suit aglow and Dixieland combo lustily ripping "Aloha" to shreds. Eerie fluorescene limns the Wayne-Marlin Trio, who build pyramids with sock muscular control. Two husky lads toss Delores Marlin about in fancy gyrations, pile up effect after effect with lights full into socko three-high and breakaway climax. Jones gets into the act, earning big batch of kudos for his lifting of trio into hand and legstand.

Bill King's ax juggling sets up fine term which takes spectacular close with some flaming torch flippings, all the while balancing and whirling burning pinwheels. Helen Grayco in silver lame attracts during chirp sesh of trilogy, "Most Gentlemen Don't Like Love," "I Wanna Be With You Tonight," and "Come On-A My House." Could do more from reaction received, but bows off in favor of time limit.

"In "Now You See It, Now You Don't," comic Peter James, attired in swami robes, makes plenty hokum out of magico romp. Uses four or five stooges in tricks that backfire, and plant in house to participate in guillotine farce. When altered a bit and paced better, will become one of show's highlights.

Jones gives musicrew a workout in "Holiday For Strings" and "Chloe." Latter, a Jones classic, features Sir Frederick Gas in some ribtickling nonsense. George Rock steps from brass section with dimpled knees showing in Scout uniform to pipe a shrilly "My Daddy Is a General to Me," for flurry of yocks. Everyone gets into the act during finale, "Cocktails for Two," milling about and in general running riot.

Chuy Reyes handles all dance chores, attracting loaded floor of terpatrons. Spot pulling capacity, with dinner and supper shows entirely different. Late show spots trampoline acro-boundings of Paul & Paulette and Slickerettes. Will.

New Acts

SAMMY DAVIS, JR.
(Will Mastin Trio)
Dance-Impressions
20 Mins.
Riviera, Fort Lee, N. J.

Sammy Davis, Jr., is a surefire talent. Negro lad, who dominates a trio composed of his uncle (Will Mastin) and his father (Sammy Davis), is a multiple-threat performer who excels in every department. He is about 25.

Davis is a superlative hoofer, a suave gabber, a solid vocalist and a standout mimic—a natural. His only hazard is the possibility of burning himself out before his time in a long turn that requires him to go at a sprinter's clip. Davis, however, shows plenty of stamina.

The Mastin trio opens deceptively as a straight hoofing act—flashy for the genre but still only a supporting turn. This changes abruptly, however, when young Davis takes over for his string of impressions, opening with a takeoff of Frank Sinatra, building with his workovers of Billy Eckstine and Frankie Laine; rocking 'em with his quick-change carbons of James Cagney, James Stewart, Lionel Barrymore and Edward G. Robinson singing "What Is This Thing Called Love" and capping it all with his Mario Lanza-ing of "Be My Love" up to the toughest registers. He then mops up with his throwaway impersonation of Jerry Lewis. All of this, however, is only a prelude to his full-length, sensational Danny Kaye stint on the double-talking "Melody in 4-F" number from "Up In Arms."

That Davis has star potentialities is indubitable. The boy not only has a tour de force talent but a winning personality. That's demonstrated in his introes to each bit and in tributes to his uncle and father for breaking him into the business, the chatter being delivered with both polish and charm. *Herm.*

3 SIDNEYS
Bicycle
7 Mins.
Palace, N. Y.

In a fast cycling turn the 3 Sidneys dish out enough excitement to please vaude pewholders. Comprised of two femmes and one man, they are not to be confused with a similarly named group of tightwire performers reviewed in the early 1930s.

Act tees off with some standard tricks on the two-wheeler but really gets going when the trio switches to stunting on their high unicycles. Precision pedaling draws hefty mitting.

They also go over with a stunt in which the two gals balance on each side of the unicycle as the man steers it. Windup with gals perched in palm tree attached to the man's bicycle, also gets good results. Attractive blondes lend necessary sa.

Riviera, Ft. Lee, N. J.

Mary McCarty, Will Mastin Trio (with Sammy Davis, Jr.), Los Gatos, Nanci Crompton, Sherry Stevens, Clark Ranger, Line (12), Rene Touzet Rhumba Orch, Walter Nye Orch; $3.50 minimum.

A holdover from the previous show, Sammy Davis, Jr., of the Will Mastin Trio, is sparking a good surrounding layout into sock entertainment fare at this swank perch on the New Jersey palisades. Mary McCarty, from the musicomedy stage and TV, is headlining. Rest of floorshow is snappily executed in a classy production frame-work. (Davis is reviewed in New Acts.)

Miss McCarty is only moderately effective in her comedy song routine. A good comedienne, she's hampered by spotty material. Several of her numbers, such as her "Gotta Stay Sober Tonight" and her elaboration of "42nd Street," fail to register despite her comedy embellishment because of the size of the room. She registers strongly, however, on her silent flicker impression and her closing hillbilly number, both delivered adroitly. A better selection from her special material repertory to fit this out-sized roadhouse would carry the clicko impact of the latter two numbers through her full turn.

Los Gatos trio is a snappy jitterbugging team with a hep acro routine. Three men race through a string of intricate body-holding and pyramiding stunts for a good reception.

Balance of show has holdover personnel topped by Nanci Crompton's deft whirling ballet number. Sherry Stevens registers neatly with her well-stacked physique and specialty vocal, while Clark Ranger handles the emcee and production warbling chores adequately. Well-dressed, good-looking line is featured in a couple of okay productions, with Walter Nye orch cutting the show nicely. Rene Touzet orch dishes out the Latin rhythms with a solid beat. *Herm.*

Last Frontier, Las Vegas

(SILVER SLIPPER SALOON)

Las Vegas, July 27.

Jimmie Husson, Vaughn & Wright, Silver Slipper Corset Girls (4), George Redman, Whitey & Lee, Jimmy O'Brien, Buster Hallett; no cover, no minimum.

Silver Slipper Saloon is a roisterous, booming adjunct to the Last Frontier's reincarnation of an oldtime western village. Although shows are booked by the same entrepreneur who slots Ramona Room layouts, Slipper is separate venture. Since inception last September, spot has caught on with tourists and rounders alike.

In the beginning, policy was to buy acts or packages suitable for gay 90s atmosphere. Of late, however, accent is less on vintage costumery, allowing for more variation. Present vehicle is example of old-new merger.

Jimmie Husson is scoring with his rapid-fire brand of comedics encasing a sock impresh routine. Verbal barrage is layed down, employing succession of gags—some old, some new, some borrowed and slightly tinged with blue. Hangs series of impersonations upon a Senate inquiry utilizing vocal, facial characteristics of Winchell, Heatter, Fiddler, Kaltenborn, Fred Allen, Gable, Crosby; and warbles an Al Jolson "Rockabye My Baby" for sock windup and begoff.

Vaughn & Wright aid community sing with bottle-bonging exercises. Suspended bottles of all shapes and sizes are filled with colored liquid, and pummeled with mallets for chime effect in round of schmaltzy tunes, "Mocking Bird Hill," "Take Me Out to the Ball Game," "Bells of St. Mary's," "Let Me Call You Sweetheart," among others.

This particular segment takes place twice nightly—11 p.m. and 2:15 a.m. A completely different parcel holds forth at 10 p.m., midnight and 3 a.m., which includes a unique and widely buzzed about bit of prancing on top of the bar by the Silver Slipper Chorus Girls. Four femmes begin their can-can kickery onstage, whoop it up while trotting down and up stairs to bar, where they continue their scampering to "Beautiful Doll," climaxed by a powder-puffing and busking of brass-railers.

Jimmy O'Brien, emcee, pipes up with occasional Irish lullaby on any or all shows. George Redman accomps at the old upright 88, spelled by Buster Hallett intermissions. Whitey & Lee, bass and guitar combo, operate for patron terps. *Will.*

Thunderbird, Las Vegas
(NAVAJO ROOM)
Las Vegas, July 25.

Betty Jane Watson & Jerry Austen, McCarthy & Dale, Gehrig & Weissmuller, Robert Monnet, Christina Carson, Kathryn Duffy Dansations (7), Al Jahns' Orch (12), Normandie Boys (3), Jack Martin Five; no cover, no minimum.

Three duos combine to make this sparkling new casement in the burgundy tinted Navajo Room, the upshot of which should bring a comfortable margin of biz for the next fortnight.

Topliners Betty Jane Watson & Jerry Austen are an exceedingly good-looking young couple who bring freshness and vitality to their showtunology. Both invest their turn with a sense of authority. Austen romps on with "Lullaby of Broadway," followed by "Get Happy." Offstage sopranoing of Miss Watson marks her entrance. They duet "Most Unusual Day," "Beautiful Morning" and "Too Young." Session of Gershwin counterpoint inserts "Plenty of Nothin'" and "Man I Love," to hefty returns. Closer is sock with coupling of "People Will Say We're In Love" and "Oklahoma."

McCarthy & Dale inject zany antics during their deuce spot. Opening is Dale's entrance with dummy dueting, second voice being offstaged by McCarthy. Record panto dresses up pair a la Mary Martin & Bing Crosby for "Wait 'Til the Sun Shines, Nellie." Outstanding bit is McCarthy's mouthing sans costumery to recording of Flagstad's "Valkyrie." Audience becomes reduced to helpless chortles when the guys do "Some Enchanted Evening," in hoked passionata, Dale again donning the Martin chapeau and McCarthy making pie out of Pinza. Exit to terrif mitts.

Phyllis Gehrig & Don Weissmuller prime with unusual terpery exhib. Different in all aspects from any ordinary session of ballroom whirlings, pair invoke ballet feeling throughout, with choreography well handled. After bright opener to establish, serioso sexy mood infuses with "Love For Sale." Another page is opened with laugh-provoking satire on silent movies, encasing the old corny tangos, adagios and Charleston. "Manhattan Square Dance" is twinkling steppery to pseudo-rustic scoring, for neat bowoff. They rate a TV slotting.

Kathryn Duffy Dansations, long established in Vegas as consistently presenting top porduction routines, set forth with "My Truly Truly Fair," a colorful holdover from previous fortnight. Finale is built around top toe terpery of ballerina Christina Carson, within a rich patterning of movement set to "Masquerade." Costumes in white embellished with gold touches and gold masks bring forth plenty of ogles. Robert Monnet alternates between emcee duties and warbling tunes for Dansations, with vocals of Normandie Boys scoring.

Al Jahns strokes all scores with an authoritative baton, all orch members entering into the festivities with proper spirit. *Will.*

Hotel Bellerive, K. C.
(EL CASBAH)
Kansas City, July 27.

Eileen Wilson, Joe Vera Orch (5); $1, $1.50 cover.

After more than three years of continuous work on radio and TV, "Hit Parade" singer Eileen Wilson makes her nitery debut in this deluxe room of the Barney Goodman Hotel circuit for a fortnight. Move proves a happy one for both hotel and singer, as biz was sturdy from the Friday opening.

Miss Wilson's work comes off as a firstrate song session. What makes for the singer's popularity on the ether media is readily evident as she delivers a dozen numbers in the half-hour show. The wholesome, at-ease manner comes through nicely, and accounts for the heavy reception handed her by patrons. Once again the results here show the value of a TV player of some stature as a boxoffice lure.

Lead is taken by batoneer Joe Vera, proving his stand-in with the local crowd by some nifty keyboard work on a medley of "Cumina" and "Sabre Dance." With little ceremony, Miss Wilson takes the floor for a quartet of songs, veering from lively to slower tempos for fullest effect. She warbles "Great Day," "How High the Moon," "All the Things You Are" and "Zing, Went the Strings of My Heart" before taking a moment for chatter.

She gets right back to work, roaming the room with a hand mike as she delivers a medley from "The King and I," and follows with a swingy version of "'S Wonderful." Closing session wraps up both current pops and longtime standards—"Too Young," "Blow, Gabriel, Blow," "I'll Be Seeing You" and "Sunny Side of the Street." Opening show went smoothly throughout, evidencing the rapport between singer and backing by Vera and crew. Occasion is a happy-go-lucky one all around. *Quin.*

Latin Villa, K. C.
Kansas City, July 25.

Frank Reynolds, Phillips & Evelyn, Steve Dey, Latin-Ettes (7), George TiDona (9), with Calli O'Rourke; 75c, $1 cover.

This downtown spot recently switched to a floorshow policy from its former setup as a ballroom with name bands. Policy still is in formative stages, but club is now offering a well-rounded floorshow on a basis of new bill every fortnight. Biz took a whacking from the recent flood, but is showing excellent recovery.

Leadoff is by the Latin-ettes line, featuring a specialty and the king-size gal, six-foot-two Mary Lou. Steve Dey follows with a quartet of lively modern terps, closing with a chair dance for hearty response from patrons. Calli O'Rourke steps down from the bandstand to warble "Baby Won't You Please Come Home" and "I Didn't Know the Gun Was Loaded" in highly personable style.

Change of pace is furnished by Phillips & Evelyn, husky male tossing his partner aloft in variety of balancings, with easy-does-it as their theme. Frank Reynolds, doubling as m.c., takes over for a singing session, giving his rousing baritone a workout on "Stout-Hearted Men," and changing to a more sentimental approach on "Whiffenpoof Song." Offers his own parody of "Shortnin' Bread," and winds with a medley of "Rose Marie" in deference to current Starlight Theatre attraction. Fifty-minute show closes with line in "Raindrop Rhapsody," fetchingly costumed in cellophane and cavorting through production number.

While name values are light in this entry, entertainment portion runs stronger, and evidently more to the liking of patrons than the former band policy. *Quin.*

Riverside, Reno
Reno, July 25.

Dennis Day, Stuart Morgan Dancers, (4), Riverside Starlets (12), Al Donahue's Orch (10). No cover, no minimum.

Dennis Day, in the second nightclub appearance of his career, is super-potent in Reno. In unprecedented advance reservations, Day outdrew such topnotch predecessors at this stand as Jimmy Durante and Ted Lewis. The outside bar in the gaming room, separated from the theatre-restaurant by glass, was stacked five and six-deep nightly.

The ease with which the singer saunters through a full 45-minute solo, on what must be somewhat strange ground, is amazing. He's right at home without a Benny script and almost surrounded by a close and enthusiastic audience.

Show breaks open with gypsy chorus of "Golden Earrings" and a Hungarian dance for plenty of flash. Moro-Landis line always has two production numbers for each new show, one of them always geared to star of show. Costumes and routines never lack for originality and color.

The Stuart Morgan Dancers, three muscle-men and a featherweight girl, make ringside tables flinch with a sensational act. Femme is tossed at least 12 feet through the air at times, skims the floor with her head, flies out over the tablecloths. Most exciting bit is a trade-off in motion as the men swing her by hands and feet. Strong returns here and a stunner encore.

Day makes his opener with "It's a Grand Night." He runs through 10 minutes of typical Day patter, wide-eyed and dumb, sticking pretty close to Jack Benny for material during his first monolaugh. After a few more songs, however, he turns performer, amazes with imitations of Mad Russian, Mr. Kitzel and Titus Moody. Tops in his repertoire is his German submarine commander skit in which he directs the firing of torpedoes as he looks through a periscope. His Jimmy Durante singing "Hinka Dinka Do," as an encore, is a flawless copy.

Day runs the gamut on songs. "Too Young" and "Mr. and Mississippi" were best received at show caught. "Because" and "Clancy Lowered the Boom" are sold at the top of his smooth lungs. Some Irish ditties wrap up the customers for good—"McNamara's Band" and a Harry Lauder "Roamin' Through the Gloamin." Starlets complete the motif with a vigorous and delightful Irish jig. *Curt.*

Mocambo, H'wood
Hollywood, July 26.

"New Talent Revue," with Russ Arno, Paul King, June Roselle, Dick Broderick, Donna Kaye, Victor Marchese, George Fisher, Emil Coleman's Orch, The Latin-Aires; $1.50-$2 minimum.

Charlie Morrison culled the cream of three Sunday night "New Talent" tryouts at the Mocambo and packaged them in a nitery revue that he and Nat Goldstone hope to carry over into TV as a Morgold (Morrison-Goldstone) production. Since Hollywood is packed with new talent crying for a showcase, this may be a profitable venture.

The six youngsters who follow another talented youngster, Mary McCarty, into this Sunset Strip spot are definitely on the ball. Whether six unknowns can do business is another question. It's doubtful that they will, since celebs come here to see names, in addition to being seen, and it's a shame if they don't, because the kids are good.

Russ Arno opens satisfactorily, crooning "Just One of Those Things," "Pennies from Heaven" and "Old Man River." Strawhatted Paul King takes up the next five minutes heel-beating to excellent returns. Sepia tapster sells himself solidly in two fast twirls to "Temptation" and "Me and My Shadow," latter with no apologies whatsoever to Ted Lewis.

June Roselle, a lovely blonde placed under personal contract by Louis B. Mayer following the Metro exec's bowout from that studio, displays an ear-caressing set of lyric soprano pipes, not unlike Kathryn Grayson's, in "La Vie en Rose," "Too Late Now," "One Fine Day" from "Butterfly," and "Too Young." She could use some touch-ups here and there in the salesmanship department and will undoubtedly get them under Mayer's aegis. Gal's a comer, a real comer.

Dick Broderick impresses favorably with takeoffs on Vaughn Monroe, Carmen Lombardo, Morton Downey, the Groaner, Frankie Laine, Cary Grant, George Sanders and Jimmy Stewart, getting off smoothly with a short skit, "Life Visits a Psychoanalyst." Donna Kaye opens loud and fast with an accordion turn, then plays "Darktown Strutters' Ball" on a smaller squeeze-box while doing aerial walkovers, chest roll onto a table, handstand and split, twisting backend, headstand, and some aerial spotters. She works atop a table for part of the act, a good gimmick for the bleacherites.

Victor Marchese's velvet tenor pumps every ounce of schmaltz out of "Matinata," "Be My Love" and "Vesti la Giubba," latter with a truly Gigli sob, and he and Miss Roselle close the show with a duet from "La Boheme." Marchese has won a screen test at Paramount as a result of his bleating.

George Fisher's intros are punchy, and the CBS air gabber presents a personable appearance on the bistro floor. Emil Coleman's musicrew themes the unusual (for the Mocambo) layout with "No Business Like Show Business," in addition to backing the tyros tastefully. *Mike.*

Mount Royal Hotel
(THE NORMANDIE)
Montreal, July 28.

Lucille & Eddie Roberts, Four Lads, Max Chamitov Orch (8), with Norma Hutton, Hal White Trio; $1.50 cover Saturday and holidays.

The new Normandie policy of splitting the acts with a 20-minute break seems to be clicking with the patrons and gives impression of continuous entertainment. Both acts for this sort of routining must be strong, and current layout of Lucille & Eddie Roberts and the Four Lads has the right balance.

Roberts and frau are no strangers to this menage; their highly developed mentalist offering is a greater draw than ever. Prelim material before their clincher is light and amusing; both reprise a few stories with male doing his magico. Then they switch into the real business of the evening, their mentalist gimmick. With wife blindfolded, he tours the room picking up different objects which she identifies. Additional info and ad libs brighten the routines neatly. Overall presentation of this part of act has improved immensely since last viewing. Roberts moves faster around payees, his material is sharper, and they maintain interest of room throughout.

The Four Lads, who started as choir boys, turned to the more hopped-up spirituals and finally ended up as cafe performers, have the makings of a smooth singing combo. Their youth, vitality and general enthusiasm cover a lot of rough spots, mainly in their arrangements. With careful handling and a better song catalog they should go places. Team has a tendency to rush through a number, thus slurring their lyrics; their habit of following one fastie with another kills impact of some of their better items. Discipline is good and intros are wisely kept to a minimum.

Max Chamitov's orch does show backing in usual capable manner, and chirper Norma Hutton emcees and cuts in with a few ballads during customer hoofing sets. The Hal White Trio, big faves with Normandie patrons, bows out next week, returning in September. *Newt.*

Gatineau Club, Ottawa
Ottawa, July 26.

Cab Calloway Cotton Club Revue (15), with Dotty Salter, Milton Hinton, Panama Francis; cover, $1.

The Calloway name hypoed Gatineau Club biz this week to house-record levels, smashing past gates over the weekend and keeping the customers coming in okay numbers weekdays. As always, it's Calloway's show, but he gets stalwart competition from his trim, wiry singer, Dotty Salter, who tosses her songs with a showmanship that ought to get her high in the business.

Gal's leadoff is "Good Day." She does more than sing it; she zings it. "I Don't Wanna Be a Good Girl" is handled in a style that gets all the lyrics have to offer over to the customers. "Almost Like Being In Love" sends her away to begoffs.

Calloway and his band have the rest of the show to themselves, with Cab singing them all. "Frosty Morning" and "Fine and Dandy" get almost routine handling, but "Night and Day" arrangement is reminiscent of Whiteman's concert-jazz technique, done in the Calloway manner. Final number is "Dance of the Penguins."

High spots of orch's part of the show are drummerboy Panama Francis' soloing in "Coasting with Panama;" Cab's "St. James Infirmary Blues" and the inevitable "Minnie the Moocher," and the solo by bass-fiddle slapper Milton Hinton, who works from the floor on his number. *Gorm.*

Baybrook, West Haven
New Haven, July 26.

Wilma & Ed Leary, Britta Rahlen, Kenny Lamb, The Bladettes, Jimmy Peters Orch (5), Dom Frontiere; minimum $2 ($3 weekends).

For a long time, Lou and Dave Gherlone have been trying to bring to Greater New Haven the type of nitery entertainment they felt that this show-conscious community should support. The going hasn't been soft but they finally came through last winter with a nice setup in the Plantation Room at their Oneco Hotel. Now they have branched out on the shoreline with acquisition of the 500-capacity Baybrook, a fading dine-and-dancery into the arm of which they have injected a hefty shot of diversion. For the money, this present combo of food, entertainment and dancing is an excellent buy.

Opening show is the Wilma & Ed Leary production of "Silhouettes on Ice." Doing two shows nitely, this package of flash really goes places. In a town that sees the big ones each year ("Ice Follies" and "Ice Capades"), the miniature icery goes over with a bang, the more unusual in view of its limited 20x24 skating surface.

Solo and pair skating by the Learys; featured singles by Britta Rahlen; a comedy turn by Kenny Lamb; a South American ensemble, with strobelight flash; production work by the Bladettes (Jan Van Orner, Lois Goeller, Ursula Welsch, Kathleen Wborro) all click. Members of the troupe have been variously identified with major ice shows.

Jimmy Peters Orch is a versatile crew, furnishing pleasant dinner music, nice dance tempos and excellent support for the ice unit. Dom Frontiere does okay entre-orch accordion pumping. *Bone.*

Nautilus Hotel, Miami
(DRIFTWOOD ROOM)
Miami Beach, July 25.

Larry K. Nixon, Judy Gershwin, Stella & Jose Reyes, Freddie Calo Orch; no minimum or cover.

The weekly change policy obtaining in most hotel-cafes is now being applied here. Competish from other rooms of the type and/or booking problems forced such a policy. In seven-day run this spot could well hold over the duo of performers booked, thanks to their click and the biz engendered.

Judy Gershwin is a bright young songstress. Delivery is assured

(Continued on page 55)

Palmer House, Chi
(EMPIRE ROOM)
Chicago, July 26.

Jane Morgan (with Andrew Ackers), Mata & Hari (with Tommy Marlowe & Vernon Wendorf and Lothar Perl), Ross Harvey, Bobby Sargent, Eddie O'Neal Orch, with Marshall Gill; $3.50 minimum; $1 cover.

Merriel Abbot again has decided to let the old standbys step aside for some new faces, adding up to a very refreshing summer tonic. Accent is on the light side, with overtones of garden musical informality. It's all high-drawer material, but overbalanced on the top end.

Jane Morgan is a vibrant blonde with voice and chassis to match. Newcomer to this room is billed as a bilingual chanteuse, but beautiful miss isn't in the usual Gallic importation class. Most of her material is from the light shelf, interpolating some French verses to add a bit of spice. She sticks to the accepted "La Vie En Rose" and "C'Est Si Bon" for best returns. Leaves the customers wanting more with her one torch, "My Man," a facet she might further explore. For a delightful cordial she whispers "Speak to Me of Love" for sock closer. Andrew Ackers does bright backing on the 88.

Mata & Hari, costars, are many cuts above the hoke takeoff terp teams in both the caricature and ballet divisions. While their South American hipslinger doesn't seem up to par with the rest of their program, it serves as a strong opener for the bill. It's imaginative and colorful. Impression of the hep jivesters and their moll is an eloquent etching heightened by fine score of Lothar Perl, group's musical director.

Supporting dancers, Marlowe & Wendorf, get applause for briefy fight scene. "Carnegie Hall," with the beautiful shaded mugging of Mata & Hari, might belong on concert circuit. Hilarious offering apes musical instrument.

Ross Harvey implements his tap work with the antics of tiny birds cavorting through his fingers and around his shoulders as young lad enchants femme ringsiders. Novelty act registers strong.

Bobby Sargent is a glib youngster with quite a round of quickies, most of them new in this supper room. Best piece is rapid-fire imitation of Groucho Marx. Comic mistakes in trying to follow it with comi-tragedy of the last night of a condemned killer as welding never really jells, especially the overdramatic ending.

Eddie O'Neal has a very difficult show to play with the preponderance of special material. He acquits himself nobly in this department and fills the floor for dancing sessions, brightly aided by chirper Marshall Gill. *Zabe.*

Ciro's, Hollywood
Hollywood, July 28.

Kay Thompson & The Williams Bros. (4), Matty Malneck's Orch; $1.50-$2 minimum.

"Back Together Again" is the appropriate number with which Kay Thompson & the Williams Bros. introduce themselves. After that, they do all their old favorites. Hence this couldn't be called a new act, despite the fact that this is the first time they've worked together in two years.

Ciro's mob discovered the act anew, and with a great ovation. The act debuted here in 1947, broke up two years later and, a mere two weeks ago, reunioned for a rigid 11-hours-a-day rehearsal round in preparation for what may well be the best news of the year for the bistro belt. If anything, the five human dynamos are brighter and brassier than they ever were.

Quintet is still grinding out a half-hour song-and-dance revue that's one of the fastest, most furiously paced in show biz. The old numbers, still the best, start with the evergreen "Jubilee Time," a handclapping routine that cues the mood perfectly for what follows.

Five routines staged at the opener were tied together with a running gag about a bedtime story that the spangled, slacks-clad Miss Thompson never got around to telling. It was a natural lead-in for the deuce offering, "L'Histoire de la Pauvre Suzette"; for "Broadway," the takeoff on burlesque skits and Noel Coward bedroom romps; for "Light Up the Candles On the Birthday Cake," and for the closing expose on the misadventures of Myrtle, the factory girl who went to Coney Island with her foreman and "bought everything that money could buy."

Bob Alton, who staged the turn originally, is credited again. The timing, arrangements and overall polish are still tops. Matty Malneck's band is back on the podium handling the intricate orchestrations as though they've been blowing 'em for years. It's a great show. *Mike.*

VARIETY BILLS

WEEK OF AUGUST 1

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Shelb (T) Tivoli (W) Warner; (WR) Walter Reade

NEW YORK CITY

Music Hall (1) 2
Marilyn Murphy
Senor Cortez
Myrons
Bettina Rosay
Patricia Dryile
Brunhilda Roque
Corps de Ballet
Eric Hutson
Rockettes
Sym Orc

Palace (R) 2
Harris & Radcliffe
Troyans
Morris & North
Linda Lee Jones
Lopez Trio
Wynters & Angeline
Johnny Morgan
Eddie Lawrence
(2 to fill)

Paramount (P) 1
Modernaires
Rob Chester Orc
Danny Lewis
Helene & Howard
Rudy Cardenas

Roxy (I) 31
Florian Zabach
Amazing Little Angel
Les Hurricanes
Carol Lynne
Arnold Shoda
John Waldi
Bruce Mapes Jr
Jean Worth

MIAMI

Olympia (P) 1
Bill Farrell
Jerry Barry
4 Fantimos
Patty Thomas & Freshmen
Youman & Jeri

MINNEAPOLIS

Radio City (P) 2
Martin & Lewis
Barr & Estes
Maya Bros
Helen O'Connell
Dick Stabile Orc

OMAHA

Orpheum (P) 2
3 Suns
Joe Sudy Orc
Kitzel
Vernon & Gale
Margie Bassett

SAN FRANCISCO

Golden Gate (R) 2
Josephine Baker Show

WASHINGTON

Capitol (L) 2
Workmen
Lathrop & Lee
Georgie Kaye
Snookie Lanson

CHICAGO

Chicago (P) 3
Billy Eckstine
Dunhills
Henry Youngman
Juvelys

Oriental (I) 2
Paul & Ford
Johnnie O'Brien
Sheretts 3
Sherman Hayes Orc

Regal (P) 2
Toni Harper
Stan Getz Orc
Errol Garner 3
Howell & Bowser
Alex & Galina
Jenny Hayes
3 Cassandras
Martell Sis

LEEDS

Empire (M) 30
Buster Keaton
Hetty King
Georgie Wood
Albert Whelan
George Robey
T & G Durante
Jack Edge
Peter Bernard
Delmondi
Pavilion Girls

LINCOLN

Royale (I) 30
Joe Poynton
Ben Dually 3
Karen Lindsay
Jou-Jou Yasmin
Flying Renos
8 Girls

LONDON

Palladium (M) 30
Andrews Sis
Jesse Matthews & Cornell
Vic & Adio
Max Bacon
E Gordon & Nancy
Rob Murray
George Meaton
Downey & Dave
Palladium Girls
Skyrockets Orc

MANCHESTER

Hippodrome (S) 30
D & J O'Gorman
Dudley Dale Co
3 Hicks
Andree
Kotchinsky & Gretyna
Freddie Harrison
Betty Broughton
Paulette D'Orsay
De Lois Ballet

Palace (M) 30
Jewell & Warriss
Benson Dulay
Bentley Sis
Fay Lenore
Rene Strange
Bertie Hare
Jacqueline Dunbar
South American Lovlies

NEWCASTLE

Empire (M) 30
3 Smith Bros
Anton Karas
Beryl Orde
Freddie Sales
Henri Vadden & Girls
Harry Bailey
Richard Sis

NORWICH

Hippodrome (I) 30
B & B Bex
4 Adagio Devils
3 Loonies

AUSTRALIA

MELBOURNE

Tivoli (I) 30
Jon Pertwee
Alan Clive
Los Triaanas 8
Pepito
3 Carsony Bros
Tipsy & Brow
Evy & Everto
Babs MacKinnon
Moira X Claux
Horrie Dargie 4
6 Celebrity Singers
6 Les Models
Les Debonnaires 4
Tivoli Ballet

SYDNEY

Tivoli (I) 30
Armand Perren
Marion Davies
3 Fayes
Devine & King
Gerd Bjornstad
Chribi
Marika Sarry
Phillip Tappin
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Gray Trenholm
Terry Scanlon

BRITAIN

ASTON

Hippodrome (I) 30
Ozzie Morris
Stan Stennett
Rita Page
Dasettes
Les Henrey
Dorothy Williams
Mary Sullivan
Don Saunders
J D Girls

BLACKPOOL

Opera House (I) 30
G & B Bernard
Vera Lynn
Jack Radcliffe Co
Harry Secombe Co
Erica Yorke

Palace (I) 30
Radio Revellers
S & M Harrison
3 Lederers
Para Nino
Andre Twin & Sandra
Lance King & 1
Tubby Turner
Amar & Alana
Tower Circus (I) 30
Charlie Cairoli & 1
Smiths
Knies French Horses
Oscar Konyots Lions
Gi Alexander Tp
Victor Julian & Pets
Enies Animals
4 Richays
3 Lorandos
Mars Tp
Arrigonis
3 Hours
Jimmy Scott
Flying Constellation
Little Jimmy
Annettes
Circusettes

Winter Garden (I) 30
Norman Evans
Senor Carlos
Canfield Smith & Snodgrass
12 Whiteley Girls
4 Zio Angels
Darlys Dogs
Joy Beattie
Anna Mae
Gyneth Lascelles

BOSCOMBE

Hippodrome (I) 30
Billy Whittaker
Mimi Law
B & T Clayton
Phil Lester
Eric Marsh
Gail Harvey
Jack Lennard
Gardiner & Baxter
Hi Diddle Diddle Debs
Terrys Juves

BRADFORD

Alhambra (M) 30
Mighty Joe Young
George Moon
Ray Johnson
Ernest Maxim
Jack Anton
Revere & Roche
Max Russell
Brian Kent
Barbara Ford
Alan Bailey
Marie Syrett
Pauline Cecil
Kirkwhite Dancers

BRIGHTON

Hippodrome (M) 30
Frankie Howerd
Mary Naylor
Arthur Richards
Joy Beattie
3 Jokers
Greta Unger 3

BRISTOL

Hippodrome (S) 30
Gypsy Rose Lee
Roger Carne
Morecambe & Wise
3 Holleys
Waithen & Derraine
Chris Sands
H & A Kass

CHELSEA

Palace (I) 30
Jimmy Malborn
Fisher Dixon
Dick Bearcish
Roy Smith
Baron & Joyce
Pearson & Dawson
Glamorous Lovelies

COVENTRY

Hippodrome (I) 30
Derek Roy
Fraser's Harmonica Gang
Celia Lipton
Erik Van Aro
Jones & Foss
Woodward's Wonder Bar
Curson 3
Dolaire

DERBY

Hippodrome (S) 30
Dan Young
Wyn Henderson
Len Childs & Mollie
Lynton Boys
Fred Sanford
2 Redheads
Geoffrey Shaw

EAST HAMPTON

Granada (I) 30
Original Peter
Garvan
Manderinos
Freddy Costello
Foster & Clarke
7 Valants

Metropolitan (I) 30
Murray
Scott Sanders
Jean Kennedy
Ken Morris
10 Flavia Starlets
Kazan & Katz
Original Peter

Palace (I) 30
Bartlett & Ross
Ford & Sheen
Pierre Zampa
Douglas Harris
Kenne Lucas
Les Morgan
Luis Flores
Les Deunes
Eddie Nelmo
Bennie Humphries
Douglas Currie
Bruce Calder
Lloyd Chappelle
Eddie Morse
Express Lovlies

EDINBURGH

Empire (M) 30
Jack Anthony
Binnie Hale
Winifred Atwell
T & D Kendall
Bond Rowell
Bertha Ricardo
Desmond Ellis
Billy Richards

FINSBURY PARK

Empire (M) 30
Noni, Nita & Dody
Tessie O'Shea
Los Ona
Gali Gali
Morris & Cowley
Fayne & Evans
Mills & Belita

GLASGOW

Empire (M) 30
Sugar Chile Robinson
Amazing Briton
Trampo-Loonies
Botondo
Fran Dowie
Raymond Smith
Clayton & Ward

GRIMSBY

Palace (I) 30
Laura Luppino Lane
Reid Twins
Vera Maclean
Teresa Water
George Truzzi
Ken Wilson
Pop White & Stagger
Welcome Singers

HACKNEY

Empire (S) 30
Carroll Levis
Peter Sinclair
2 Venards

Cabaret Bills

NEW YORK CITY

Birdland
Geo Shearing Orc
Slim Gaillard

Bon Soir
Jimmie Daniels
Mae Barnes
Norene Tate
Komack & Burns
L Henderson

Cafe Society
Weavers
Cindy Heller
Terry Gibbs Orc

Chateau Madrid
Manuel Astudillo
Catalino Orc

Copacabana
Romo Vincent
Beverly Hudson
Harber & Dale
Bob Millar
M Duran Orc
F Alvares Orc

El Chico
Rosita Rios
Ramoncita & Leon
Victoria Barcelo
Isabel Campo
Fernando Sirvent
Rodriguez 4
Ramon Torres Orc

Emerald
Red Norvo 3
Bobby Hackett Orc

Havana-Madrid
Bobby Escolo
Roberto & Alicia
Lola & Lita
Tanya & Tondelayo
Line

Leon & Eddie's
Eddie Davis
Larry Daniels
Libby Dean
Al Dellay
Carmen Montoya
The Rogers

Little Club
Kraus Warren Orc

No 1 Fifth Ave
Downey & Donville

Hazel Webster

Old Knick
Paul Killiam
Ernest Saracino
Clara Cedrone

Old Roumanian
Sadie Banks
Lou Seiler
Irene Carroll
Carol Linzer
Line
Joe LaPorte Orc
D'Aquila Orc

Park Sheraton
Cy Coleman 3
Mimi Warren
Ernestine Holmes

Hotel Ambassador
Jules Lande Orc

Hotel Astor
Sammy Kaye Orc

Hotel Biltmore
Mischa Raginsky O

Hotel Edison
Joel Shaw Orc

Hotel New Yorker
Bernie Cummins
Cavanaughs
Kevin O'Sullivan
Mary Ann
Johnny Flanagan
Gloria Dawn
Blade Beauties

Hotel Roosevelt
Mark Monte Orc
Nocturnes

Hotel St. Regis
Milt Shaw Orc
Horace Diaz Orc

Hotel Statler
Shep Fields Orc

Hotel Taft
Vincent Lopez Orc

Hotel Warwick
Gloria Elwood

Latin Quarter
Joe Frisco
Jack Kilty
Honey Bros.
F Marzone Dcrs
Gloria Le Roy
Les Babios
Can Can Dcrs
Art Waner Orc

Park Ave.
Carole Hendrick
Woody Morgan
Dolores

Penthouse
Paul Taubman
Mirko

Riviera
Mary McCarty
Will Mastin 3
Sherry Stevens
Nanci Crompton
Clark Ranger
Michael Terris
Line
Walter Nye Orc
Rene Touzet Orc

Versailles
Jay Marshall
Delora Bueno
Emilio Petti Orc
Panchito Orc

Village Barn
Burt Hilber
Louise & Harris
Dick Shawn
Dolph Traymon 3
Bobby Meyers Orc

Village Vanguard
Orson Bean
Shoshana Damari
Clarence Williams

Wivel
Miag Chu
Bob Lee

Waldorf Astoria
Frankie Carle Orc
Tommy Wonder
Margaret Banks

MIAMI-MIAMI BEACH

Bar of Music
Bill Jordan
David Elliott
Christine Nelson
Van Kirk
Harvey Bell

Casablanca
Ben Blue
Whippoorwills (5)
Sid Slate
Rae Allen
Roberta Lee
Chaves
Cortes Orc

Celebrity Club
Alan Gale
Freddie Stewart
Teddy King Orc

Clover Club
Patti Page
Artie Dunn
Gomez & Beatrice Dancers (6)
Woody Woodbury
Tony Lopez Orc

Delano Hotel
Willie Hollander 3
Zina Bayes
Mickey Walker
Louis Adler Orc

Five O'Clock Club
Joey Adams
Al Kelly
Juanita Hall
Stan Fisher
Lee Dawson Orc

Jonathan Hotel
Sarita Arceo
Michael Strange
Tony Matas
Helene Almee

Leon & Eddie's
Eddie Guertin
Tubby Boots
Gaby DeLane
Billy Austin

Martinique Hotel
Manolo & Ethel
Danny Yates Orc

Mother Kelly's
Pat Morrissey
Penny Malone
Freddie Lane
Larry Moore 3
Paul Chapman
Harry Elliott

Nautilus Hotel
Henny Youngman
Richard Hayes
J & S Reyes
Freddie Calo Orc

Paddock Club
Lorna Rhodes
Evelyn Anne
Patsy Reid
Storm & Gale
Toni Rave
Dark Venus
Bob Morris Orc

Roney Plaza Hotel
George Hines Orc

San Souci Hotel
Dorothy Claire
Nikki & Francine
Arne Barnett 3
Sacasas Orc

Saxony Hotel
Bertice Berrano
Jimmy Byrnes
Tano & Dee
M Valdez Orc

Sea Gull Hotel
Kitty Davis
Larry Wilde
Wanda & Rudolf
Jerri Blanchard
Terry Shands
Elaine Dexter
Rafael's Rumberos

Sea Isle Hotel
Frances Leger
Seymour Hoffman O

Sherry Frontenac
Dave Fisher
Larry Stewart
Frank & Lita
Leonora & Evans
San Canez Orc

Vagabonds Club
Vagabonds (4)
Condos & Brandow
Chris Columbo
Jody Miller
Father Rollo 5
Frank Linale Orc

CHICAGO

Blackhawk
Norma Lou Doggett
Lorna Lynn
Ray Arnett
Connie Baxter
Ken Remo
Bobo Lewis & Bobby Barry
Joel Friend
Henry Brandon Orc

Chez Paree
Sophie Tucker
Joe E. Lewis
Jordan & Harris
Arden Fletcher Dancers (11)
Pancho Orc (4)
Cee Davidson O (8)

Palmer House
Jane Morgan
Mata & Hari
Ross Harvey
Bobby Sargent
Eddie O'Neal Orc

Edgewater Beach
Russ Morgan Orc
Johnny Burke
Dorothy Hild Dancers (11)
Ralph Sterling

Hotel Stevens
Jerry Mapes
Jack Raffloer
Harper Flaherty
Skating Bivdeers
Buddy Rich
The Rockies
Kermond Bros
Sid Kroft
Alice Ferrar
Jimmy Carter
Olie Clark
Bob Kirk
Griff Williams Orc

LOS ANGELES

Ambassador Hotel
Tony Martin
Eddie Bergman Orc

Biltmore Hotel
Tyrell & Winslow
The Romanos
Alice & Barry Ashton
Serge Flash
Hal Derwin Orc

Ciro's
Carmen Miranda
Bando De Lua
Ray Whitaker Orc
Geri Galian Orc

Mocambo
Latin-Aires
Emil Coleman Orc

Kines for Korea

Continued from page 1

cials must be eliminated (for that reason, no shows with integrated plugs will be approved), but the sponsors will receive an opening and closing credit line. In addition, they'll be permitted to state on the original live broadcast that the show is being sent to American troops overseas.

Web hoped originally to ship the kines to GI's throughout the world. Since they're to be screened in conjunction with regular feature films furnished by the film companies, however, and since the troops pay for such films in all theatres except Korea, it was thought more advisable to confine the TV shows to Korea only. In that way, the GI's will be seeing them for free. In addition to the sponsors getting a credit line, the American Federation of Musicians and Television Authority will also receive plugs on the kines.

While no exact figures are available on the number of American troops in the Korean theatre because of security reasons, the webs estimate that each of the programs will be viewed by approximately 500,000, including Army, Navy and Marine Corps. Sponsors will pay about $250 for each half-hour show flown to Korea. On that basis, the webs figure the sponsors' cost-per-thousand viewers will average about 5c, by far the lowest ever established in advertising.

Hope vs. Benny

Continued from page 1

Walsh agency. With the comedy lineup virtually set for "Comedy Hour" Sunday nights and "All-Star Revue" Saturday nights, it's believed that NBC will shift into the new half-hour program its contract comics who have not yet been assigned to shows, such as Abbott & Costello, Jack Carter and Jerry Lester.

New show will replace "Leave It to the Girls," which will probably be moved to a different time period with Regent cigarets continuing as bankroller. Chesterfield, incidentally, is already bucking directly another ciggie firm on TV, since its Peggy Lee-Mel Torme quarter-hour, along with "Stork Club" (Perry Como returns in the fall) is aired on CBS opposite the "Camel Newsreel Theatre" on NBC.

House Reviews

Palace, N. Y.

Benham Bros. (2), *Carl Simpson's Humanettes* (2), *Ladd Lyon* (2), *Sheila Barrett, The Pitchmen* (3), *Bernadette Phelan Dancers* (3), *George Dunn, Ben Yost's Vikings* (5), *Elsa & Waldo, 3 Sidneys, Don Albert House Orch; "Little Big Horn"* (Lip), *reviewed in* VARIETY *May 30, '51.*

Diversified layout of standard turns this sesh moves at an easy clip, with plenty of appeal for all tastes. It was SRO at the third show (26) opening day.

Sheila Barrett's return to the boards after a long absence highlights the 10-act affair. Spotted fourth, Miss Barrett starts off slowly with a Tallulah Bankhead carbon, warms up house with expert Bert Lahr and W. C. Fields copies, and then slips to only moderate returns on a Lionel Barrymore duplicate that suffers from weak material. She really gets going in latter half with a pair of sock monologs. Her impression of a southern belle tippling at a New York bar is out of the top drawer, and her workover of a cockney-type streetwalker bidding farewell to an American GI, although a bit overlong, displays enough artistry and poignancy to net sock results.

The Pitchmen (3), posted fifth, win hefty mitting throughout their fast-paced zany musicale. With Don Julielle at the keyboard, they whip across a flock of musical impressions with a series of beat-up instruments that draw plenty of yocks. Although act is standard, boys could modernize routine for better results. Their bit, for instance, in which they introduce impressions of Clyde McCoy and Wayne King as "bandleaders you listen to on radio," misses since both McCoy and King have been long gone from the webs and are unfamiliar to many audiences conditioned by TV.

In the next-to-closing, Elsa & Waldo score with their comedy terps. Hypoed by silly getups, mixed team hits audience risibilities all the way. Spotted eighth, the Ben Yost Vikings (5) open with some semi-classical airs and segue to a medley from "South Pacific" for good results. The quintet is well integrated and display solid stage savvy. They wind up with okay "Old Man River."

Benham Bros. (2) tee off in a speedy hoofing turn. Both lads win easy plaudits for their acroterps. They alternate their stepping with a series of okay leaps and somersaults.

Carl Simpson & His Humanettes are on next to sock house reaction. Working with femme on the string manipulation, Simpson brings on an assortment of puppets that range from magicos to jive dancers. Third is Ladd Lyon, amiable standard whose acro feats win good mitting. Lyon uses gal from audience (later revealed as his sister) on some good balancing stunts; he formerly used a brother.

The Bernadette Phelan Dancers (3), sixth, net fair reaction in a sometimes pretentious choreographic offering. Comprised of a femme and two men, turn gets across a few femme-tossing bits and quasi-ballet steps.

George Dunn delivers a pleasant monolog in the seventh spotting. Dunn works in the Will Rogers vein and gets easy yocks for his commentary and rope tricks.

The 3 Sidneys (New Acts) wind up with an exciting unicycle turn. Don Albert's house orch cuts show with its usual facility.

Chicago, Chi

Chicago, July 27.

Barr & Estes, Helen O'Connell, Mayo Bros. (2), *Dean Martin & Jerry Lewis, Dick Stabile Orch; "No Questions Asked"* (M-G).

The third balcony is open and the roof is off all this week at the Chicago. The harum-scarum Martin & Lewis are back again and, weather permitting, are out to break the house record set by Jack Benny four years ago. Benny set his mark at a 95c top, while M&L are working at $1.25, with kids paying 98c straight, as do the early birds, before 1 p.m. Lads are still employing the free photo tease to clear the aisles, but the juves are wise to the gimmick and refuse to budge for less than three or four shows. It will all cut into the take, but duo should still rack up nice piece of change for income tax department.

It's pleasing to note that the zanies carry on without doing the same show twice. While there is a blue note here and there, there has been a remarkable cut in vulgarisms. It's added stature for the comics, who are past the stage of needing dirty material.

Whether it's old or new, Jerry Lewis registers all the way. He and Dean Martin, who has developed into one of the finest straight men in the business, can do no wrong. Despite Life photographers onstage and bobby-soxers screaming and throwing gifts and notes, their timing remains sock. The junior miss crowd is out in full screams as Martin does "Walking My Baby Back Home" and "Too Young." They pair on bandleading stint playing trumpet and trombone. For finale, comics don floaters to do an imitation of old vaude soft-shoe team, throwing the straws into the seats to close the show.

Helen O'Connell is a welcome note of sanity in the 45 minutes, with charming blonde still ringing the bell with standards of a few years back. She starts with "Taking a Chance on Love" and then brings back a medley of some of the tunes she sang with Jimmy Dorsey, including "All of Me," "Soft Lights" and "Tangerine."

Mayo Bros. display some frantic footwork on top of a platform, with heftiest hand given for some fast splits and rises accomplished in small space. Barr & Estes get chuckles with comedy dance stint. Dick Stabile takes over the augmented house band, doing the emcee chores, and also acting as comedy foil for the boys. *Zahn.*

Olympia, Miami

Miami, July 28.

The Redheads (3), *Claudia Pinza, Lane Bros., Danny Crystal, Nick & Vickie Collins, Les Rhode House Orch; "Circle of Danger"* (*UA*).

All "new face" layout adds up as a well-balanced bill that sets well most of the way. The Redheads, who got buildup via long run at Clover Club, earn topliner laurels easily.

The trio of instrumental, song and modern movement-dance interpers get them from walkon and keep the mitts moving their way throughout. Satires are worked out in well-timed pace for peak reaction.

Claudia Pinza, billed as star of Met opera, does okay in this setting. Utilizes same routining purveyed in recent run at Casablanca Hotel on the Beach. Opener points up her being daughter of Ezio Pinza, and rest of offering keyed to pop ideas and her calypso-type "Possibilities."

Emcee slot goes to Danny Crystal, who handles chore in simple and effective manner. On his own, Crystal sets up gag ideas that earn him hearty laughs. He's a personable comic who should head for the better places in short order. Teeoff spot is capably handled by Nick & Vickie Collins with well-versed taps.

Almost walking off with palm parade are the Lane Bros., who wrap up with their acrobalancing, with some giggle-making comedy interlined to add to potency. Les Rhode orch backgrounds in usual apt manner. *Lary.*

Steel Pier, A. C.

Atlantic City, July 27.

Chico Marx, The Brockways, Ralph & Mary Carnivale, Three Rays, Wally Brown, House Orch (10); *"My True Story"* (Col).

Chico Marx picked a tiny singer from audience to share the spotlight with him at show caught, and it's hard to tell who drew the better mitting.

Marx had watched members of Tony Grant's variety show perform in a nearby theatre on Steel Pier. He spotted Charlotte Wexler, 12-year-old singer with the show, and invited her for his own stint. She came through with two songs which brought down the house, "Sing, Everyone, Sing," and "The Little White Duck." Marx clowns his way through more than half an hour, joking with payees and musicians a good part of the time. At the piano he displays all the tricks which have clicked for him in vaude, musicomedy, and films. They still click, despite the wear of years.

"Roll Out the Barrel," "Moonlight Cocktail," "Gypsy Lovesong" and "Woodpecker Song" get a working over. His right hand moves down the keyboard to the very end, with never a beat missed or a note lost.

The Three Rays are in the opening slot with an acrobatic turn, followed by the Brockways with a neat bike act which features the pair riding zany bikes dressed as Walt Disney's characters.

Ralph & Mary Carnivale do the Charleston, a bop number, and impression of teenagers of today on a dance floor. Earn nice returns. Wally Brown's fast emceeing livened things. *Walk.*

A Memory of Kelcey Allen

It was "the largest turnout of The Lambs since Victor Herbert," said the club members, at Kelcey Allen's services last Thursday (26) in New York. Highlight recollection of the veteran Women's Wear drama critic was his kindliness in print and his good-humor at first-nights. The strong thespic attendance, especially from the legit branch, was evidence of their respect.

Among the New York drama critics, the professional journalistic first-nighters were always struck by Allen's avidity for cast-identification. He was the who's-in-the-cast? type, and felt that even lesser players should be better identified by name, especially from the viewpoint of the critics, rather than guess who was who in the dark. Allen abhorred the matchlighting habit for program-scanning, and for that reason sent out little flashlights to his colleagues to facilitate program-reading. He was the most consistent user of the gadget.

Impressions of the Broadway critics in the last 25 years embrace a wide gamut. Apart from a snorer or a too-well-fed and quaffed critic or two, there have been some interesting personalities. George Jean Nathan's punctuality in his seat before the advertised curtain time is a continuing habit. Walter Winchell's flair for holding court on the sidewalk, garnering a close and intimate group around him for the small-talk, is another. In recent years he has done considerably less first-nighting, and only on occasion footnotes personal "orchids" to the reviews of the N. Y. Mirror's regular drama critic, Robert Coleman.

For the rest, most of the others have been distinguished either by deadpan erudition or a concern with making the deadline. The yesteryear Alexander Woollcott, Percy Hammond and Heywood Broun had a special color all their own. The Charles Darnton and Louis DeFoe technique was generally so kindly that it was axiomatic with the Shuberts to leave their names in the tungstens above the Winter Garden marquee, because they invariably could cull a "favorable" quote from either. The highly personal-pronouned Alan Dale, on the old Morning American, and — from hearsay—the erudite William Winter—these also gave color to the opening-night scene.

But Allen was of a special stripe. Harry Hershfield, technically, is not a drama critic but a regular first-nighter, and his Sunday Mirror column invariably comments on every phase of the passing show biz scene. It evolved into a sort of friendly rivalry between Allen and Hershfield for first-night bon mots. They were widely quoted among the regulars, chiefly in the Sardi's-Algonquin set, and often found their way into print. Allen's goodhumor in the sidewalk and lobby patter was often satirical but never vitriolic, and never transmuted into print where it would hurt forever. That is Broadway's highlight memoir of Kelcey Allen, another link gone from the chain of another era. *Abel.*

'Okla,' With $4,245,000; 'Kate,' With 996G Gain, Finally Bow Off B'way

Both closings on Broadway last week, "Kiss Me, Kate" and "Oklahoma," are among the top musical hits of legit history. "Kate," with a record of 1,077 performances, is the fourth-longest-run musical in Broadway annals. "Oklahoma," which played 72 performances in this return engagement, holds the musical record with its 2,248-performance original Broadway run (plus 3,184 performances on tour). It will play the subway circuit in Greater New York for four weeks starting Aug. 7.

"Kate" has thus far distributed $996,000 profit (including the original and touring companies) on a $180,000 investment, and it has about $75,000 in additional assets, including undistributed profits, cash reserve and bonds. Another tour is scheduled to open Sept. 17 at the Shubert, New Haven. Meanwhile, a company co-starring Patricia Morison and Bill Johnson is in its sixth month at the Coliseum, London; two other troupes will open simultaneously Sept. 14 in Stockholm and Copenhagen, and an Australian edition will open in October.

The musical, with a score by Cole Porter and book by Sam and

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Barter Theatre Busy On Two Successive Tryouts

Abingdon, Va., July 31.

Two new plays, one by Mary Coyle Chase, author of "Harvey," are being tried out this week and next at Robert Porterfield's Barter Theatre here. Mrs. Chase's new work, "Mr. Thing," is a fantasy for children and adults, in which the title character has only three lines. The other play is "Some Sweet Day," adapted by Anne W. Armstrong from her own novel, "This Day and Time."

In the cast of "Mr. Thing" will be Michael Chase, the authoress's son and a regular member of the Barter troupe; Michael Lewis, son of Dorothy Thompson and the late Sinclair Lewis, and Donald Ogden Stewart, Jr., son of the scenarist-playwright. "Mr. Thing" opened last night (Mon.) and continues tomorrow (Wed.) matinee and night, with four more performances Aug. 9-11. "Some Sweet Day" will be presented next Monday-Wednesday (6-8). The schedule for the balance of this week and next includes Lulu Vollmer's "Sun-Up" and Elmer Rice's "Two on an Island."

Meredith Seen in Lead For Van Druten 'Bowles'

London, July 31.

Burgess Meredith will probably play the male lead and British film actress Joan Greenwood is being sought as co-star of "Sally Bowles," John van Druten's dramatization of Christopher Isherwood's book, "The Berlin Stories." The play will be produced on Broadway this fall by Gertrude Macy and W. H. Starcke, with the author directing.

After a quick visit to Paris last week, van Druten paused here a few days en route back to New York.

Miller, Olivier Team Seen Staging 'Venus,' If British Show Is Done on B'way

London, July 31.

If "Venus Observed," Christopher Fry's London success, is done on Broadway this season, it will probably be presented by Gilbert Miller and Laurence Olivier, with the latter repeating his original staging assignment. Miller, as owner of St. James' Theatre, London, where "Venus" played last year, was thereby partnered with Olivier in that production. The two are also associated in the dual revivals of "Caesar and Cleopatra" and "Antony and Cleopatra" for the current run at the same house and for the scheduled Broadway engagement this fall-winter.

Although a New York production of "Venus" is believed to be an outside prospect, Olivier and Miller are considering Jennifer Jones for the femme lead played here by Heather Stannard. They would like to get someone like Ronald Colman (Olivier himself, if available, would be ideal) for the part originated by Olivier. Denholm Elliott might repeat his original juvenile lead.

The play would have to be put into production after the opening of "Caesar" and "Antony," scheduled for Dec. 19, when Olivier would be available to direct. That would mean starting rehearsals in January for a February premiere. There probably couldn't be a road tryout, as Olivier will be held in

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Stage Manager Hughes Heeds Call of Willie

Del Hughes, who switched from acting several seasons ago to become production stage manager for Kermit Bloomgarden, will make a "comeback" when he plays Willie Loman in a revival of "Death of a Salesman" at the Cape Theatre, Cape May, N. J., the week of Aug. 13.

He was stage manager of the original Broadway production of the Arthur Miller drama, and directed the edition that recently played the subway circuit.

Brandt Syndicate Deal Is Dropped

The proposed production-booking deal between subway circuit operator George Brandt and a syndicate of road theatre managers has been abandoned. At a meeting last week, disagreements arose over several points, and the syndicate members dropped their plan to participate in the financing of touring shows to be produced by Brandt. As a result, Brandt now plans to do the revivals independently and send them on the road in the usual way.

According to one manager who attended the confab between Brandt and the road men, the former ruffled the feeling of the latter by criticizing their methods of operation. Brandt himself indicated the meeting had been friendly, but conceded that the proposed arrangement for the out-of-town men to supply $50,000 of a production fund and share in the profits of setup, had been called off. He explained that the different setups of the various local theatre men, some of whom own their houses, while others are merely employees of the owners, etc., made a syndicate unworkable.

Although the cooperative production deal with the road managers is now cold, Brandt expects his touring shows to play their houses as well as other established key spots. He will book through the United Booking Office, but in many cases expects to confer directly with the theatres as to mutually satisfactory dates. Among the shows he expects to send out are his subway circuit editions of "Black Chiffon," with Mady Christians and Henry Daniell; "Gramercy Ghost," in which Sarah Churchill has agreed to play her original femme lead with Equity approval; "Season in the Sun," currently on Broadway, with Victor Jory continuing as male lead and a name replacement for Nancy Kelly, and a revival of "Angel in the Pawnshop," to be done later.

The subway circuit producer says he has verbal agreements with the following members of the road group to play his shows at their houses: Paul Beisman, of the

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PARNELL'S L.A. 'SPICE' SOURED BY UNION TIFF

Hollywood, July 31.

Hassle between American Guild of Variety Artists and Equity caused Wallace R. Parnell to cancel production of his legit show, "Spice of Life," originally slated to open Aug. 25 at the Las Palmas Theatre. Eddie Rio claimed AGVA had jurisdiction over the show, and Christopher O'Brian made the same claim for Equity.

Rather than get jammed up with the unions, Parnell is revamping "Spice" for television. He says he spent $19,000 prepping the legiter.

'Cat in Cage' Due For Production in Paris

Allentown, Pa., July 31.

"Cat in a Cage," comedy-drama by Howard Richardson and Frances Goforth being tried out this week at the Hayloft Theatre here, will also be produced this season by the Nicolas Bataille company at the Theatre Gaiete Montparnasse, in Paris. The play's locale is a North Carolina boarding house.

For the local presentation, opening last night (Mon.), the cast includes the authors and David Leland, Millicent Coleman and Gabriele Anderson.

Olivia Is '51 Strawhat Pin-Up Girl; Low $1,500 Guarantee Boon to Barns

Olivia de Havilland is the pin-up girl of the strawhat managers this season. The film actress, starring in a tour of "Candida," is not only doing sellout business, in several locations setting boxoffice records, but is getting relatively little salary. So the package, costing only about $2,500, is earning sizable profits for the local managements.

Thus far, Miss de Havilland has set new b.o. marks in three of the seven spots she has played, and has done near-capacity business in the other four. Star opened the season with a gross of $11,200 at Westport, Conn., set a record with $8,101 at the Pocono Playhouse, Mountainhome, Pa.; registered a near-sellout $7,459.50 at John Kenley's Lakewood Theatre, Barnesville, Pa.; got a bulging $10,448 at Dennis Mass.; hit $11,099.50 at Olney, Md.; chalked up a record $12,144 at Sea Cliff, L. I., and last week racked up a new high of $6,413.75 for a regular eight-performance week at the small John Drew Theatre, East Hampton, L. I.

The Westport gross was only $800 under the existing record, set last season by Gertrude Lawrence and Dennis King in "Traveler's Joy." The Olney mark topped Eve Arden's recent gross in "Here Today" at the same house, and was within $20 of the mark established last summer by Maurice Evans in "Devil's Disciple" (incidentally, that gives Shaw the two highest grosses in the spot's history).

Miss de Havilland's contract

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Sherman Socks Dallas With Carson Takeoff

Dallas, July 31.

Hiram Sherman, starring in "I Married an Angel" last week at the Texas State Fair Auditorium, scored a comedy bull's-eye with an impersonation of the previous show's star, Jack Carson. In the specialty spot in the Roxy Music Hall scene, Sherman wowed the critics and customers with a loose-pants, dangling-suspenders takeoff of the film and radio comic, who was a popular smash here the week before as the Claghorn-like politician in "Texas, Li'l Darlin'."

It was a repeat click for Sherman, who scored here last summer in a revival of "Brigadoon."

Seek 10% More Of 'Seventeen' Angels

Backers of "Seventeen" were asked last week to put up an additional 10% of their investment to keep the show running at the Broadhurst, N. Y. With business generally in the worst seasonal slump in years, the Milton Berle-Sammy Lambert-Bernie Foyer production reportedly sustained an operating loss of about $9,000 on the week. That, coming on top of several frames of sagging grosses, put the entry in trouble.

Since the backers had already supplied the initial $175,000 financing, plus 20% overcall provided for in the original agreement, last week's 10% call was on a voluntary basis. However, closing of the show would wipe out the $210,000 investment already made, so at least some of the backers were willing to fork over the extra coin, on the possibility that the expected business upturn next week may put the production on a profitable track.

Julie Wilson Leaving London 'Kate' on Brit. Equity Alien Ruling

Julie Wilson, who scored a personal click as Bianca, the second femme lead, in the London production of "Kiss Me, Kate," will leave the show t the end of next week, as a result of British Equity's alien rules. The status of Patricia Morison, who is playing the femme lead she created in the Broadway edition, and Bill Johnson, co-starred, is uncertain, according to the latest word from England. All three went over when the Cole Porter musical opened there six months ago.

Miss Wilson, booked for an engagement at the St. Regis, N. Y., will be succeeded in the West End cast by Valerie Tandy, a British player.

Coley Worth Coming Back To Legit, TV from Bowling

Pittsburgh, July 31.

Coley Worth announced last week, after doing "Rose Marie" at Pitt Stadium with Patrice Munsel, that he was coming out of his semi-retirement of the last few years. Comic, of the onetime well-known vaude team of Grace & Coley Worth, has been operating a bowling alley near Boston since World War II, and has only left it for a few weeks each summer to do some al fresco operettas.

Worth has turned over management of his bowling alleys to an associate and will move nearer New York, next door to another sister, Billie Worth, late of "Court-in Time," in New Jersey. From there he plans to invade the musical and now teevee centers again, this time, however, as a single. His sister and ex-partner, Grace, retired some time ago and is now married to a barge captain and living in upper New York state.

Barry Jones Set for Lead In 'Athens'; Anderson To Direct for Playwrights

Barry Jones, British actor last seen on Broadway in 1941 as Dr. Blenkinsopp in Katharine Cornell's revival of "Doctor Dilemma," will play the leading role in "Barefoot in Athens," Maxwell Anderson's new drama about the domestic life of Socrates, to be produced by the Playwrights Co. He is understood to have been recommended for the assignment by Robert E. Sherwood, another Playwrights member, in several of whose plays he has appeared. Besides various appearances in Broadway plays, Jones partnered with British actor Maurice Colbourne some years ago as producer of a repertory company that toured the U. S. and Canada.

"Athens," the first Playwrights offering of the season, will be directed by the author's son, Alan Anderson, as his first Broadway staging assignment. The show will go into rehearsal early in September and will probably open in New York during the week of Oct. 22, after a tryout tour. Also on the Playwrights agenda are Sherwood's "Seventh Floor," for which a director and male star are being sought, and Elmer Rice's "The Grand Tour," to be staged by the author.

HIS MAJESTY'S, MONT'L GETS MAJOR FACELIFT

Montreal, July 31.

For the upcoming season, the 53rd of continuous operation, His Majesty's, Montreal's only conventional legit house, should be able to offer both touring companies and payees all the advantages and comforts of the modern theatre.

Since early June, extensive alterations have been taking place; the seating capacity increased from 1,579 to 1,800; dressing rooms modernized and extended; a new lobby and entrance built; a bigger orchestra pit made and stage revamped, etc.

Much-needed general overhauling is the baby of Phil Maurice, general manager for Consolidated Theatres (operators of this legiter), who will take a much more active part in running this house than in previous years. The new seating capacity should boost overall grosses considerably. Last season's shows such as "Kate," "Annie, Get Your Gun," the Lunts and "Mr. Roberts," which averaged around $30,000, could figure on a 20% increase with the new capacity, and get Montreal back as a regular on the touring circuit.

Eve Arden Squawks at 'Deadwood'; 'St'car' $4,700, Clinton; Other Barns

Eve Arden complained to Actors Equity last week over alleged overloading of the pass list at the McCarter Theatre, Princeton, where she was playing a percentage engagement as guest-star in "Here Today." Actress charged violation of her contract, which specified that she was to have approval of the pass list. She had insisted on such a clause after running into similar situations during her tour last year in "Over 21."

An angle of the present case may involve the use of two-for-ones, since the statement reportedly given Miss Arden by Herbert Kenwith, producer of the spot, listed merely the amount of "deadwood," without specifying the number of passes or twofers.

Subsequently, the star was informed there had been 250 passes for the whole week. She hasn't yet decided whether to press the matter with Equity. Union officials had previously assured her they would enforce her contract if she insists.

Although Miss Arden has been playing to hefty grosses at all her engagements this summer (as well as last), Kenwith's nightly boxoffice statements listed an unusually large amount of "deadwood." Opening night, July 23, the statement showed 397 "deadwood" out of a lower-floor capacity of 762. For matinee and evening shows Wednesday (25), the statements showed a total of 538 "deadwood."

Until this incident at Princeton, this season's tour has been a virtual repeat of last season's mop-up for Miss Arden. She grossed nearly $12,000 at the Boston Summer Theatre; rang up about $10,900 at the Olney (Md.) Theatre, and pulled approximately the same figure week-before-last at the Lake Whalom Playhouse, Fitchburg, Mass., and about $9,000 previously at the smaller-capacity Worcester (Mass.) Playhouse.

As a result, her scheduled 12-week tour, originally slated to conclude the week of Sept. 3 at the Grist Mill Playhouse, Andover, N. J., will be extended, with repeat appearances at Boston and probably Worcester. Any additional dates are unlikely, as the comedienne is due back on the Coast for the resumption of her "Our Miss Brooks" radio series.

'Streetcar' $4,700, Clinton

Clinton, Conn. July 31.

The Clinton Playhouse, under the management of Lewis Harmon this year, is having a successful summer so far. The current week, starring Olivia de Havilland in "Candida," was a virtual sellout before the opening last night (Mon.), and will probably gross about $8,000, a new season high.

Last week the low-budget production of "Streetcar Named Desire" drew a profitable $4,700. That was figured particularly good since the Tennessee Williams drama was presented two weeks previously at Milton Stiefel's Ivoryton Playhouse, only a few miles away. The cast for the revival here included Helen Wagner, Alfred Garr, Lee Marvin and Millicent Brower.

The schedule for the balance of the season at Clinton includes the musical "Alice in Wonderland," the week of Aug. 6; John Loder in "Second Threshold," Aug. 13; Constance Bennett and Donald Woods in "Skylark," Aug. 20, and Edward Everett Horton in "Springtime for Henry," Aug. 27.

'Mistress' 10G, Salt Creek

Chicago, July 31.

Salt Creek Theatre, Hinsdale, Ill., had another hefty week with Ruth Chatterton in "O, Mistress Mine," with last week's take $10,000. John Loder opened in "Second Threshold" yesterday (30).

Richard Carlson comes in with "Petrified Forest" Aug. 6. King Paige, formerly of the Beverly, Mass., siloer, has joined Salt Creek as business manager. Mark Mitchell has been added to the permanent company.

'Border' 7G, Olney

Olney, Md., July 31.

With critics in Baltimore and Washington divided in their appraisals, "Border Be Damned," with Eddie Dowling, just squeezed through with $7,000 last week at the Olney, giving the summer theatre an even break. The Paul Vincent Carroll comedy is slated for Broadway in the fall, and John Golden, producer, was a visitor Saturday for both matinee and

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Int'l Costumers' Group Picks Miller for Prexy

Buffalo, July 31.

Dave Miller, of Milwaukee, was elected president of the National Costumers Assn. of the U. S., Canada, England & Ireland, at the annual convention held here recently. Others named officers were Ross Mallabar, of Winnipeg, vice-president, and Lester C. Essig, of Chicago, secretary-treasurer and editor of the organization's monthly publication. Elected to the board were C. Arthur Landes, of Indianapolis; Mrs. Betty Miller, Buffalo; Thomas M. Fountaine, Youngstown, O., and Harry Malabar, Toronto.

The next annual conclave will be held July 14-16, 1952, in Milwaukee.

Claudette's 'Fling' Sets W'port Mark

Westport, Conn., July 31.

Claudette Colbert, playing her first strawhat date last week, set a new house record at the Westport Country Playhouse with a gross of $12,403 for the regular eight performances in a tryout of Noel Coward's "Island Fling." The star drew the limit of standees at all showings, bettering the previous b.o. mark of $12,007 set last season by Gertrude Lawrence and Dennis King in "Traveler's Joy."

The film actress is expected to top herself when she plays a repeat engagement in the same show here next week, since there won't be an opening night press list then to cut the gross. Miss Colbert is starring the current week at the Cape Playhouse, Dennis, Mass. She has been offered various other barn dates following next week's return here, but has nixed them all to go back to her home on the Coast.

The current week's bill at the Playhouse here is a tryout of Edward Mabley's "Glad Tidings," with Melvyn Douglas and Signe Hasso co-starred. The show, which is scheduled for production on Broadway next fall by Harald Bromley, is already a virtual sellout.

Following Miss Colbert's repeat engagement, the touring musical edition of "Alice in Wonderland" will play here the week of Aug. 13. After that, Edna Best will star the week of Aug. 20 in "Foreign Language," S. N. Behrman's dramatization of a Somerset Maugham story, to be staged by the Playhouse production manager, Charles Bowden. The play is on the Theatre Guild agenda for Broadway presentation this fall.

"A Case of Scotch," adapted by Philip Lewis from a comedy by Aimee Stewart, will be tested the week of Aug. 27, with Margaret Phillips as femme lead, under the direction of Jerry Epstein. Miss Stewart is the author of the London hit, "Lace on Her Petticoat," which Herman Shumlin will present on Broadway, opening Sept. 4.

As the season closer here, Tom Ewell, Josephine Hull and June Lockhart will be co-starred the week of Sept. 3 in "Kin Hubbard," by Lawrence Riley, author of "Personal Appearance." John C. Wilson will stage the comedy, which Ewell and Philip Langner, operator of the Playhouse this year, plan to present in New York in the fall.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Oklahoma" (O) (Subway Circuit)—George Brandt, prod.; Jerome Whyte, dir.

"Rain" (D) (Negro)—Charles Harrow, prod.; Richard Sanders, dir.

HOLLYWOOD

"Love and Let Love" (C)—Anthony Brady Farrell, prod.; Louis Verneuil, dir.; Ginger Rogers, star.

DENVER

"Constant Wife" (CD) (Strawhat) — Katharine Cornell, prod.; Guthrie McClintic, dir.; Miss Cornell, Brian Aherne, stars.

Bennett-Woods $8,300 In 'Skylark,' Matunuck

Mantunuck, R. I., July 31.

Constance Bennett and Donald Woods drew a near-capacity $8,300 last week in Samson Raphaelson's "Skylark," at the Theatre-by-the-Sea here. Following the engagement, the troupe chartered a yacht to take them to Cape Cod, where the comedy plays this week at the Falmouth Playhouse, Coonamessett, Mass.

The current week bill at the Theatre-by-the-Sea is Kay Francis and Joel Ashley in George Oppenheimer's "Mirror, Mirror."

'Music in Air' Due At Ziegfeld Oct. 6

Reginald Hammerstein's revival of "Music in the Air," the musical comedy by Oscar Hammerstein, 2d, and Jerome Kern, will play the Ziegfeld Theatre, N. Y., opening Oct. 6, after a week of previews. It will have a $4.80 top. The production, budgeted at $125,000, including bonds and a cash reserve, is understood to be financed entirely by Billy Rose, owner of the Ziegfeld.

Oscar, who co-directed the original edition of the show with Kern in 1932, will handle the staging. Rehearsals will start immediately after Labor Day, with a strawhat tryout the week of Sept. 25 at the Olney (Md.) Theatre. Basil Rathbone and Jane Pickens are set for co-starring roles in the show.

With the Laurence Olivier-Vivien Leigh productions of "Caesar and Cleopatra" and "Anthony and Cleopatra" due to open Dec. 19 at the Ziegfeld, the "Music" revival may not remain at the house beyond Dec. 15.

Pitt Playhouse to Have Second Theatre in Buy Of Old Synagogue Next Door

Pittsburgh, July 31.

Pittsburgh Playhouse has just bought the Tree of Life Synagogue, which adjoins it on Craft Ave., and will remodel the old house of worship into a second theatre. Expansion was made possible through a gift of $275,000 from the A. W. Mellon Educational and Charitable Trust. Of the sum, $75,000 represents the purchase price; the remainder will go into building costs.

This won't interfere with Playhouse's plan to put up a new $1,000,000 site, designed by Jo Mielziner, at Blvd. of Allies and Market St., when national emergency ends. Local community theatre had hoped to get started on this project next year, but government restrictions have stymied that.

The make-over of the synagogue will give the Playhouse a new auditorium seating around 600, in addition to the present 342-seat hall. With the two theatres, a hit play will be allowed an indefinite run now in one of the theatres, while another play is being staged simultaneously in the other.

'WHISTLE' IN THE DARK NO BAR TO BARN SHOW

Andover, N. J., July 31.

The lights went on the blink at the Grist Mill Playhouse here last Tuesday (24), but "The Silver Whistle," with Burgess Meredith, went on. Forty minutes before the rise of the curtain, a tree fell near the playhouse and severed a power cable, cutting off all lights at the theatre.

A car owned by press rep Anne Warren, and a station wagon were driven up to the theatre and their floodlights turned on. Two battery-powered "panic" lights also were placed in position and theatre personnel rushed to nearby Netcong for candles. The Andover Fire Co. came along with floodlights to illuminate the parking lot.

Just before the show started, managing director Bob Perry announced to the near-capacity audience of 700 that tickets would be redeemed at the boxoffice. No one left. At intermission, the stagehands turned the "panic" lights around to signal the audience. Just before the third act, power was restored.

Inside Stuff—Legit

Dispute over Preston Sturges' royalties as author of the book of the recently-closed "Make a Wish" still hasn't been settled. None of the coin involved has been paid, but is being held in a special account by producers Jule Styne, Harry Rigby and Alexander H. Cohen. Sturges, who left the show during its Philly tryout to return to the Coast, has apparently taken no action to collect. Sturges' contract as adaptor of the Ferenc Molnar play, "The Good Fairy," on which "Wish" was based, called for 3% of the gross. When the film writer-director withdrew after failure to agree over proposed revisions, the producers claim he agreed verbally to accept a royalty of 1%. However, he subsequently refused to sign an agreement to that effect, and denied ever having approved such an arrangement. So the management held up all royalty payments to him, and has set aside the money to await settlement of the controversy. Meanwhile, Abe Burrows was brought in to revise the show's book.

For a time Irving Berlin yenned the idea of updating his musical, "Annie Get Your Gun," for another national road tour, with Dolores Gray in the title role which she did for three seasons in London, but of course her click in "Two On the Aisle" kayos that for some time. The composer envisioned Miss Gray and Ray Middleton, who was the male lead opposite Ethel Merman in the original Broadway company, doing mopup road business anew, with some new songs added.

Legit Bits

Lawrence Tibbett set for the **Boris Karloff** part in the touring "Peter Pan," which will also star **Veronica Lake** in the **Jean Arthur** role . . . **Phil Adler, Herman Levin** general manager, and **Joe Grossman**, company manager of "Gentlemen Prefer Blondes," in Chicago last week to set deal for the leasing of the RKO Palace for "Blondes" Sept. 19 . . . **Ruth Chatterton** half way through her new novel, which should be finished this summer . . . **Ann Marsters** takes over as legit critic for the Chicago Herald-American, the position held by the late **Ashton Stevens** for the past 40 years . . . **Celeste Holm** will play her original role of Ado Annie for the Berlin engagement of "Oklahoma."

The Dublin Players, from the recently-burned Abbey Theatre, Dublin, will appear in a repertory of their plays at this season's Edinburgh Festival . . . **Dalton Trumbo's** "The Biggest Thief in Town," a Broadway flop of two seasons ago, had a favorable reaction when it was produced recently at a private club theatre in London, where reviewers described it as a satirical comment on American materialism. **Peter Cotes** has arranged to transfer it to the West End for a commercial run . . . **Herbert Drake**, former film publicist and some years ago drama reporter for the N. Y. Herald Tribune, is working with legit pressagent **Bernard Simon** . . . **Mills Ten Eyck**, executive-secretary of the Dramatists Guild, vacationing at his family's home in Rensselaer, N. Y. . . . **Mike Goldreyer** is associate to **Samuel J. Friedman**, pressagent for "Season in the Sun" and the Jamaica (L. I.) Theatre of the subway circuit . . . Producer **Kermit Bloomgarden** vacationing this week at his place in Connecticut . . . **Glenn Anders** has been added to the cast of "Philemon Complex," in which **Ann Sothern** and **Robert Cummings** will co-star.

The **Howard S. (Marguerite) Cullmans**, investors in various Broadway plays, sail today (Wed.) on the Mauretania for a six-week visit to Europe . . . **Peter Davis**, Theatre Guild business manager, goes to Dallas next week to visit his adopted daughter, **Jill Melford**, who's appearing in the operettas this summer at the Texas State Fair Auditorium there . . . **Margaret Perry**, daughter of the late **Antoinette Perry**, is staging "Merchant of Venice," to be revived Aug. 20-21 at the Barter Theatre, Abingdon, Va. . . . **Sam Weller** will be the advance man for the touring "Guys and Dolls" for the Dallas and subsequent engagements. **Anthony Butitta**, pressagenting the Coast engagements under San Francisco and Los Angeles Civic Light Opera sponsorship, leaves Aug. 18 to visit Mexico and Louisiana, then to New York to work on a book.

"Ardele," the **Jean Anouilh** play which was a Broadway flop two seasons ago under the title, "The Cry of the Peacock," will be produced in London in the fall in a translation by **Lucienne Hill**, with a cast including **Isabel Jeans, Ronald Squire** and **George Relph**. The play was a critical hit last spring when it was done by the Birmingham (England) Repertory Theatre . . . American actress **Jessie Royce Landis**, currently starring in "Come Live with Me" in London, will be one of the leads in a new musical version of "And So To Bed," to be presented there next fall . . . **Sarah Churchill**, who was barred by Actors Equity alien rules from appearing in "Gramercy Ghost" on the subway circuit, will resume the femme lead in the comedy when **George Brandt** sends it on a regular tour in the fall . . . **Peter Lawrence** will be the producer of "Man, Beast and Virtue," Pirandello drama in which **Alfred Drake** will star . . . **Musa Williams**, understudy, is playing Bloody Mary in the Broadway edition of "South Pacific" this week, while **Diana Costello** is undergoing minor surgery . . . **Carl Cowl** agented deal for **Elliott Baker's** "Operation Waltz" to be preemed this fall at the Embassy, London. **Robert Mitchell** and **Anthony Hawtrey** will produce, with **Robert Henderson** directing.

"Final," by film writer **Charles K. Peck, Jr.**, will be tried out the week of Aug. 7 at the Bermudiana Theatre, in Hamilton, Bermuda, under the direction of **Harry Kaplan**. **Glenn Dicus** planed Sunday (29) from New York to play the juvenile role in the show . . . **Louis Verneuil**, author-director of "Affairs of State" and the forthcoming "Love and Let Love," will also appear in the latter play, currently rehearsing on the Coast with **Ginger Rogers** as star . . . The Theatre Guild, already juggling more possible productions than W. C. Fields did cigar boxes, has added to its list the current London comic-fantasy, "The Love of Four Colonels," with author **Peter Ustinov** starred . . . **Lee Shubert** gets back to his sunlamp next weekend after a European vacation . . . Pressagent **Richard Maney**, who's splitting $85,000 in advances with **Tallulah Bankhead** for writing her autobiog, has splurged with an air-conditioning unit for his office in the Empire Theatre Building, N. Y. He calls the 20th century contraption a "wind machine."

U.S. Negro Baritone Gets Three German Opera Bids

Lawrence Winters, Negro baritone, who is a regular member of the N. Y. City Opera Co. singing leads, returned last Wednesday (25) from a three-month concert tour of Europe and South America. He sang in 30 cities in Italy, Germany and Scandinavia, as well as in several cities in Brazil.

Baritone has been invited to sing in opera next winter in Cologne, Hamburg and Bad-Godesburg, in "Aida," "Rigoletto," "Pagliacci" and "Tales of Hoffmann," works he's done at the City Center, N. Y. If the Sol Hurok office, which manages him, can switch bookings, Winters will take the bids. He's booked for his fifth U. S. tour the coming '51-'52 season, in 40 cities, in addition to his regular N. Y. City Opera stints.

Winters did the Porgy role in the forthcoming Gershwin "Porgy and Bess" album, opposite Camilla Williams, which Columbia is issuing.

Strawhat Notes

Eugene Raskin, writer of "One's a Crowd," premiered this week at the Berkshire Playhouse, Stockbridge, Mass., is a professor of architecture at Columbia U. He has been represented heretofore in several off-Broadway productions. . . . **Lynne Fisher** is jobbing at Litchfield (Conn.) Summer Theatre this week, playing the minister's wife in Benn Levy's "The Devil Passes."

Susan Meredith, who has appeared with **Cornelia Otis Skinner**, and **Anne Waugh**, who performed in **Billy Rose's** "Diamond Horseshoe," have supporting leads to **Gordon Hayes** in "Brigadoon" at the Spa Summer Theatre, Saratoga Springs, N. Y., this week.

Munsel-'Marie' $51,000; Holliday-'Girl' 15½G, Pitt

Pittsburgh, July 31.

Patrice Munsel in "Rose Marie" at the Pitt Stadium gave the outdoor opera company a smashing $51,000 last week, to top the previous high set by Gil Lamb in "Where's Charley?" by around 11G. Show got a helpful hand from the weather with six straight warm, clear nights, and went to absolute capacity after the first couple of performances. Supporting cast included Robert Shafer, Dorothea MacFarland and Coley Worth.

This week's show, the next-to-closing one at the Stadium, is "Girl Crazy," with Joy Hodges, Yvonne Adair, Byron Palmer, Leo Fuchs and Milton Frome.

It was the same story at Bill Green's Arena Theatre for Judy Holliday in "Dream Girl." Academy Award winner didn't play to a single empty seat all week long and did $15,500, sensational at the $2 top. Extra chairs were put in at every performance and there were standees besides. Arena couldn't have possibly done a penny more, and Holliday went about $6,000 over the strawhat's best week so far, turned in by Joan Blondell in "Happy Birthday." It'll be a repeat this week, since house is virtually sold out already for the Holliday holdover.

Olivia's Tour

Continued from page 49

gives her a guarantee of $1,500, plus 20% over the stipulated break-even figure (except at Barnesville, Pa., where her overage share was 33⅓%). The agreed-upon breaking points at the various barns are $6,500 at Pocono, $6,000 at Lakewood, $8,000 at Dennis, $8,000 at Olney, $7,500 at Sea Cliff, $5,000 at East Hampton, and for the balance of the season, $6,000 at Clinton, Conn.; $6,500 at Newport, $6,500 at East Rochester and $7,500 at Fayetteville, N. Y.

Besides the star's salary and percentage, the "Candida" package include five actors, at a total additional salary believed to be under $1,000, plus a pro-rated flat fee for Norris Houghton, who staged the production. The five supporting players, all getting featured billing, are Kendall Clark as Morell, Katherine Squire as Prossy, Edgar Kent as Burgess, Richard Shepard as Marchbanks and Frank Leslie as the Curate.

All Types and Sizes

Miss de Havilland's decision to ask for a guarantee of only $1,500, in contrast to the $4,000-$5,000 (plus up to 50% of the profits) demanded by some other Hollywood names, was reached after she and her husband, novelist Marcus Goodrich, had discussed the matter with their attorney, Arnold Weissberger. The chief idea of the low fee was to enable th eproduction to play some of the smaller but more desirable strawhats, which cannot support steep operating costs.

As a result, the actress, who is scheduled for a nationwide tour this season in "Romeo and Juliet," has had the experience of playing before all types and sizes of audiences and in a variety of theatres. For instance, at East Hampton the patrons tend to be wealthy society people, in contrast to Barnesville, in the coal mining district. Similarly, East Hampton is a tiny playhouse, while Olney, just outside Washington, is a comparatively large-seater.

An added reason for the $1,500 guarantee is that Miss de Havilland believes the barn producers, with a permanent investment and virtually a whole year of effort on the short season, are entitled to a fair share of the profits from the operation. She is not making the "Candida" tour for financial reasons (she turned down much more lucrative film offers in order to do it), but primarily to get experience before live audiences. So she wants to get enough to cover her expenses, plus a nominal return.

A unique clause in Miss de Havilland's contract permits her to arrive at each location at 2 p.m. the day of the opening, instead of the previous day, as specified in most guest star deals. That enables the actress to pay a quick visit nearly every weekend to her small son, who is spending the summer with a nurse at East Hampton. Goodrich, who is working on a new novel in New York, generally joins her at the Long Island resort on Sundays.

'Angel' $33,800, Dallas

Dallas, July 31.

State Fair Musicals' fourth production, "I Married An Angel," drew 20,500 payees and a neat $33,800 gross for seven performances through Sunday (29). Rodgers & Hart revival starred Arlene Dahl, John Brownlee and Vera Zorina, with Hiram Sherman, Xenia Bank, Joan Holloway, Jere MacMahon and David Nillo featured.

"Miss Liberty," due Monday (6), is in rehearsal with Dick Haymes, Nola Fairbanks, Odette Myrtil, Marilyn Day, Kenneth Triesch, Jack Rutherford, Norris Greer, Michael Pollock and Lou Marcella.

'DOLLS' $43,600 FINALE, 'FINIAN' 44½G, FRISCO

San Francisco, July 31.

"Three Wishes For Jamie," with Marion Bell, John Raitt and Cecil Kellaway, opened at the 1,775-seat Curran last night (Mon.), as a finale to the Frisco Civic Light Opera Season. "Guys and Dolls" maintained its capacity rating right up until the end Saturday (28), when it moved to L. A., hitting $43,600 for its eighth stanza, with a $4.80 top.

"Bittersweet," with Anne Jeffreys and Lawrence Brooks, moved into the 3,300-seat Opera House Monday (30), following "Finian's Rainbow," which chalked up $44,500 for its second and final stanza. House is sealed to $3.80.

Skinner in 2 Capacity Dates in Colorado

Denver, July 31.

Cornelia Otis Skinner played two capacity engagements last week with her one-woman show. At the Opera House, Central City, she presented "Wives of Henry VIII," "Loves of Charles II" and "Mansion on the Hudson" at matinees Wednesday - Friday (25 - 27), and at the Aspen (Col.) Summer Festival she played "Wives" Sunday night (29) to the biggest house in the history of the series.

All the dates were on a flat fee basis, so no gross figures were available.

'Okla'-'Kate'

Continued from page 49

Bella Spewack, based on Shakespeare's "Taming of the Shrew," was produced by Saint Subber and Lemuel Ayers (who recently severed their partnership), and was staged by John C. Wilson. Alfred Drake and Miss Morison were the original stars, being replaced after 17 months by the leads of the road company, Anne Jeffreys and Keith Andes, who were followed by a succession of others.

Berlin Visit

The Theatre Guild, producer of "Oklahoma," had hoped that the Rodgers-Hammerstein show's return engagement on Broadway would get through the summer with a small profit, or at least without a sizable loss. The idea was to save the estimated $25,000 required to recast, re-rehearse and reopen the production for another tour in the fall. Receipts for the first few weeks were promising, but attendance sagged during the recent general business slump, and the gross went far below the break-even level.

Following the subway circuit tour, most of the same company will appear in a special engagement of the musical Sept. 12-22 at the Berlin Arts Festival, under the sponsorship of the State Dept. and the American National Theatre & Academy. There's a possibility that a short return run on Broadway may precede another road tour.

"Oklahoma," one of the top money-makers of all time, has thus far distributed $4,245,500 profit on a $90,000 investment, and has additional assets of about $30,000. A British company played 1,544 performances in London and is currently touring the provinces, while other editions have played Australia, South Africa, Norway and Sweden.

The original "Oklahoma" cast included Drake (who was subsequently one of the original co-stars of "Kate"), Celeste Holm, Joan Roberts, Howard da Silva, Lee Dixon, Joseph Buloff and Betty Garde. It has been played by a small army of performers since then.

Hammerstein-Rodgers Fest 54G in St. Louis

St. Louis, July 31.

The second edition of the Hammerstein-Rodgers Musical Festival, inaugurated in the Municipal Theatre Assn.'s al fresco playhouse in Forest Park last season wound up a seven-point stand Sunday (29) with a neat b.o. score. Blessed by fine weather the piece attracted 65,000 payees and an estimated gross of $54,000. Victoria Sherry, Edwin Steffe and Thomas Hayward scored solidly in the warbling chores. John Kriza and Maria Karnilova, newcomers to localites, clicked in dance routines.

"The Bohemian Girl," revived for the sixth time, teed off another one-week engagement last night (Mon.) with several new faces in the lead roles. Favored by good weather, the opening night crowd of 8,500 laid approximately $4,000 on the line.

'Roberts' $34,500, 'Jamie' 42G, L.A.

Los Angeles, July 31.

Local legit held to a fine $125,000 the past week, with hot weather failing to hurt the b.o., and temporary folding of the Hollywood Bowl hypoing the Greek Theatre, local ozoner.

"Guys and Dolls" bows at the Philharmonic this week, while "Finian's Rainbow" makes its entry at the Greek Theatre, and "For Love Or Money" goes into the Ivar.

Estimates for Last Week

"Bloomer Girl," Greek (2d wk) (4,400; $3.90). Finished with strong second week of $48,000, aided by folding of Hollywood Bowl, to grab hefty $90,000 for two-week run.

"Mister Roberts," Biltmore (5th wk) (1,636; $4.20). Holding to capacity $34,500, with final week looking like a sellout.

"Three Wishes for Jamie," Philharmonic (4th wk) (2,670; $4.80). Grabbed $42,000 for final stanza, to wind with $177,600 for four weeks. Civic Light Opera had guaranteed "Jamie" $170,000 for four weeks, and both "Jamie" and CLO wind in black.

"Peg O' My Heart," which ended its stand at Ivar, grossed $8,900 for its three-week run, resulting in a $3,800 dip in the red.

'ROSE MARIE' FINE 60G AT KAYCEE STARLIGHT

Kansas City, July 31.

"Rose Marie" proved herself the sweetheart of the initial Starlight Theatre season here, closing Sunday night (29) with a sock $60,000 gross. This is near-capacity for the 7,600-seat theatre in Swope Park.

While returns on the previous four productions have been more than satisfactory, giving a show has been a daily battle with the elements. Besides the record rains and the resultant floods in the area, theatre has been buffeted by heavy gales which tore up scenery and generally made attendance a gamble. Only two performances, however, were actually rained out thus far.

Outlook is favorable for "Chocolate Soldier," which opened Monday night (30) for a seven-night run. Billy Gilbert, Helena Bliss and John Tyers are the leads.

'Roberta' Big $16,500 Under Toronto Canvas

Toronto, July 31.

On the first week this summer without rain, "Roberta" did a big $16,500 and has financially vindicated that venture whereby Leighton K. Brill, producer, and Ben Kamsler, director (with a Toronto businessmen's syndicate backing), introduced theatre-in-the-round under canvas to this city five weeks ago. Venture is now off the nut, including that $7,000 blue-and-gold tent plus 1,640 arm-rest chairs, with scale at $3.40 top.

With Lewis Brooks, Audrey Guard, Nina Olivette and Iggie Wolfington in as principals, together with the on-stage fashion show presented, complete with models, for free by Eaton's, city's largest department store, "Roberta" whammed over for the biggest week of the Brill-Kamsler summer season here. Current is "Desert Song," with Edward Roecker and Anne Bollinger starring, and which had a $6,000 advance sale.

B'way B.O. Sags to Seasonal Low; Merman $49,200, 'Aisle' OK $40,100, 'Moon' Fair $17,400, 'Tree' $16,200

Business was uneven, but generally a trifle off last week on Broadway. For the first part of the week the trend was down from the previous frame's bad level, but the steady rain Saturday (28) had box-office men and managers wearing their first cheerful maps in about a month, as the public stayed in town for the weekend and patronized legit. At most of the mediocre draws, the unexpected spurt was practically a life-saver.

Total gross for all 15 shows last week was $379,800, or 65% of capacity (for the corresponding week of last year 16 shows grossed $323,300, or 64% of capacity).

However, four representative moderate draws last week did only 46% of capacity business. The previous week's total for all 16 shows was $376,700, or 64%.

The new entry, "Two on the Aisle," hit a lively pace in its first full week, particularly considering it started with practically no advance. Window trade is continuing brisk and the advance sale is reportedly building. "Kiss Me, Kate" and "Oklahoma" closed last week, and at least two productions are questionable bets to continue beyond this week or next.

According to the traditional business pattern, receipts should be about the same this week, with the annual upturn due to start next week. However, attendance hit a new low Monday night (30).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

*Other parenthetic figures refer, respectively, to top price, (*indicates using two-for-ones), number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.*

"Affairs of State," Music Box (44th wk) (C-$4.80; 1,012; $26,874). About $11,000 (previous week, $12,500).

"Call Me Madam," Imperial (42d wk) (MC-$7.20; 1,400; $51,847). Over $49,200 (previous week, $51,100).

"Gentlemen Prefer Blondes," Ziegfeld (86th wk) (MC-$6; 1,628; $48,244). Nearly $19,400 (previous week, $20,600).

"Guys and Dolls," 46th Street (36th wk) (MC-$6.60; 1,319; $43,904). As always, $44,400.

"King and I," St. James (18th wk) (MC-$7.20; 1,571; $51,717). Same, over $51,700.

"Kiss Me, Kate," Shubert (133d wk) (MC-$6; 1,361; $40,857). Almost $17,700 (previous week, $16,100); closed Saturday night (28) after 1,077 performances, at a profit of just under $1,000,000 on its $180,000 investment; another tour will open Sept. 17 in New Haven.

"Moon Is Blue," Miller (21st wk) (C-$4.80; 920; $21,586). Just topped $17,400 (previous week $17,800).

"Oklahoma," Broadway (9th wk) (MC-$4.80; 1,900; $46,912). Over $15,400 (previous week, $14,800); closed Saturday night (28) after return engagement of 72 performances; will play the subway circuit starting next week. Short run before going on tour again.

"Rose Tattoo," Beck (26th wk) (D-$4.80*; 1,124; $28,000). Reached $12,200 (previous week, $11,300).

"Season in the Sun," Booth (44th wk) (C-$4.80; 766; $20,235). Nearly $8,100 (previous week, $8,300).

"Seventeen," Broadhurst (6th wk) (MC-$6; 1,160; $37,000). About $15,600 (previous week, $15,800).

"South Pacific," Majestic (119th wk) (MC-$6; 1,659; $50,186). As usual, about $50,300.

"Stalag 17," 48th Street (12th wk) (CD-$4.80; 921; $21,547). Almost $11,200 (previous week, $13,200).

"Tree Grows in Brooklyn," Alvin (15th wk) (MC-$7.20; 1,331; $47,167). Nearly $16,200 (previous week, $19,300).

"Two on the Aisle," Hellinger (2d wk) (R-$6; 1,527; $48,500). Topped $40,100 for first full week (previous week, $25,400 for preview and first four performances).

Future Schedule

"Lace on Her Petticoat," Booth, Sept. 4.

"Border Be Damned," Royale, Sept. 10 (trying out in strawhat).

"Three Wishes for Jamie," unspecified theatre, Sept. 17 (trying out).

"Out West of Eighth," Barrymore, Sept. 18.

"Twilight Park," unspecified theatre, Sept. 24.

"Love and Let Love," unspecified theatre, Sept. 25 (rehearsing).

"Buy Me Blue Ribbons," unspecified theatre, Sept. 27.

"Remains to Be Seen," Morosco, Oct. 3.

"Saint Joan," Cort, Oct. 4.

"Music in the Air," Ziegfeld, Oct. 6.

"Paint Your Wagon," unspecified theatre, Oct. 15.

"Barefoot in Athens," Unspecified theatre, week of Oct. 22.

"Philemon Complex," unspecified theatre, Oct. 26.

"Gigi," unspecified theatre, Nov. 15.

"Nina," Royale, week of Nov. 22.

"Point of No Return," unspecified theatre, Dec. 12.

"Caesar" - "Antony" (Olivier-Leigh), Ziegfeld, Dec. 19 (current in London).

'Moon' $20,200, 'SP' $42,500, Chi

Chicago, July 31.

In spite of 90-degree weather, Chicago's two legit attractions are weathering the doldrums nicely. "Moon Is Blue" picked up and "South Pacific" is garnering a nice profit also.

Plans for the fall are shaping up with first entry, "Member of the Wedding" at the Erlanger, Sept. 17 and "Gentlemen Prefer Blondes" at the Palace Sept. 19. Around the first of October, "Happy Time" comes into the Blackstone and about the same time, "Stalag 17" is due at the Selwyn.

Estimates for This Week

"Moon Is Blue," Harris (13th wk) ($4.40; 1,000). Fine $20,200; 100th performance passed.

"South Pacific," Shubert (37th wk) ($5; 2,100). $42,500; should pick up with Janet Blair back and August visitors due.

'MIRROR' SLOW 8G, HUB; 'GOLDEN BOY' OKAY 9G

Boston, July 31.

"Mirror, Mirror," the Kay Francis starrer at the Boston Summer Theatre, failed to rack up more than moderate grosses, winding with slightly under $8,000. Play received tepid notices from the critics. "Streetcar Named Desire," starring Julie Haydon, is current.

"He and She," co-starring Jacob Ben-Ami and Ruth Ford, was disappointing in its first week at Brattle, with result that the second week has been cancelled, and "Billy Budd" will open Thursday (2). Scaled at $2.40 top, the 460-seater grossed a sluggish $2,800.

"Golden Boy," with John Garfield, did almost capacity biz at the Marblehead Playhouse, winding with a near $9,000. House is a 1,000-seater, scaled at $1.20 to $3. Lawrence Tibbett in "Rain" is current.

Diana Clicks at Saratoga With Sock $7,600 Receipts

Saratoga, N. Y., July 31.

Diana Barrymore in "A Streetcar Named Desire" attracted a smashing $7,600 in the 580-seat Spa Summer Theatre last week, at a $3 top. It was the second highest gross registered for a dramatic play in five seasons of operation by John Huntington, being topped only by the $8,215 which Franchot Tone drew in "Second Man." Fran Warren, in "Finian's Rainbow," holds the record for a musical—$8,212.

Huntington remarked on star's fine performance and "co-operation," as well as that of her husband, Robert Wilcox, and said he'd bring them back every season.

Miss Barrymore did not vocally suggest a decadent Southern school-teacher, and did not too completely submerge other outstanding facets of her personality, but she projected the character skillfully and played the emotional scenes tellingly.

Kay Francis in "Mirror, Mirror" did $6,500 here a week ago, and not $6,000 as first reported. Huntington told VARIETY Saturday (26). Miss Francis has been a boxoffice click for Huntington four consecutive summers.

Legit Followups

Call Me Madam
(IMPERIAL, N. Y.)

It's a pleasant surprise, after nine months' running, and in these torrid dog days, to find "Call Me Madam" still fresh, alert and entertaining. Spirit of the entire cast, from Ethel Merman to the most obscure chorister, is high, and the lavish, booming musical remains virtually what it was at its preem, a rollicking good show. The lines and situations are still apt and smart, the music still appeals, the dancing is good, and performances superior.

Miss Merman sparks the proceedings with a lusty, almost rowdy gayety, carrying the show swiftly along to pace her brash personality. After nine months, she still seems to be having a whale of a time. The scene of her duet with Russell Nype, doing the two-part song number, "You're Just in Love," has taken on some of the peculiar personal quality of Ray Bolger's "Once in Love with Amy" scene from "Where's Charley?"

Last Thursday night (26), the duo had to sing the number five times. Paul Lukas came on after the third time, to continue the dialog, but audience response still stopped the show. Miss Merman went in for some ad libbing before the fourth time around. "Come on, get up, and join in," she said, above the orchestra strains to the reluctant reclining Lukas "you know it." With each successive refrain, Miss Merman let herself go a little more, swaying to the rhythm, with the audience lapping it up.

Miss Merman's unique singing and general stage presence; Nype's characteristic, restrained performance; Lukas' impressive, warming manner; Galina Talva's charm; the dancing led by nimble Tommy Rall and fetching Norma Kaiser, are highspots in an all-round engaging evening. *Bron.*

Bittersweet
(OPERA HOUSE, FRISCO)
San Francisco, July 31.

In spite of much and sundry costuming, several still effective tunes such as "I'll See You Again" and "Zigeuner," and a spirited ballet item sparked by Jones Vickers, "Bittersweet," presented here by Gene Mann, betrays the erosion of time. The two-hour safari—with its over-emphasis on hoopskirted waltz time—is a plain challenge to one's patience. Single-handedly overcoming the undertow of a book that obviously must have been a credit to the Boer war, Anne Jeffreys manages to put enough singing verve into the performance to rescue it from the doldrums of sheer musical chaff. Noel Coward, in this opus, is apparently of another time and tempo. However, possibly the basic fragile quality and sentimental threads of the vehicle are lost in a massive production presented in the 3,300-seater War Memorial Opera House. Singing chore by Lawrence Brooks is above-average, but not rewarding. Ted Scott turns in a sincere portrayal but fails to score with conviction. Staging and direction are moderately effective, though labored in some parts.

Unfortunately this production poses the query whether "Bittersweet" is not a show to be remembered rather than re-seen. *Ted.*

Room Service
(PLAYERS, HOLLYWOOD)
Hollywood, July 25.

Preston Sturges' presentation of the 1937 hit by John Murray and Allen Boretz is staged at the top of the actors' lungs, and rightly so. Sturges is billing it in his theatre-restaurant (drinks served during the performance) as "Probably the Funniest Bedroom Farce Ever Written." If it's not that, it's certainly a very funny show.

Teddy Hart is back on the job as the stage manager, the role he created on Broadway almost 15 years ago. He's great. So is Eddie Bracken. The crack cast includes Julius Tannen, Larry J. Blake and Alan Bridge—all good.

Hilarity gets off to a stampede immediately with Franz Roehn's broadly-played version of the waiter who talks himself into a role in the doubtful drama, "Godspeed," written by Bracken, the hayseed playwright from Oswego. Blake, as the producer beset by creditors, carries the ball, ably abetted by Frank Marlowe as the hotel manager and Ned Glass as the director of what gives every evidence of being Broadway's biggest turkey, until Hart's uproarious appearance in his underwear. From this point, until they get the play staged in the face of something resembling Armageddon, it's one howl piled on another.

Jaclynne Greene sparkles as the conniving actress and Adriana Varese makes her bit as the angel's girl friend count importantly. Sandy Mellen is less effective as the gal who falls for Bracken. Frank Moran as the collection agent, Ted Stanhope as the money man's rep, Eddie Firestone as the bank messenger and Frank Jaquet as the Senator, are all solid Main Stem types. But the gents who milk the most out of the familiar situations are Bracken, especially in his starving scene; Hart; Blake; Bridge as the harried auditor, and Tannen as the house doctor.

Single set, complete with running water, designed by Charles Bell and Maxine Merlino, could be any one of a flock of Times Square fleabags. Milton Starr's lighting is exemplary. Sturges is billed as "Stager and General Hollerer." "Room Service" is and always has been right up his alley. 'Nuf said. Food's good, too. *Mike.*

Eileen BARTON
ANCHOR HOCKING'S
BROADWAY OPEN HOUSE
NBC-TV—11 P.M., TUES-THURS-FRI
Direction: M. C. A

Strawhat Tryouts
(*July 30-Aug. 12*)

"Alice in Wonderland"—Pocono Playhouse, Mountainhome, Pa. (30-4); Clinton (Conn.) Playhouse (6-11) (Reviewed in VARIETY, June 27, '51).

"Ask Me No Questions"—Arena Theatre*, Orleans, Mass. (7-11).

"Cat in a Cage"—Hayloft Theatre, Allentown, Pa (30-4).

"Fourposter" (Jessica Tandy, Hume Cronyn)—Olney (Md.) Theatre (7-12) (Reviewed in VARIETY, July 11, '51).

"Glad Tidings" (Melvyn Douglas, Signe Hasso)—Westport (Conn.) Country Playhouse (30-4); Ogunquit (Me.) Playhouse (6-11) (Reviewed in VARIETY, June 13, '51, under title "Sacred and Profane").

"Harp for Tomorrow"—Lake Summit Playhouse, Hendersonville, N. C. (31-4).

"Lucky Bag of Nineteen"—Surry (Me.) Playhouse (31-5).

"Island Fling" (Claudette Colbert)—Cape Playhouse, Dennis, Mass. (3-4); Westport (Conn.) Country Playhouse (6-11) (Reviewed in VARIETY, July 25, '51).

"Let's Take Stock"—Arena Theatre*, Great Neck, N. Y. (8-12).

"Man Bites Dog"—Show Shop, Canton, Conn. (31-5).

"Mirror, Mirror" (Kay Francis) — Theatre-by-the-Sea, Matunuck, R. I. (30-4); Ivoryton (Conn.) Playhouse (6-11) (Reviewed in VARIETY, July 18, '51).

"Miss Mabel" (Lillian Gish)—Lakewood Theatre, Skowhegan, Me. (30-4) (Reviewed in VARIETY, June 27, '51).

"Mr. Thing" — Barter Theatre, Abingdon, Va. (30-1).

"My Friend Irma"—Lincoln Park (N. J.) Summer Theatre (7-12).

"One's a Crowd" (Paul Hartman) —Berkshire Playhouse, Stockbridge, Mass. (30-4).

"Some Sweet Day"—Barter Theatre, Abingdon, Va. (6-8).

"This Is My Valley"—Ogunquit (Me.) Playhouse (30-4).

"Told to the Children" (Miriam Hopkins)—Corning (N. Y.) Summer Theatre (6-11).

"Unvirtuous Knight"—Delmar Musical Showcase*, Albany N. Y. (31-5).

"Woman with Red Hair"—Circle Theatre, Chelsea Hotel, Atlantic City (6-11) (Reviewed in VARIETY, May 23, '51).

(* Indicates non-Equity).

Arthur Willi, RKO agent and talent scout, took a swing around eastern strawhats, the Malden Bridge, N. Y. Playhouse being one of his stops. He reported there that early-season business was below the 1950 level.

Strawhat Review

Border Be Damned
Olney, Md., July 25.

Richard Skinner and Evelyn Freyman (by arrangement with John Golden and Eddie Dowling) production of drama in two acts by Paul Vincent Carroll. Stars Dowling. Directed by Harry Ellerbe. Set by Syrjala. At Olney Theatre, July 25, '51.

Udolphus McCluskey ..... Pat O'Malley
Stanislaus Bragnigan ..... John Farrell
Judy ..... Peggy Cass
Joe Murnaghan ..... Arthur O'Connell
Mike McNamara ..... George Mathews
Sergeant Whistler ..... Eddie Dowling
Grampoey ..... Farrell Polly
Father Phelim ..... P. J. Kelly
Barney Killane ..... Kenn Milestone
Peter Kenny ..... Thom Carney
John Turley ..... Earl McDonald
Rita Ronan ..... Mary Welch
Maria ..... Elizabeth Kerr
Smugglers: Maxine Dowling, Clarita Watkins, Dale Parkhill, Gage Spencer.

"Border Be Damned" has some scintillating lines, a lot of Irish charm, and Eddie Dowling, but it's plagued by a virtually non-existent plot and dull periods of wordiness. Dowling and producer John Golden plan to take it to Broadway in the fall, and if sufficient work is done in the meantime to accentuate the positive and reduce the negative features, the frothy comedy has a good chance of making out there.

Originally titled "The Chuckeyhead Story," it's a modern-day farce and satire about the smuggling which goes on between Eire and Ulster. The action is laid in the village of Chuckeyhead, near the northern border of Eire. Since Ulster, a part of the United Kingdom, is subjected to the same austerity rations as the remainder of Great Britain, the chief and almost only business of Chuckeyhead is supplying luxuries illegally to short-rationed Ulstermen.

Smuggling is the normal way of life in Chuckeyhead; everyone in town — including the police, customs guards and priest — either take part or approve, with the residents all regarding themselves as "dacent men." Thus, it is a grave calamity when the central Irish government sends in a strict new magistrate to put down smuggling and jail the offenders. The thin thread upon which "Border Be Damned" hangs, is the story of what becomes of the magistrate when he goes to work on all Chuckeyhead—and vice versa.

Magistrate Udolphus McCluskey falls in love with the chief smuggler's girl and jails her boyfriend. He winds up by getting drunk for the first time in his life and renouncing his law-abiding ways and his job. This presumably makes everything okay for Chuckeyhead, the assumption being that Dublin would never attempt to halt smuggling thereafter. That's how thin and wobbly the plot is.

Principal asset is the performance of Dowling as a rum-besotted, jovial, poetic, middleaged sergeant of police, whose principal pay for not interfering with smuggling is an unlimited tab at the village pub. Dowling milks this role to a fare-thee-well, alternately spouting poetry and mourning the great days of 1920's when, as a member of the IRA, he fought the Black and Tans. If the remainder of the cast could be brought up to his level of polish, "Border Be Damned" would get along fine with even less plot. Unfortunately, they are not, although some nice performances are turned in by two or three members of the cast.

Rita Ronan is most notable among the supporting players. She has the role of Mary Welsh, village schoolmistress and fiancee of the principal smuggler.

Miss Ronan plays a recklessly romantic girl, born too late for the "troubles." She sees in smuggling something wonderfully gallant, and wants her man to go to jail for smuggling so that he may emerge a martyr and hero to the people. George Mathews as Mike McNamara, does a more than adequate job as the big-fisted, loud-mouthed chief smuggler and village strong boy. Pat O'Malley fails to deliver anything to the fat part of the new magistrate, which is a weak link of the play. Most of the other characters are minor. They are local, summer stock fill-ins, who bring little help to the play.

Author Paul Vincent Carroll, better known for such fine serious work as "Shadow and Substance" and "The White Steed," is along with the company this summer. Between him and stagewise Dowling, a great deal can be done for "Border Be Damned" between now and September. *Lowe.*

LEGIT FOR FORT WORTH
Fort Worth, July 31.

Fort Worth will have a legit season this fall, according to Frank Weatherford, city manager for the Interstate Theatre Circuit.

Weatherford says he hopes to book four New York shows into the Majestic, starting in October.

Eve Arden; Other Barn News

Continued from page 50

evening performances. Others who were down from New York were actor Leo Carroll and John Byram of Paramount.

Advance sales for Ann Corio in "Anna Lucasta," which opens tonight (Tues.), promise a good week. Olney's next is "The Fourposter," a new play by Jan de Hartog, with Jessica Tandy and her husband, Hume Cronyn. The opus is headed for New York.

Delmar's Revue Tryout
Albany, July 31.

The Delmar Musical Showcase, for its third production and fifth week, will present a new revue, "Sing For Joy," as a backup to Kurt Weil's "Down in the Valley," opening Wednesday (1). Shelley Lewis, Fred de Mayo, Terry O'Donnell, John Houston, Kala Kirkland and Philip Matthews will appear in the revue.

Leonard Kastle, musical director, will be featured in "Down in the Valley," with Lillian Fields, Steve Harbachick and Matthews.

'Whistle' 7G, Andover
Andover, N. J., July 31.

Boxoffice activity continued strong last week at the Grist Mill Playhouse, here, when Burgess Meredith drew a near-capacity gross of $7,000 in a seven-performance stint of "The Silver Whistle."

Current at this 786-seater is "Brigadoon," which opened to brisk business at boxoffice.

2 More N. Hampshire Barns
Concord, N. H., July 31.

Two more summer theatres have been opened on New Hampshire's strawhat circuit.

The Eastern Slope Theatre in North Conway made its bow July 16 with a presentation of "Petticoat Fever," and the Hutchinson Theatre, in Raymond, staged "Born Yesterday" July 18.

Edward Everett Horton appeared in "Springtime for Henry" at the Lakes Region Playhouse, in Gilford, July 23.

'Desire' OK at Hilltop
Baltimore, July 31.

Don Swann's Hilltop Theatre hit a season's high with "A Streetcar Named Desire" last week. "Dear Ruth" is current, with J. Stuart Warrington directing.

A special musical company under direction of Hugo Weisgall in Sunday afternoon programs is catching on at the b.o., with Menotti's "The Old Maid and the Thief" a quick repeat after four weeks.

'Brig' 15G, North Shore
Chicago, July 31.

North Shore Music Theatre grabbed a fine $15,000 for the first presentation of "Brigadoon" last week.

"Song of Norway" starts today (31), with Harry Stockwell and Anzia Kuzak holding over as leads, and Brenda Lewis also starring. Next week brings "Up In Central Park."

Malden Bridge Preem
Malden Bridge, N. Y., July 31.

The Malden Bridge Playhouse on Aug. 29 will preem "Behind the Badge," second play written by Richard Kirk, former Albany newspaperman and present State Dept. of Commerce employee. The youthful strawhat group presented Kirk's first opus, "A Dollar Down," last season.

"Behind the Badge" is a drama based on Kirk's police reporter work. It has seven characters. Eunice Osborne will direct. Play is scheduled for presentation Aug. 29-Sept. 2 and Sept. 5-9.

'Annie' Sets Hyannis Mark
Hyannis, Mass., July 31.

After setting a new boxoffice record the previous frame with "Student Prince," the Cape Cod Music Circus topped it again last week with a gross of $16,830 on "Annie Get Your Gun." That was $280 better than the former mark for the regular seven-performance stanza. The eight-performance (seven nights) mark of $19,000 is still held by "Show Boat," last season's closing bill. Current week at the tent playhouse offers "Finian's Rainbow."

Another new high was set last week by "Naughty Marietta" at the same management's South Shore Music Circus, currently in its first season at Cohasset, Mass. "Merry Widow" is this week's production at the spot.

Betty Field grossed a moderately profitable $9,100 last week at the Cape Playhouse, Dennis, in a revival of "See Naples and Die," 1929-30 play by her husband, Elmer Rice. This week the spot will bulge the walls with Claudette Colbert in Noel Coward's "Island Fling."

"Petrified Forest," with Richard Carlson and Paul Stewart, grossed a slim $7,100 last week at the Falmouth Playhouse, Coonamessett, Mass., fourth spot of the management's barn circuit. This place, too, is set to clean up this week with Constance Bennett in "Skylark."

Arden $11,500, Princeton
Princeton, July 31.

Eve Arden drew rave reviews and packed houses at the McCarter Theatre here last week as star of "Here Today," the old George Oppenheimer comedy. The spot went clean at three performances and was near-capacity at the other shows. Gross for the week was about $11,500.

Mae West, making her first barn appearance, had a huge advance sale for "Diamond Lil," opening last night (Mon.). Next week's bill is John Garfield in "Golden Boy."

Off-B'way Show

The King's Darling
(HOTEL ASTOR, N. Y.)

A new group calling itself Theatre Original gets off to a bad start with this extremely inept period piece. Since Ivan Becker, the author of "The King's Darling," is also the managing director of the company, it is perhaps pointless to observe that a romantic costume drama is an ill-considered choice for tyro actors, when even seasoned performers often lack the requisite style to display themselves to advantage in this type of play.

"The King's Darling" tells the story of an upstart Scotsman who becomes the lover of a ruthless noblewoman, as well as the favorite of King James I, and to achieve that eminence is forced to betray a former sweetheart and the girl's father, his erstwhile benefactor. The poor fellow suffers from a bad conscience—in stilted and high-flown prose that provokes the audience in this hotel ballroom to frequent and justified laughter — and finally kills himself. The maladroitness of the writing is matched by acting and direction. Actors are further handicapped in projecting an illusion of courtly elegance, by having to wear non-descript stylized costumes against a background of plain house-drapes. *Gale.*

Current Roadshows
(*July 30-Aug. 12*)

"Guys and Dolls" (Allan Jones, Jan Clayton)—Philharmonic Aud., Los Angeles (30-11).

"Mister Roberts" (Henry Fonda) —Biltmore, Los Angeles (30-4) (closing).

"Moon Is Blue"—Harris, Chicago (30-11).

"South Pacific" (Richard Eastham)—Shubert, Chicago (30-11).

"Three Wishes for Jamie" (John Raitt, Marion Bell, Cecil Kellaway) (tryout)—Curran, San Francisco (30-11). (Reviewed by VARIETY, July 4, '51).

SUBWAY CIRCUIT

"Black Chiffon" (Mady Christians)—Brighton, Brighton Beach, N. Y. (31-5); Jamaica, Jamaica, L. I. (7-12).

"Gramercy Ghost" — Flatbush, Brooklyn (31-5); Windsor, Bronx (7-12).

"Happy Time"—Windsor, Bronx (31-5); Brighton, Brighton Beach, N. Y. (7-12).

"Lend An Ear" — Jamaica, Jamaica, L. I. (31-5).

"Oklahoma" — Flatbush, Brooklyn (7-12).

NEGRO CIRCUIT

"Detective Story"—Apollo, Harlem, N. Y. (1-6); Bedford, Brooklyn (8-13).

"Rain"—Apollo, Harlem, N. Y. (8-13).

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Literati

Sinclair Lewis' Letters

If Sinclair Lewis' literary executors approve, Harcourt-Brace will publish Harrison Smith's editing of the author's letters (1919-1930) under the tile "From Main Street to Stockholm," referring to the Nobel prize for literature awarded the author of "Main Street" in 1930. Incidentally, Smith, who is president and associate editor of Saturday Review of Literature, was a Harcourt-Brace editor at the time that Lewis' early successes were published.

Delaney, Goodkind to PH

John Delaney, former sales manager at Macmillan, is now assistant s.m. at Prentice-Hall, under chief sales exec Ralph Lull.

Howard Goodkind, editor at Doubleday, shifts Aug. 20 to P-H, as a key editor with the company under Kenneth S. Giniger, editor-in-chief. Goodkind, who handled a Goodman Ace book at Doubleday's, has Ace mulling the writing of a novel built around Goodman & Jane Ace as the central characters.

Other new P-H projects include an advanced or "unusual" parties book by Richard Kollmar and Hubie Boscowitz. Latter, who collaborated on "Party Games" with Maggi McNellis, is also doing a followup.

Holt's [illegible] Anthologies

By one of [illegible] vagaries, Henry Holt & Co.'s two anthologies, "The 30th Anniversary Reader's Digest Reader" and the second "Best Humor Annual," were credited to Doubleday for fall publication. Holt is bringing out "Reader's Digest" in October, and the second annual edition of "Best Humor," edited by Louis Untermeyer and Ralph E. Shikes, is due Sept. 19.

Holt's trade books veepee, Bill Buckley, also wondered why another Holt publication was not grouped under last week's "More Show Biz Books." He is referring to "Show Biz (From Vaude to Video)," the saga of the amusement industry as seen through the eyes, ears and typewriters of *Sime*, founder of VARIETY, and the VARIETY muggs. It's by Abel Green and Joe Laurie, Jr., for Nov. 7 publication.

Hitler's 'Double'

In an interview with Cornelius Vanderbilt, Jr., VARIETY roving European correspondent, Ernest Wilhelm Ott Liepp, onetime astrologer for Adolph Hitler, predicted that an actor will appear in the eastern zone of Germany impersonating Hitler, whom many Nazis believe to be still living. According to Liepp, Hitler's double will be in reality a Stalin stooge.

Liepp also predicts lots of other wild ideas. Vanderbilt is preparing mag piece on interview which will be peddled via George Bye, his agent.

N. Y. Turf Photogs Group

New York Turf Photographers Assn. has been chartered by the Secretary of State in Albany as a non-profit membership corporation, with five newspaper and magazine cameramen as directors. They are, Richard Sarno, Hearst Newspapers; Samuel Falk, N. Y. Times; William C. Greene, N. Y. World-Telegram & Sun; Joseph Lyons, N. Y. Journal-American; and Sam Andre, Street & Smith Publications.

New outfit takes the place of the unincorporated Assn. of New York Turf Photographers Association.

Stasheff-Bretz on TV

Deferred from 1950 for updating, A. A. Wyn is finally bringing out "The Television Program (Its Writing, Direction, and Production)," by Edward Stasheff and Rudy Bretz. Former was assistant program manager of WPIX, New York, and now a freelance TV director and teacher on educational radio and video at Columbia and U. of Michigan.

Bretz, who also teaches TV at Columbia, started as a video cameraman in 1939 and is production manager at WPIX. Book is due in September.

CHATTER

Lester Bernstein, Time mag film critic, upped to associate editor with current issue.

Doug Heyes' first novel, "The Kiss-Off," is the August entry of the Unicorn Mystery Book Club.

Sylvia Gibbons in Hollywood to write an article on Patricia Neal for the new British mag, the Mayfair.

Life mag is bringing out "Life's Picture History of Western Man" to sell for $10. Pre-publication price is $7.95.

Senator Dudley J. LeBlanc, the Hadacol tycoon, being done into a book by Stephen Longstreet for Holt publication.

George Fisher, editor of the last two issues of the Eight-Ball Final, was appointed executive secretary of Greater Los Angeles Press Club.

Thyra Samter Winslow to London, Germany and Spain doing pieces for Today's Women, Modern Screen, Cosmopolitan and Gotham Guide.

New publication, called the Hot Speed News Magazine, is being printed in Dayton, for race car and hot rod enthusiasts. Carl Boyer is editor.

Solomon Lenchitz, whose "Pictorial Oddities from Hebraic Literature" recently came off Exposition presses, is now doing a study of "Hebrew Weapons of Peace."

In an expansion move this week, Simon & Schuster, Inc., and Pocketbooks, Inc., have taken two floors in Rockefeller Center's International Building, part of the space vacated by Sinclair Oil.

"TV Owner's Guide to Operation and Maintenance," by James Benson, a soon-due new Garden City Publications book. Same company publishing "Square Dance!," by Ralph J. McNair.

Field & Stream and Henry Holt & Co., which has the same board of directors, may move into a common new site although continuing their separate and distinct operations and organizations.

Faye Parker, Pitt teevee artist whose "Fun With Faze" show for kiddies has gone off WDTV for the summer, has just sold an article to the national Kiwanis magazine, titled "Television for Youngsters."

Current issue of Seventeen magazine is carrying record number of entertainment features. Edition includes three personality pieces, two picture spreads and 18 columns of film and disk reviews.

Charles B. Lord, assistant advertising director of the Detroit Times, will become advertising director of Indianapolis Newspapers, Inc., after Aug. 1, in charge of all advertising for the Indianapolis News and the Indianapolis Star.

Garden City (Doubleday subsid) bringing out "More Guys and Dolls," a 352-page Damon Runyon omnibus of 34 stories, six never before published in book form, and including "Idyll of Miss Sarah Brown," the story on which the "G&D" legit musical is based.

Miller-Olivier

Continued from page 49

New York with the Shaw-Shakespeare revivals.

Shumlin's Interest

Except for Gilbert Miller, the only Broadway management known to have been interested in a local production of "Venus Observed" is Herman Shumlin, but negotiations for a deal were broken off some time ago. Reports that the Theatre Guild, Leland Hayward and John C. Wilson are considering it are discounted, particularly in view of Olivier's and Miller's ideas of presenting it in partnership.

Miller, currently in London, is due back soon to begin active preparations for the production of "Gigi," the Anita Loos dramatization of a Colette short story, which George Cukor is to direct. Also on Miller's agenda for this season, besides the "Caesar" and "Antony" presentations, is a production of "Traveler Without Luggage," a new adaptation of Jean Anouilh's drama.

Brandt Deal

Continued from page 49

American, St. Louis; Gabe Rubin, of New Nixon, Pittsburgh; Milton Krantz, Hanna, Cleveland; Robert Boda, Hartman, Columbus, O., and Robert Coriss, Auditorium, Rochester. Others who originally planned to participate in the financing - production - booking arrangement included Ernest Rawling, of the Royal Alexandra, Toronto, and His Majesty's, Montreal; Richard Kemper, Erlanger, Buffalo; John Antonello, Music Hall, Kansas City; Frank Cavanaugh, Playhouse, Wilmington; D. C. Peterson, WRNT Theatre, Des Moines; W. A. Keyes, Victory, Dayton; Manny Davis, operating houses in Allentown, Pottsville and Reading, Pa., and David and James Nederlander, of the Shubert, Detroit; Lyceum, Minneapolis, and Town Hall, Toledo.

Play Abroad

Poor Judas

Lodon, July 24.

London Arts Theatre Committee production of a drama in three acts by Enid Bagnold. Stars Ernest Jay, Robert Harris. Directed by Roy Rich. Settings, Fanny Taylor. At Arts Theatre Club, London, July 18, '51. $1 top.

Jules Pasdeloupe Calas	Ernst Jay
Edward Mission Walker	Robert Harris
Gabba	Althea Orr
Jenny	Tilsa Page
Benedict Wolf Crispin	Arnold Diamond
Virgil Brown	Noel Dyson
Minnie Pigeon	Maire O'Neill
Captain Smith	Don Harron
Driver	Denis Holmes

"Poor Judas" is one of three plays that is competing for the first prize of the Arts Theatre's Festival of Britain competition. The other two finalists will follow. Altogether, almost 1,000 entries were submitted for the contest, and the fact that "Judas" gets into the first three is a sad reflection on the general standard. Enid Bagnold is an experienced writer and playwright. Her best known success is "National Velvet." But in this play, she appears to lose all sense of theatre, and relies on style and phraseology for effect rather than on dramatic qualities.

Although the play is set during the last war, the great struggle for survival is regarded as incidental to the task of an historian and his poetic collaborator in producing a mammoth work on the treachery of the nations. Brains and mouth piece become separated for four years, but when they are reunited in England, the shock of discovering that this tremendous work was still unfinished, proves too much for the aging historian.

Miss Bagnold overdoes the tormented soul angle in her treatment of the writer who cannot complete his task, and takes the easy way out by leaning toward the bottle. It's an unreal and unnatural characterization, and it says much for Robert Harris that he is able to sustain some interest in the part. Ernest Jay also has an uphill task as the old historian, and, happily, resists the temptation of hamming through the last act. Tilsa Page and Don Harron appear a little self-conscious in providing an immature love interest. Smaller roles are adequately played, and Roy Rich has directed with understanding. *Myro.*

Play Out of Town

Susan

Hollywood, July 25.

Circle Theatre production of comedy in two acts by Steve Fisher and Alex Gottlieb. Directed by Mabel Albertson. Setting by Sidney Rushakoff. At Circle Theatre, Hollywood, July 25, '51; $3.60 top.

Georgette	Fischella Smith
Maude	Mabel Albertson
Virgil	Joe Marston
Joe	Bob Rockwell
Sergeant Hanlon	Herb Vigran
Sergeant Maisel	Frank Kreig
Susan	Beverly Long
Isabella	Alix Talton

Writers who write about scriveners have one advantage over their contemporary playwrights — they know their subject well. But the close proximity can also inveigh against an exposition of theatrics far removed from their own sphere. In this brittle little confection, a team of knowhow'ers in the literary set must have gotten more enjoyment out of writing it, than seeing it performed.

Steve Fisher and Alex Gottlieb, who co-authored, couldn't resist the temptation to twit the picture business and those who write about it. Lances were tilted at Metro, Louella Parsons, Hedda Hopper and even George Jean Nathan. It was all part of the play's concept, but should it reach the stature of a greater destiny than its little theatre presentation, there will have to be considerable rewrite. Localisms and trade banter are not likely to stir up much interest away from Hollywood.

Play concerns an under-ager, who is deserted by her mother and about to be put away by the police as a juvenile delinquent. To deliver her from such a fate, a writer marries her and then leaves the country. Meanwhile, she is placed in a dramatic school and later shows up as the star of the writer's play. It was love all the time, but neither knew it until she blew the show to come back to him. That's the rather shaky premise with all the Cinderella trimmings. To be enjoyed, it must not be taken seriously.

Cast of unknowns, aside from the veteran Mabel Albertson, who also produced and directed, gives it a rollicking runoff. Bob Rockwell and Beverly Long play the leads with the enthusiasm of youngsters and a fair grasp on their assignments. The two vice-squaders, Herb Vigran and Frank Kreig, explode most of the laughs. A comely miss, Alix Talton, makes her small part stand out. *Helm.*

SCULLY'S SCRAPBOOK

By Frank Scully

(While Frank Scully is on his annual vacation these columns are being written for him by Frank Scully—Ed.)

Hollywood, July 31.

What I meant to ask Cyril Cusack was why more and more actors seemed to be giving the finger to barbers these days. Did it stem from the day that John Drew got a bad notice from the Police Gazette and cut the critic dead by saying, "I didn't read your notice, I shave myself?" The thing seems to be spreading among the peasantry and could very easily bring a restraining order as a combination in restraint of trade.

Barbers belong to a fine old union, far older than Equity or the Screen Actors Guild. Between electric razors and these cool characters who walk around with duck tails swished back from their ears, barbers must be slowly starving to death. Men like that get desperate. They might start picketing picture houses and these have enough trouble as it is.

Before I could ask Cusack, who is Ireland's latest export to Hollywood, what was back of this seemingly colossal conspiracy to change all mankind into super-duper shaggy dog story, he had left our mountain retreat and headed for the lowlands. I asked Father Martin Dempsey, pastor of Our Lady of the Snows and a landsman of Cusack, but he was at a loss to explain the tonsorial menace.

I singled out Cusack not only because he looks like the sort who would crack under grilling but from the back his head of hair looks like the Mississippi delta. He not only lets his locks grow; he doesn't even harrow them. Besides, I remember he was the driver of the murder car in "Odd Man Out" and was so terrified by his part in that minor scuffle in the war for the liberation of humanity that he tipped the cops off before they do much as hinted they would tear out his fingernails one by one if he didn't.

Those Visiting Firemen

To nail him on this charge, however, took a 90-mile chase. With my connections it was no great feat for me to find out that he lived at 10586 Ohio St., Westwood, Cal., and had a beautiful wife who gave up a most promising career as an actress to become the mother of their three children, none of whom I have a hunch will ever cut their hair. But I didn't figure on running into visiting firemen who would pull me off on all sorts of detours.

One of them was Leo Mishkin, who thinks people read his paper (N. Y. Morning Telegraph) to know what he thinks of pictures, not what's going to happen to Citation or Louis B. Mayer's plans to revive his breeding farm. I asked him if he wanted to join me in this game of hounds and hairs.

"Sure," he said, "after you give me Gene O'Brien's right phone number."

"I don't phone Gene," I said. "I call over to him. He lives across the way."

"Take me over then," he commanded.

"Why should I do any favor for you? You libeled hell out of me a couple of weeks ago. You made it appear that when you were young and 20 that I ordered you to drive a bunch of camels from a studio in Nice down the Promenade des Anglais and didn't have the faintest idea why I was doing it. I knew very well what I was doing. I wanted to get a picture of the camels sniffing the Bar Americain sign of the Hotel Negrasco, figuring America in the throes of Prohibition at the time would eat up such sort of publicity."

Walking a Mile With Camels

"Was I hired as a camel-driver or a flack?" he wanted to know. "Those foul beasts ran all over the place. Some even waded into the sea and I had to go in after them."

"You made that up."

"I didn't make it up. I have the pictures to show for it. I also have the pictures of the camels sniffing the Bar Americain sign but I defy you to show me a clipping from any paper that ever published it. Come on, take me to Gene O'Brien and I'll take you to dinner."

"What do you want to see him for? He's retired. He will give you a drink, show you a beautiful home and talk about anything but the good old days when he was Norma Talmadge's leading man. I first saw him in 'Our American Cousins.' That was the play Lincoln was seeing when he was shot. But Gene wasn't in that company."

"I have very important questions to ask him," he said cryptically.

"Okay," I said, "but after that you take me to dinner at the Players and then drive me to Cusack's."

"Who's Cusack, for heaven's sake?"

That's Telling Him

I had to tell him that Cusack was another Barry Fitzgerald, a guy who likes to play underdog parts, especially if they'll let him look like a shaggy dog. In fact, if Cusack were in a symphony orchestra he'd instinctively look around for a second fiddle even if he could play better than Heifetz.

When Metro flew him from Ireland to Hollywood to play in "Soldiers Three" they measured him and cast him for the cockney character. Grainger, who was tall, was going to play Mulvaney. Well, Grainger's Irish brogue sounded like Sanskrit, so, Pan Berman switched the parts around and made Mulvaney a cockney. That's one more insult the Irish will want squared before they join the United Nations.

Though he was born in Durban, South Africa, Cusack got back to Ireland as soon almost as he could walk. He spent his boyhood in Dalkey. That's where Bernard Shaw was raised. He was acting in "East Lynne" by the time he was six. It didn't take much acting because his mother played the lead and he played her little boy. He had to die in the show but was allowed to come to life if there was enough applause for a second curtain call. Then he was allowed to take a bow from bed.

His mother wanted him to study law and Aubrey Gwynn wanted him to major in history. So he went to the National U. and dreamed of playing Samson and cutting off people's heads who tried to cut his hair. That got him into the Abbey Players along with Sara Algood of blessed memory, the Fay brothers, F. J. McCormack and the Shields boys. He liked to play all the slightly shady characters and by now ought to have his fill of them. Even so he manages to act everybody else off the stage or screen.

An Orchid From Agate

Jennifer Jones, who had Cusack as her husband in "Gone to Earth," "Gypsy Blood," or whatever it was ultimately called, thought he was a great actor. So did Wendy Hiller, who played opposite him in "The Playboy of the Western World." Jean Simmons praised him to the skies, too, and James Agate said of him. "It is possible that we are about to create a new type of great acting. Indeed, the Irish players have already done so. If Sara Algood, Arthur Sinclair and the newcomer Cyril Cusack are not great players in the modern sense, then the word 'great' is not doing its usual job."

But none of them said anything about his hair. In the end I tracked him down. It was near midnight. He explained in a soft, timid voice that if he cut his hair and a part coming up called for long hair he'd lose the part. But if it called for short hair, the studio hairdressers could cut it.

"Besides," he said, I look like a shorn lamb with a haircut."

"Could that be worse than you look now?" I asked.

He smiled, blushed, turned his head a little to one side and said, ever so softly, "Yes."

Broadway

Irving Berlin commuting to the dentist daily—molar trouble.

Teri Josefovits into the Hotel Mayflower's new Cafe Roland.

Albert Mitchell, radio's "The Answer Man," touring Switzerland and Germany.

ABC prez Bob Kintner now a Fairfield County (Conn.) summer resident, near Westport.

George Rosen, radio-TV editor of VARIETY, back this weekend from a Paris quickie by air.

Charles Goldsmith, Metro foreign department exec, to Europe on three-week vacation with his wife.

Arnold Grant to the Coast over the weekend for month of huddles with partners in law firm of Bautzer, Grant, Youngman & Silbert.

Halsey Raines, Metro publicist, to London this week to join M-G's "Ivanhoe" company, for which he'll do special mag assignments.

RCA veepee Orrin E. Dunlap, Jr. vacationing in hometown, Niagara Falls, with his 90-year-old father, the N. Y. Times' most veteran correspondent.

Sherman Billingsley adding a men's line of Sortilege to his perfume business. One item includes a Stork Club ashtray, filled with shaving soap.

Murray and Betty Gruhn (angel for many years and Teletone & Gotham TV distributor in metropolitan New York) Fire Island-ing at the Jimmy Stroocks.

Irene Sharaff, who designed the costumes for "King and I," to the Coast to do the costumes for Metro's "Huckleberry Finn," to star Danny Kaye and Gene Kelly.

Dick Pitts is resigning from COMPO to join the VARIETY editorial staff. He was film critic and columnist of the Charlotte (N.C.) Observer until about a year ago.

Comedian Henry Morgan, just back from two months in Europe, to Cape Cod for a month before tackling radio-TV chores. CBS' Jerry Horwin another Cape vacationer.

A. H. Blank hosted by execs and directors of United Paramount Theatres at a surprise 72d birthday luncheon at the Hotel Astor Friday (27), following the meeting of UPT stockholders.

Jerry Thorpe, Metro assistant director and son of veteran director Richard Thorpe, returned to the Coast at the weekend. He had been in Rome for the lensing of M-G's "When in Rome."

Warners donated its homeoffice library to the Will Rogers Memorial Hospital, Saranac Lake, N. Y. Collection comprises more than 400 volumes and will be housed in a special room at the hospital.

Arthur Loew, head of Loew's International, and Orton Hicks, Metro's 16m department topper, played in the eastern veterans doubles championships over the weekend, losing out in the final.

Hernando Courtright, head man of the Beverly Hills Hotel, planes to London Aug. 6 to pick up his wife, Rosalind Courtright, currently chirping at the Embassy Club and thence to France and Spain.

With 21, the Stork and Le Pavillon closed weekends, for a fortnight and for the summer respectively, Gene Cavallero has decided to keep his Colony open all summer. Accordingly, he has deferred his trip to Italy until Xmas.

Theatrical attorney Abraham L. Berman's wife, Ann, 35, found dead at their 845 5th Ave., apartment from an overdose of sleeping tablets. She was a former showgirl and reportedly despondent since the death of her mother two years ago.

Richard Kollmar (Dorothy & Dick) into the interior decorating business professionally. Has been doing it avocationally—a la the late Fanny Brice—for friends in their private homes. Actor-producer studied scenic design under Donald Oenslager at Yale Drama School.

Sam Spiegel, indie producer, breezed in from London Friday (27) and returned to the British capital on Monday (30). He engaged in quickie conferences with execs at United Artists, which will distribute his latest, "The African Queen," now nearing completion in London.

Chicago

VARIETY's Mel Marks off on a two-week Canadian vacation.

John Loder opened in "Second Threshold" at Salt Creek Monday (30).

"Moon Is Blue" passed 100th performance mark last week at Harris.

Janet Blair back in Chi company of "South Pacific" after month's layoff.

Richard Carlson inked into Salt Creek silo, Aug. 5 for "Petrified Forest."

Agent Barron Polan in for Jane Morgan opening last week at Empire Room.

John Carradine nabs lead in "Dracula," Aug. 4 at Drury Lane strawhatter.

Cary Grant in town last week enroute to Gotham for "People Will Talk" preem.

Kay Ashton-Stevens, widow of the drama critic, takes off for a month's rest in Mexico.

Ex-band singer Eugenie Baird takes over as understudy for Janet Blair in "South Pacific."

George Chapman, head doorman at Erlanger Theatre for past 30 years, suffered a heart attack last week.

Phil Adler, Herman Levin and Joe Grossman in setting up Sept. 19, opening of "Gentlemen Prefer Blondes" at Palace Theatre.

Minneapolis

By Les Rees

Old log silo offering "Light Up the Sky."

"Candida" skedded at Paul Bunyan strawhatter.

Vic's has Sunny Knight, exotic dancer, underlined.

Pine Beach strawhatter reviving "She Loves Me Not."

Lisa Kirk into Hotel Radisson Flame Room, Aug. 2.

Edyth Bush Little Theatre has "The Nutt Family" on tap.

Charlie Spivak's band into Prom Ballroom for three-nighter.

Merle Edwards, WMIM disk jockey, back from three-week vacation.

New York TV actor Guy Arbury spent week here appearing with Old Log.

WTCN-TV tossed cocktail party for Faye Emerson during her Aquatennial visit.

Ringling Bros. and Barnum & Bailey Circus did capacity business for two days.

Jean & Calvin Cook guest stars with Dorothy Lewis ice show at Hotel Nicollet Minnesota Terrace.

Vienna

By Emil W. Maass

Rudolf Bing taking rest cure in Bad Ischl.

Waldemar Bloch's opera "Stella" flopped in Gratz, Styria.

Carinthia Film Co. founded by writer Josef J. Perkonig in Klagenfurt.

Author Ferdinand Bruckner received Golden Ring of city of Vienna.

Theatre managers decided to discontinue matinees because of bad business.

U. S. Air Force band gave concerts in Vienna and various provincial towns.

South American singer Margarita Kenney guesting in "Magic Flute" at Salzburg.

Atlantic City

By Joe W. Walker

Jackie Miles and Fran Warren into 500 Club.

Bath & Turf operating without entertainment this year.

Irving Fields into Submarine Room of Hotel Traymore.

Pearl Bailey, with Jackie Whalen, heads new show at Yacht Club.

Gay 90s show with Ben Bishop as emcee has shifted from Hotel Chelsea to Senator.

Vaughn Monroe into Steel Pier ballroom, with Mack Triplets plus Roxyettes in vaude house.

Summer wrestling new attraction Saturday nights at Convention Hall, where "Ice Capades" finished first week Friday (27).

Miami Beach

By Lary Solloway

Jack Lacy, WINS, N. Y., deejay, and wife at the Nautilus for vacash.

Dorothy Hirsch, of VARIETY ad department, taking in the sun at Sherry Frontenac.

Agent Lou Price, Al Bernie's dad, resting here and looking to settle permanently.

Lenny Kent being paged for Sans Souci Hotel to follow current Dorothy Claire.

Vagabonds closing their club Aug. 11. Will reopen October in time for American Legion convention.

Alan Gale built a kitchen adjunct to his Celebrity Club and will reopen this week with himself and Freddie Stewart featured.

Roosevelt Playhouse, which did okay with "Streetcar Named Deside," suffering from b. o. blues with "Death Of A Salesman," despite rave notices.

Peggy Ann Garner, vacashing here with husband Richard Hayes at the Caribbean, will stay on while he fills engagement beginning tonight (Wed.) at Nautilus Hotel.

London

Emlyn Williams and Guy Rolfe added to cast of Metro's British production of "Ivanhoe."

Ben Lyon to produce this year's stageshow for Royal Command Film Performance, Nov. 5.

Yale Bros. to South Africa, Nov. 15 to star in pantomime, "Aladdin," with 10-week guarantee.

Royal preem of Herbert Wilcox's "Lady With the Lamp," Sept. 22 switched from the Plaza to the Warner.

Siegi Sessler who operates the exclusive Siegi's Club, tossing a farewell party to Julie Wilson, Aug. 12.

Robert Douglas narrowly escaped being hit in the eye by an arrow while filming in "Robin Hood" at Denham.

Alex Guinness pacted for leading role in Ronald Neame's production of "The Card," based on Arnold Bennett's comedy.

Lillian Jarvis has left the cast of "Carousel" for a two-month vacation in Toronto, but returns to the Drury Lane in September.

Tommy Trinder goes to Canada when he completes his Prince of Wales date as star of "Fancy Free." He was guest of honor at last week's Variety Club Luncheon.

Merle Oberon here to star in "24 Hours in a Woman's Life," which will be lensed partly on the French Riviera and at Eistree studios. Victor Saville is directing.

Big show biz contingent that came in on the Ile de France included Harold Lloyd, Paulette Goddard, Gloria Drew, Franz Waxman, Hayes Goetz, Robert T. Kane, Anita Loos and Al Capp.

Hazel Scott opens at the London Palladium, Sept. 10 for two weeks after which she plays two weeks at the Colony and Astor clubs. Moss Empire dates follow, starting at Empire in Glasgow.

Bobby Breen, after 15 months here, returns to America on the Ile de France, Sept. 7. Meanwhile he has fixed recording contract with Nixa Recording Co., subsidiary of Mercury Records, for one year.

Arthur Blake, originally at Metro's Empire in Nat Karson's revue for three weeks, has been held over for another three weeks. Karson is ready to hold him longer but Blake has contract to play a Hollywood nitery in September. This equals record at this house held by Canfied-Smith.

San Francisco

By Ted Friend

Al Williams, Papagayo boniface, in hospital with pneumonia.

KCBS to bow its new 50,000-watter Aug. 9 with widespread hoopla.

KPIX to telecast signing of Japanese peace treaty scheduled for Sept. 4 to 7.

Geo. V. Denny, Jr., moderator of "Town Meeting of the Air," in for local origination of program.

Walter Rivers, formerly of Castle Films, Inc., opened own film agency and industrial production.

Muriel Landers and Bill Sweeney to originate midnight gabfest from Sir Francis Drake Hotel via KYA.

Arthur Fiedler conducting S. F. Symphony orch in "Pops" midsummer music festival at Civic Auditorium.

Carmen Miranda into Mark Hopkins Aug. 7 for two weeks. Evelyn Knight at Venetian Room of Fairmont Hotel.

KGO and KGO-TV (ABC) has bought Eagles Building in downtown Frisco as site for its local and TV facilities.

Press and Union League Club shared sponsorship of "Celebrity Parade for Cerebral Palsy" with KGO and KGO-TV, with more than 100 entertainers participating on all-night last Friday (27).

Paris

By Maxime de Beix
(33 *Blvd. Montparnasse*)

Serge Reggiani back from England after finishing "The Secret People."

Jean Paul Sartre and his wife Simone de Beauvoir off on trip to Iceland.

Ted Pahlen to Rome for confabs with Leonide Moguy on their next production.

Champs Elysees Theatre opening "Louisiana Story" in hommage to Robert Flaherty.

Joseph Mankiewicz here after finishing exteriors in Turkey on film "Five Fingers."

German film producer Paul Gordon visiting with friends before going back to Wiesbaden.

RKO giving $3,000 in prizes to exhibs in France who did best exploitation on "Cinderella."

Germaine Gossler and Henry Rogers Benjamin screening their production, "Green Gloves," prior to leaving.

There are 20 films on the floor here now, with four ready to go, three in the cutting rooms and 41 in preparation.

Before sailing for U. S. from London, Sarah Churchill came here to spend one day with the Jock Lawrences.

"Letter To Three Wives" getting Algerian film crix award for the best foreign film shown in North Africa in 1950-51.

Henri Lavorel to do the new Jean Delannoy film, "Martin Luther," in two versions. Pierre Fresnay will play Luther.

Franco-American coproduction film, "Monsieur Fabre," being preemed at Aix-Les Bains during the Festival of France.

Venice Film Festival asking for Robert Bresson film, "Diary of a Country Priest," which Bresson refused to enter in recent Cannes Fest.

The Rudy Mates sailing with their sick child and making straight for Hollywood where he is to do "Mother" with Barbara Stanwyck for Columbia.

Al Daff, Universal sales chief, is here for confabs with the Universal European reps of France, England, Italy, Germany, Spain, Switzerland, Belgium, Holland, Denmark, Sweden and North Africa.

Australia

By Eric Gorrick

20th-Fox distributing the Lippert pix in Aussie

Big click in many keys is Hallmark's sexy "She Shoulda Said No."

Williamson signatured "Seagulls Over Sorrento" for Aussie playdates.

Clyde Waterman, head of the Waterman circuit, recovering from heart attack.

"Born Yesterday" (Col) is a smash hit at State, Sydney, for Greater Union.

"Born Yesterday" (Col) doing strong biz at State, Sydney, for Greater Union.

New Tivoli revue "Chez Paree" is a click in Melbourne. Jon Pertwee heads cast.

Edward Ashley may come here for "The Moon Is Blue" under the Williamson banner.

Al Daff, Universal's sales chief, will be given an industry luncheon Aug. 10 at Trocadero, Sydney.

Evelyn Laye and Frank Lawton will do "Bell, Book and Candle" at Comedy, Melbourne, for Williamson.

Father Sydney MacEwan is giving a series of concerts for the Australian Broadcasting Commission.

John Casson planes in soon from London to take over the post of resident legit producer for Williamson.

Copenhagen

By Victor Skaarup

Trombonist Peter Rasmussen heading band at Ambassadeur next winter.

The Merry Macs, stars of Dagmar-revyen, recorded some Danish songs for export.

Two film companies here making comedies about family troubles with four children.

Fredric March, Florence Eldridge, Walt Disney and Danish-born Osa Massen among summer visitors.

The Armstrong-Fitzgerald disk, "Can Anyone Explain" most sold American record for years in Denmark.

The Four Riaz, French-Danish aerial acrobats, were injured in a bad fall at Circus Schumann. All four hospitalized.

Newest Hollywood product playing here include "Lights Out" (U) at Palads, "Love Happy" (UA) at Carlton and "Operation Pacific" (WB) at Saga.

Mogens Wieth scoring personal hit in French comedy, "Bubu" at Frederiksberg Theatre before going back to London to work for Powell & Pressburger.

The yearly Hamlet-performance at Elsinore's Kronborg Castle in a foreign language was a big flop this year, both artistically and from the biz viewpoint. The troupe was Swedish. Next year's Hamlet will probably again be American or British.

Reno

By Mark Curtis

Three Suns at Top of the Mapes.

Ritz Bros. at Tahoe's Cal-Neva.

Dixie Crosby on short vacash at the Lake.

Sally Rand at the Cal-Vada on Lake Tahoe, with Nat King Cole skedded next.

Continentals clicking at Golden despite recurring muscle spasm for singer Robert Garson.

Dorothy Shay finally gets to the Riverside after several cancellations in past, like last November's flood.

Noonan & Marshall had good tour at Golden, and now playing Sahati's Stateline at Tahoe. Peggy Mann singing in show.

Hollywood

Jane Froman in from N. Y.

Tay Garnett to Colorado Springs.

Vincente Minnelli planed in from N. Y.

Sol Lesser in town after month in Hawaii.

Luis Van Rooten planed to Mexico City.

Dan Duryea in town after two weeks in N. Y.

Milton Golden recovering from appendectomy.

Fran Shore filed suit to divorce Frank Westmore.

Bob Cummings and Paul Hesse planed to Hawaii.

Gloria Swanson in from N. Y. to resume film work.

Dennis Day left for Honolulu on three-week vacation.

George Murphy back after a speaking tour up north.

Roy Pace shifted from Warners' legal staff to Monogram's.

J. Edgar Hoover in La Jolla for checkup at Scripps Hospital.

Joseph L. Mankiewicz and Otto Lang returned from Turkey.

William Ching to San Francisco for Cerebral Palsy Assn. Benefit.

Kirby Grant emceeing four-day California Cantaloupe Roundup.

Mary Ellen Kay checked in at Republic after a stage tour in Ohio.

Rouben Mamoulian spending vacation driving through southern states.

Johnny Weissmuller made film short for National Kids' Day Foundation.

Jack Carson readying series of shows for U. S. Army bases in Germany.

Sylvia Sidney divorced Carlton Alsop; ditto Joan Greer and Freddie Slack.

William H. Wright returned to Metro lot after N. Y. conferences with Russell Nype.

Gene Evans suffered burned hand in shell explosion on "Fixed Bayonets" set at 20th-Fox.

David L. Johnson returned to his casting desk on Goldwyn lot after nine weeks in the hospital.

Norman Siegel appointed member of general committee for this year's Royal Film Performance in London.

Eileen Crowe, Jack MacGowran, Charles Fitzsimmons and James Lilburn, Abbey players, arrived from Ireland.

Riviera

By Edward Quinn

Jean Boyer and cast to Paris to conclude his latest film.

Rene Legrand clicking as m. c. at Maxime, Juan-les-Pins.

Yves Montand and Simone Signoret vacationing at St. Paul.

Visit of a large American fleet brought big biz to restaurant, cafes and entertainment places on Cote d'Azur.

Dany Dauberson at Casino, Juan-les-Pins. Future bookings there include Carmen Amaya, Edith Piaf and Georges Ulmer.

Sporting Club Monte Carlo which opened summer season with a gala opening, has Henri Rossotti and Hubert Rostaing bands.

Mariemma, Spanish dancer, and her company, gave a gala performance at Palm Beach, Cannes, before leaving for South America.

Cleveland

By Glenn C. Pullen

Roxy, town's sole burlesque stand, shuttered for remodeling.

Leo Reisman's orch moved into Hollenden Vogue Room for month.

Couple of TV stations dickering for Esquire, closed downtown film house.

George Gothberg opened subsid of his local Radio Teevee Workshop in Akron.

Marvin Kline producing "Desert Song" as Cain Park strawhatter's final tuneshow Aug. 6-18.

William Van Sleet and Paul Marlin staging "Murder Without Crime" at their Chagrin Falls strawhatter.

Marty Caine's Marcane, now playing one-night local bands, starting fulltime sked with touring names Sept. 8.

Syndicate reported bidding for Ed Pentecost's Southern Tavern, closed after 26 years' operation, with idea of converting into nitery.

Frankie Yankovic's local polkateers, and Art Tatum, former Clevelander, guest-starred in Faye Emerson's Cleveland-dedicated TV show.

Regis M. Duddy, nitery owner, fighting divorce action filed by his wife, Coletta Duddy, daughter of Tommy McGinty, co-owner of several swank gambling casinos in Kentucky and Nevada. Seeking custody of their child and at least $100 weekly while suit is pending. Mrs. Duddy got injunction stopping him from selling his Wayside Club and other assets said to amount to $500,000.

OBITUARIES

JACK (JoJo) LEE

Jack (JoJo) Lee, 65, veteran songplugger and vaude actor, died in Washington, D. C., July 25. Details in Music Dept.

EDWARD DARLING

Edward Darling, 60, former chief booking manager for the B. F. Keith Circuit and Vaudeville Exchange, died of a heart attack July 29 in New York. Considered the most important and influential booking figure of his day, Darling bought acts for the Palace Theatre, N. Y., and other top vaude houses. He retired in 1930.

Darling was noted for bringing European acts to this country. He made annual tours of England and the Continent searching for new talent. He introduced the first all-English show at the Palace in the middle 20s. Among the stars booked by Darling were Eva Tanguay, Houdini, Nora Bayes, Olga Petrova, Sophie Tucker, Belle Baker, Elsie Janis, Vesta Tilley, Albert Chevalier, Alice & Marie Lloyd, Laddie Cliff and Owen McGiveney.

Darling went to work for E. F. Albee in 1905 and soon became Albee's confidential secretary. As Albee's duties increased, Darling took over complete charge of the bookings. He also held interests in some of the Keith theatres before his retirement.

JAMES B. CLARK

James Bly Clark, 80, one of the pioneers in the motion picture business, died July 24 in Pittsburgh after a long illness. He started in the industry more than 40 years ago with Richard A. Rowland, at that time in the distribution end. They organized the Rowland & Clark circuit of 32 theatres in Pittsburgh and western Pennsylvania. In 1928, the chain was sold to the Stanley Co. of America, later Warner Bros., with Rowland moving to the Coast to go into production and Clark retaining the State in downtown Pittsburgh and the Capitol in Braddock, Pa., later acquiring the Times, also in Braddock. He was still operating these houses at the time of his death.

Clark organized Alco Film Co., which later became a Metro affiliate, and was one of the primary organizers of Associated First National Pictures, later known as First National and then WB-FN. Property which he accumulated in the Golden Triangle was used to build the Stanley Theatre and the Clark Bldg., next door, where Warners' circuit offices are housed and which bears his name. He leaves his wife and two daughters.

EMIL BOREO

Emil Boreo, 66, comedian, died July 27 in New York. Boreo headlined in vaude, stage, niteries and films before his retirement in 1948. Among his pic assignments were "Carnegie Hall" and "The Lady Vanishes."

Boreo made his U. S. debut in 1922, scoring in "The Parade of the Wooden Soldiers" number in "Chauve Souris." He was also emcee for S. L. Rothafel (Roxy) when the latter opened Radio City Music Hall, N. Y., and had the same post with Clifford Fischer when that producer opened the French Casino, N. Y., and the Folies Bergere, San Francisco. In 1939 he appeared in legit in Ernest Hemingway's "The Fifth Column."

Boreo also played numerous nitery and vaude engagements around the country.

WASSILY DE BASIL

Col. Wassily de Basil, director of the Original Ballet Russe, died in Paris July 27. Colonel de Basil organized the Ballet Russe de Monte Carlo in 1932 and produced such works as "Le Coq d'Or," "La Symphonie Fantastique" and "Paganini."

The company underwent changes of name during succeeding years and on one of its last visits to the U. S. in 1946 it was known as the Original Ballet Russe.

EARL R. SINCLAIR

Earl Bruce Sinclair, 64, former vaude and circus acrobat, died July 26 in Los Angeles. His career began at age 13 in 1900 as a member of the original Six Belfords. Later he organized Catherine Sinclair & Co., an acro troupe named for his wife, and toured for years on Keith-Orpheum circuit and with Ringling Bros. circus.

Sinclair retired from active work in 1940.

WILLIAM J. D. MULDERRY

William J. D. Mulderry, film exchange owner, died in Albany, N. Y., July 25. He was a son of the late contractor Patrick W. Mulderry, who with William W. Farley developed Albany's Film Row. Deceased and his brother, Francis J. Mulderry, handled the estate's realty interests in recent years.

Surviving are his wife, son, three daughters, mother and brother.

GIUSEPPE AGOSTINI

Giuseppe Agostini, 90, former operatic tenor, died July 26 in Abington, Pa. Agostini toured with the San Carlo Opera Co. for several seasons and at one time substituted for Enrico Caruso at the Metropolitan Opera, N. Y. He became head of operatic music at Temple Univ., Philadelphia, in 1928, holding the post for 10 years.

His wife survives.

EDWARD J. MAGUIRE

Edward J. Maguire, 69, former theatre organist for 18 years with the old Stanley Company of America, died July 26 in Philadelphia after a long illness. After leaving the music field he was sales manager of the Thomas J. Skelly Co. until his death.

Survived by wife and two sons.

ALLAN S. MAILER

Allan S. Mailer, 55, Scot cinema manager, died in Falkirk, Scotland, July 12. He directed films at Aberdeen, Perth and Glasgow, and ran a circuit in Argyllshire. During World War II he managed a touring company for Britain's ENSA.

FRED W. WARREN

Fred W. Warren, 87, who claimed the title of oldest trombone player in the U. S., died July 27 in Youngstown, O. He played the trombone for 71 years, appearing with Sousa, the Pittsburgh Band, and the Punxsutawney, Pa., Band.

Three sons and two daughters survive.

LLEWELLYN S. POWERS

Llewellyn S. Powers, 91, dean of New England fiddlers, died in Nashua, N. H., July 21. He had appeared at hundreds of gatherings, including folk festivals.

Powers won the New England "oldtime fiddlers' championship" several times.

JAMES J. CARNEY

James J. Carney, 65, who toured in vaude as a member of the song and dance act of Carney & Farley, died July 27 in Lawrence, Mass. In retirement since the early 1930s, he had been in poor health.

Carney's vaude partner was his wife, Julia, who survives.

GEORGE DUPREE

George Dupree, 74, actor, booker and theatrical producer, died in New York July 29 after a short illness. Early in his career he trouped as a German comedian.

A sister, Jeannette, veteran actress, survives.

DAVID GLAZERMAN,

David Glazerman, 35, manager of the Booker Theatre, Philadelphia, died in that city July 26. He had been associated with the house for the past 15 years.

Survived by wife, son and daughter.

ALBERT J. FISCHER

Albert J. Fischer, 49, operator of the Keswick, Glenside, and the Narberth, Narberth, suburban Philadelphia film houses, died July 27 in Philadelphia.

Survived by this wife.

PHILLIP P. GOODWILL

Phillip Paddock Goodwill, 60, manager of the Robey and Wood Theatres, Spencer, W. Va., died July 15 in that city from a heart attack.

He leaves his mother and two brothers.

PERCY R. EASTBURN

Percy Rhen Eastburn, 46, former comic who worked with the late Joe Penner and others, died in Mobile July 26 after long illness.

Survived by wife, mother, a sister and two brothers.

MRS. ROSE WALKER DOWSEY

Mrs. Rose Walker Dowsey, 44, former film actress, died in Manhasset, L. I., July 29 of injuries suffered 10 days ago in a two-story fall.

Her husband survives.

ARTHUR R. RYAN

Arthur R. Ryan, 79, former stage and film publicist, died in Brooklyn July 23.

Surviving are his wife, four daughters, two sons and 14 grandchildren.

ENRIQUE W. CURTIS

Enrique W. Curtis, 51, dean of Mexican radio announcers, serving XEB, Mexico City for 26 years, died in that city July 21 after a short illness.

Wife, son and daughter survive.

Daughter, 19, of Col. Joseph F. Goetz, former exec for RKO Theatres in Ohio and Chicago and who managed the Mid-States' Capitol and Shubert in Cincinnati until several months ago, when he became commanding officer of the Armed Forces Professional Entertainment Branch, died July 25 in Dayton, O. She was stricken with polio a week previously. She was married Feb. 3.

Ralph Whitney Carey, 70, N. Y. theatre correspondent for The Hartford Courant and ad director for Kenneth Ives & Co., real estate firm, died July 24 in New York.

Charles R. Wygan 2d owner-operator of the Heights Theatre, Houston, which he had opened 26 years ago, died in that city recently, after a heart attack.

Christian H. Otto, 66, manager of United Film Carriers' Assn., died in Chicago, July 24. Wife, two daughters and two sons survive.

Atwood Taeger, 77, purchasing agent at RKO for 23 years, died July 25 in Hollywood after a heart attack. He retired two years ago.

Albert H. Ralph, 58, assistant manager of the Gramercy Theatre, N. Y., died July 28 in Meriden, Conn.

David Fadim, 66, owner of the Savoy Theatre, Chicago, died in Chicago July 25. Wife and two daughters survive.

Charles Block, 30, WSMB and WDSU-TV, New Orleans, announcer, died in Biloxi, Miss., July 28 of a heart attack.

Father, 96, of William Gray, Pittsburgh district theatre owner, died July 11 in Monongahela City, Pa.

Father, 83, of the late war correspondent Ernie Pyle, died in Clinton, Ind., July 25.

Mrs. Elizabeth W. Haskell, 73, former singer and actress, died in Dallas, July 26.

Father, 87, of David Silverman, WJR, Detroit, music librarian, died July 17 in Detroit.

Father, 77, of Sol Leon, a booker at William Morris Agency, died in New York July 22.

Mother, 78, of Ralph Berger, exowner of the Latin Quarter, Chicago, died in Chicago July 24.

Harry Hoffman, 39, sports show exposition promoter, died July 29 in New York.

Mother of Sibyl Bowan, comedienne, died in Los Angeles, July 27.

Pedro Segarra, 64, stage and radio actor, died in Havana July 26.

Law Firm's Dealings

Continued from page 5

tional Screen, theatres, indie film producers, etc.

Justice Department's apparent chief concern is the Benjamin and Krim tieups with Eagle Lion, and now UA, plus Benjamin's continuing spot on the U board. Department claims if more than one outfit has common directors, officers or agents a restraint is placed on competition.

It's in line with this that the Government contends UA should be forced to part with the ELC properties it acquired last April.

Reason for the Department's entire action is obscure, according to an assortment of observers. How UA's sale of its ELC pix would widen competition is said to be not clear since the product has been fairly substantially played out. If another outfit were to take it over, the only apparent outlet would be television, it's felt. This hardly could open competition in standard pic distribution.

Also regarded as curious in the trade is the attack on UA's acquisition of ELC in the first place. There emerged from the deal one healthy distributor for indie pix. Prior to the deal, which bolstered UA, both UA and ELC appeared headed for the rocks.

60-Day Grace

Also appearing strange is the Government's request that UA be given a period of 60 days in which to drop the ELC assets and at a "reasonable offer." There was no answer to the question of what happens if no "reasonable offer" is received in that amount of time. However, on the Government side it was indicated in the event of no such offer an alternative course could be taken by the p'aintiff.

Further questioned is why the Government would want UA to turn back its profits on the ELC pix in distribution to date to ELC's original owners, Pathe. Government hasn't announced this objective in the open, but it has been indicated. UA, in its original industry antitrust decree, was not specifically enjoined from acquiring the assets of another outfit.

In the absence of such a restraint, it's felt in some quarters that the distrib had full right to take the ELC pix. Government's position, inasmuch as it has been stated so far, is that the Benjamin and Krim associations with the ELC predecessor (Eagle Lion) and UA represented "conditions detrimental to and inconsistent with free and open competition."

MARRIAGES

Jane Tritt to Frank Edward Fallon, July 27, San Antonio. Groom formerly an announcer on KITE there, was recently called into the Army.

Annette Marantz to Al Schenkein, New York, July 14. Bride is with entertainment bureau of WOR, N. Y.; he's in William Morris Agency club-date department.

John F. Cook to Margaret McNarey, Glasgow, July 19. He's a film exhibitor in south Scotland.

Sybil Trent to Andrew Nieporent, N. Y., July 29. Bride is radio actress; he's attorney with N. Y. State Liquor Authority.

Helen Lazich to Martin Rackin, Beverly Hills, July 28. Bride is former RKO secretary; groom is screenwriter.

Jean Marion Genebach to Martin Gal, Austin, Tex., recently. Bride is dancer; he is scenic designer.

Betty Faulkner to Ted Oczypok, New York, July 15. Groom's an engineer at WJAS, Pittsburgh.

Dolores Nowak to James Musiol, Pittsburgh, July 12. Bride's with 20th exchange in Pitt.

Penny Parker to Kenneth Tobey, Quartzite, Ariz., recently. She's a singer; he's a screen actor.

Mary Haney to Joe Beckham, Cleburne, Tex., recently. Both are with Columbia film exchange in Dallas; he is also a theatre owner.

Barbara Lawrence to John Murphy, Hollywood, July 29. Bride is a film actress.

BIRTHS

Mr. and Mrs. Robert Surtees, son, Hollywood, July 23. Father is Metro cameraman.

Mr. and Mrs. Donald Benkhart, son, New York, July 21. Father is account exec with Campall-Ewald ad agency.

Mr. and Mrs. Leo Carlin, son, Pittsburgh, July 12. Father's Nixon Theatre and Civic Light Opera Assn. treasurer.

Mr. and Mrs. James DiMauro, daughter, Pittsburgh, July 8. Father's a theatre owner in Vintondale, Pa.

Mr. and Mrs. William Thieman, son, Pittsburgh, July 22. Father's head of traffic department at WCAE in Pitt.

Mr. and Mrs. David Langworthy, daughter, Philadelphia, July 20. Mother's former nitery dancer Norma Shea.

Mr. and Mrs. Alan Livingston, daughter, Hollywood, July 25. Father is Capitol Records veepee.

Mr. and Mrs. Joseph Friedman, daughter, Brooklyn, July 24. Father is in Warner Bros. home-office publicity department.

Mr. and Mrs. Guy Biondi, daughter, Brooklyn, July 26. Mother is radio-TV actress Andree Wallace; father is Universal-International pressagent.

Mr. and Mrs. Broderick Crawford, son, Hollywood, July 26. Mother is former actress Kay Griffith; father is screen player.

Mr. and Mrs. Leif Erickson, daughter, Hollywood, July 27. Father is stage and screen actor.

Mr. and Mrs. Harry Arouh, daughter, Houston, recently. Father is newscaster for KPRC there.

Mr. and Mrs. Barrett Pierce, son, Corpus Christi, Tex., recently. Father is a disk jockey at KWBU there.

Mr. and Mrs. Bob Caumont, daughter, July 27, New York. Father is CBS engineer.

Night Club Reviews

Continued from page 47

Nautilus Hotel, Miami

and appearance is stylish. Works out a solid series of versions of pops and standards, plussed by a couple of special-material numbers for ringsider rousers. In her originals she shows a weakness; they're not the type tailored for her. She works it all out, however, and will be one of the better cafe thrushes once routining is polished.

Big click (he hasn't worked here in years) is Larry K. Nixon. Guy works in assured and fast fashion to deliver an almost all-new set of routines. His sequence on a first-time plane passenger is most solid yockmaker. With it he sets off a Jolson-Cantoresque type of song styling that starts to build. Keeps working to sock bowoff.

Stella & Jose Reyes work only second shows now, and display usual aptness on the Latino terps. *Lary.*

Hotel Radisson, Mpls.
(FLAME ROOM)

Minneapolis, July 28.

Toni Arden, Bob Bass Orch (8); no cover or minimum.

In her first Minneapolis appearance, attractive Toni Arden is making a favorable impression, providing this smart room's patrons with a more than bill-filling vocal interlude. Her engagements marks the resumption of bistro's floorshows.

Miss Arden does a bangup job and proves good choice as initial attraction for the spot's personality presentations. A throaty-voiced warbler, she sings with an intensity and fervor that's in contrast with her diminutive stature and slightness. Her interpretations are effectively distinctive and frequent changes of pace spell clever routining. She exhibits acting as well as vocal talent.

At well-attended supper show caught, Miss Arden's opener was "With a Song in My Heart," swung over to lively "When You're Smiling," and followed with "Come Back to Sorrento" (partly in Italian), done with commendable restraint; "September Song" and "They Can't Take That Away," all very listenable. A highlight was "Too Young," which she has recorded with considerable success. The Bob Bass orch, picked up locally, played for her and customer dancing neatly. *Rees.*

Fairbanks Oldies

Continued from page 1

ture films starring his father (the elder Fairbanks died on Dec. 12, 1939) could be shown on TV. He figures there are about 16 of the early productions still in the vaults. Fairbanks, Sr., made 33 pix in his career but many of these were not the property of the estate.

Back From England

Fairbanks is back in N. Y. after three months in England where, in association with a British group headed by Daniel M. Angell, he produced "Another Man's Poison," Bette Davis-Gary Merrill starrer. He also made "Mister Drake's Duck," with himself and Yolande Donlan topping the cast. United Artists will release the two pix.

Fairbanks chose England for production largely for economic reasons. Under the tie-in with Angell, who serves as exec producer, Fairbanks arranges for the American dollar financing, plus stars and director (Irving Rapper directed "Poison"). Angell puts up the production money in British pounds. Western Hemisphere rights go to Fairbanks; Eastern to Angell.

He is mulling several other ideas. Actively considered is production on the Continent specifically designed for U. S. telecasting. He said he and his pard, Cmdr. H. A. MacDonald, have conversations going on with three separate outfits looking to consummation of a deal.

However, this doesn't mean he plans to desert the theatrical pix. It's an expansion of his activities, rather than a switch from pix, Fairbanks stated. He added he'll probably put together another package deal, similar to "Poison" in the fall.

Incidentally, Fairbanks continues to rate as an outstanding promoter of good will for Hollywood, both domestically and internationally.

He is chairman of American Relief for Korea, veepee of the United Nations Assn., board member of the English Speaking Union, an active reservist in the U. S. Navy and from time to time handles special assignments for the U. S. State Department.

Broadway

Irving Berlin commuting to the dentist daily—molar trouble.

Teri Josefovits into the Hotel Mayflower's new Cafe Roland.

Albert Mitchell, radio's "The Answer Man," touring Switzerland and Germany.

ABC prez Bob Kintner now a Fairfield County (Conn.) summer resident, near Westport.

George Rosen, radio-TV editor of VARIETY, back this weekend from a Paris quickie by air.

Charles Goldsmith, Metro foreign department exec, to Europe on three-week vacation with his wife.

Arnold Grant to the Coast over the weekend for month of huddles with partners in law firm of Bautzer, Grant, Youngman & Silbert.

Halsey Raines, Metro publicist, to London this week to join M-G's "Ivanhoe" company, for which he'll do special mag assignments.

RCA veepee Orrin E. Dunlap, Jr. vacationing in hometown, Niagara Falls, with his 90-year-old father, the N. Y. Times' most veteran correspondent.

Sherman Billingsley adding a men's line of Sortilege to his perfume business. One item includes a Stork Club amtray, filled with shaving soap.

Murray and Betty Gruhn (angel for many years and Teletone & Gotham TV distributor in metropolitan New York) Fire Island-ing at the Jimmy Stroocks.

Irene Sharaff, who designed the costumes for "King and I," to the Coast to do the costumes for Metro's "Huckleberry Finn," to star Danny Kaye and Gene Kelly.

Dick Pitts is resigning from COMPO to join the VARIETY editorial staff. He was film critic and columnist of the Charlotte (N.C.) Observer until about a year ago.

Comedian Henry Morgan, just back from two months in Europe, to Cape Cod for a month before tackling radio-TV chores. CBS' Jerry Horwin another Cape vacationer.

A. H. Blank hosted by execs and directors of United Paramount Theatres at a surprise 72d birthday luncheon at the Hotel Astor Friday (27), following the meeting of UPT stockholders.

Jerry Thorpe, Metro assistant director and son of veteran director Richard Thorpe, returned to the Coast at the weekend. He had been in Rome for the lensing of M-G's "When in Rome."

Warners donated its homeoffice library to the Will Rogers Memorial Hospital, Saranac Lake, N. Y. Collection comprises more than 400 volumes and will be housed in a special room at the hospital.

Arthur Loew, head of Loew's International, and Orton Hicks, Metro's 16m department topper, played in the eastern veterans doubles championships over the weekend, losing out in the final.

Hernando Courtright, head man of the Beverly Hills Hotel, planes to London Aug. 6 to pick up his wife, Rosalind Courtright, currently chirping at the Embassy Club and thence to France and Spain.

With 21, the Stork and La Pavillon closed weekends, for a fortnight and for the summer respectively. Gene Cavallero has decided to keep his Colony open all summer. Accordingly, he has deferred his trip to Italy until Xmas.

Theatrical attorney Abraham L. Berman's wife, Ann, 35, found dead at their 845 5th Ave., apartment from an overdose of sleeping tablets. She was a former showgirl and reportedly despondent since the death of her mother two years ago.

Richard Kollmar (Dorothy & Dick) into the interior decorating business professionally. Has been doing it avocationally—a la the late Fanny Brice—for friends in their private homes. Actor-producer studied scenic design under Donald Oenslager at Yale Drama School.

Sam Spiegel, indie producer, breezed in from London Friday (27) and returned to the British capital on Monday (30). He engaged in quickie conferences with execs at United Artists, which will distribute his latest, "The African Queen," now nearing completion in London.

Chicago

VARIETY's Mel Marks off on a two-week Canadian vacation.

John Loder opened in "Second Threshold" at Salt Creek Monday (30).

"Moon Is Blue" passed 100th performance mark last week at Harris.

Janet Blair back in Chi company of "South Pacific" after month's layoff.

Richard Carlson inked into Salt Creek silo, Aug. 8 for "Petrified Forest."

Agent Barron Polan in for Jane Morgan opening last week at Empire Room.

John Carradine nabs lead in "Dracula," Aug. 4 at Drury Lane strawhatter.

Cary Grant in town last week enroute to Gotham for "People Will Talk" preem.

Kay Ashton-Stevens, widow of the drama critic, takes off for a month's rest in Mexico.

Ex-band singer Eugenie Baird takes over as understudy for Janet Blair in "South Pacific."

George Chapman, head doorman at Erlanger Theatre for past 30 years, suffered a heart attack last week.

Phil Adler, Herman Levin and Joe Grossman in setting up Sept. 19, opening of "Gentlemen Prefer Blondes" at Palace Theatre.

Minneapolis

By Les Rees

Old log silo offering "Light Up the Sky."

"Candida" skedded at Paul Bunyan strawhatter.

Vic's has Sunny Knight, exotic dancer, underlined.

Pine Beach strawhatter reviving "She Loves Me Not."

Lisa Kirk into Hotel Radisson Flame Room, Aug. 2.

Edyth Bush Little Theatre has "The Nutt Family" on tap.

Charlie Spivak's band into Prom Ballroom for three-nighter.

Merle Edwards, WMIM disk jockey, back from three-week vacation.

New York TV actor Guy Arbury spent week here appearing with Old Log.

WTCN-TV tossed cocktail party for Faye Emerson during her Aquatennial visit.

Ringling Bros. and Barnum & Bailey Circus did capacity business for two days.

Jean & Calvin Cook guest stars with Dorothy Lewis ice show at Hotel Nicollet Minnesota Terrace.

Vienna

By Emil W. Maass

Rudolf Bing taking rest cure in Bad Ischl.

Waldemar Bloch's opera "Stella" flopped in Gratz, Styria.

Carinthia Film Co. founded by writer Josef J. Perkonig in Klagenfurt.

Author Ferdinand Bruckner received Golden Ring of city of Vienna.

Theatre managers decided to discontinue matinees because of bad business.

U. S. Air Force band gave concerts in Vienna and various provincial towns.

South American singer Margarita Kenney guesting in "Magic Flute" at Salzburg.

Atlantic City

By Joe W. Walker

Jackie Miles and Fran Warren into 500 Club.

Bath & Turf operating without entertainment this year.

Irving Fields into Submarine Room of Hotel Traymore.

Pearl Bailey, with Jackie Whalen, heads new show at Yacht Club.

Gay 90s show with Ben Bishop as emcee has shifted from Hotel Chelsea to Senator.

Vaughn Monroe into Steel Pier ballroom, with Mack Triplets plus Roxyettes in vaude house.

Summer wrestling new attraction Saturday nights at Convention Hall, where "Ice Capades" finished first week Friday (27).

Miami Beach

By Lary Solloway

Jack Lacy, WINS, N. Y., deejay, and wife at the Nautilus for vacash.

Dorothy Hirsch, of VARIETY ad department, taking in the sun at Sherry Frontenac.

Agent Lou Price, Al Bernie's dad, resting here and looking to settle permanently.

Lenny Kent being paged for Sans Souci Hotel to follow current Dorothy Claire.

Vagabonds closing their club Aug. 11. Will reopen October in time for American Legion convention.

Alan Gale built a kitchen adjunct to his Celebrity Club and will reopen this week with himself and Freddie Stewart featured.

Roosevelt Playhouse, which did okay with "Streetcar Named Desire," suffering from b. o. blues with "Death Of A Salesman," despite rave notices.

Peggy Ann Garner, vacashing here with husband Richard Hayes at the Caribbean, will stay on while he fills engagement beginning tonight (Wed.) at Nautilus Hotel.

London

Emlyn Williams and Guy Rolfe added to cast of Metro's British production of "Ivanhoe."

Ben Lyon to produce this year's stageshow for Royal Command Film Performance, Nov. 5.

Yale Bros. to South Africa, Nov. 15 to star in pantomime, "Aladdin," with 10-week guarantee.

Royal preem of Herbert Wilcox's "Lady With the Lamp," Sept. 22 switched from the Plaza to the Warner.

Siegi Sessler who operates the exclusive Siegi's Club, tossing a farewell party to Julie Wilson, Aug. 12.

Robert Douglas narrowly escaped being hit in the eye by an arrow while filming in "Robin Hood" at Denham.

Alex Guinness pacted for leading role in Ronald Neame's production of "The Card," based on Arnold Bennett's comedy.

Lillian Jarvis has left the cast of "Carousel" for a two-month vacation in Toronto, but returns to the Drury Lane in September.

Tommy Trinder goes to Canada when he completes his Prince of Wales date as star of "Fancy Free." He was guest of honor at last week's Variety Club Luncheon.

Merle Oberon here to star in "24 Hours in a Woman's Life," which will be lensed partly on the French Riviera and at Elstree studios. Victor Saville is directing.

Big show biz contingent that came in on the Ile de France included Harold Lloyd, Paulette Goddard, Gloria Drew, Franz Waxman, Hayes Goetz, Robert T. Kane, Anita Loos and Al Capp.

Hazel Scott opens at the London Palladium, Sept. 10 for two weeks after which she plays two weeks at the Colony and Astor clubs. Moss Empire dates follow, starting at Empire in Glasgow.

Bobby Breen, after 15 months here, returns to America on the Ile de France, Sept. 7. Meanwhile he has fixed recording contract with Nixa Recording Co., subsidiary of Mercury Records, for one year.

Arthur Blake, originally at Metro's Empire in Nat Karson's revue for three weeks, has been held over for another three weeks. Karson is ready to hold him longer but Blake has contract to play a Hollywood nitery in September. This equals record at this house held by Canfied Smith.

San Francisco

By Ted Friend

Al Williams, Papagayo boniface, in hospital with pneumonia.

KCBS to bow its new 50,000-watter Aug. 9 with widespread hoopla.

KPIX to telecast signing of Japanese peace treaty scheduled for Sept. 4 to 7.

Geo. V. Denny, Jr., moderator of "Town Meeting of the Air," in for local origination of program.

Walter Rivers, formerly of Castle Films, Inc., opened own film agency and industrial production.

Muriel Landers and Bill Sweeney to originate midnight gabfest from Sir Francis Drake Hotel via KYA.

Arthur Fiedler conducting S. F. Symphony orch in "Pops" midsummer music festival at Civic Auditorium.

Carmen Miranda into Mark Hopkins Aug. 7 for two weeks. Evelyn Knight at Venetian Room of Fairmont Hotel.

KGO and KGO-TV (ABC) has bought Eagles Building in downtown Frisco as site for its local and TV facilities.

Press and Union League Club shared sponsorship of "Celebrity Parade for Cerebral Palsy" with KGO and KGO-TV, with more than 100 entertainers participating on all-night last Friday (27).

Paris

By Maxime de Beix
(33 *Blvd. Montparnasse*)

Serge Reggiani back from England after finishing "The Secret People."

Jean Paul Sartre and his wife Simone de Beauvoir off on trip to Iceland.

Ted Pahlen to Rome for confabs with Leonide Moguy on their next production.

Champs Elysees Theatre opening "Louisiana Story" in hommage to Robert Flaherty.

Joseph Mankiewicz here after finishing exteriors in Turkey on film "Five Fingers."

German film producer Paul Gordon visiting with friends before going back to Wiesbaden.

RKO giving $3,000 in prizes to exhibs in France who did best exploitation on "Cinderella."

Germaine Gossler and Henry Rogers Benjamin screening their production, "Green Gloves," prior to leaving.

There are 20 films on the floor here now, with four ready to go, three in the cutting rooms and 41 in preparation.

Before sailing for U. S. from London, Sarah Churchill came here to spend one day with the Jock Lawrences.

"Letter To Three Wives" getting Algerian film crix award for the best foreign film shown in North Africa in 1950-51.

Henri Lavorel to do the new Jean Delannoy film, "Martin Luther," in two versions. Pierre Fresnay will play Luther.

Franco-American coproduction film, "Monsieur Fabre," being preemed at Aix-Les Bains during the Festival of France.

Venice Film Festival asking for Robert Bresson film, "Diary of a Country Priest," which Bresson refused to enter in recent Cannes Fest.

The Rudy Mates sailing with their sick child and making straight for Hollywood where he is to do "Mother" with Barbara Stanwyck for Columbia.

Al Daff, Universal sales chief, is here for confabs with the Universal European reps of France, England, Italy, Germany, Spain, Switzerland, Belgium, Holland, Denmark, Sweden and North Africa.

Australia

By Eric Gorrick

20th-Fox distributing the Lippert pix in Aussie.

Big click in many keys is Hallmark's sexy "She Shoulda Said No."

Williamson signatured "Seagulls Over Sorrento" for Aussie playdates.

Clyde Waterman, head of the Waterman circuit, recovering from heart attack.

"Born Yesterday" (Col) is a smash hit at State, Sydney, for Greater Union.

"Born Yesterday" (Col) doing strong biz at State, Sydney, for Greater Union.

New Tivoli revue "Chez Paree" is a click in Melbourne. Jon Pertwee heads cast.

Edward Ashley may come here for "The Moon Is Blue" under the Williamson banner.

Al Daff, Universal's sales chief, will be given an industry luncheon Aug. 10 at Trocadero, Sydney.

Evelyn Laye and Frank Lawton will do "Bell, Book and Candle" at Comedy, Melbourne, for Williamson.

Father Sydney MacEwan is giving a series of concerts for the Australian Broadcasting Commission.

John Casson planes in soon from London to take over the post of resident legit producer for Williamson.

Copenhagen

By Victor Skaarup

Trombonist Peter Rasmussen heading band at Ambassadeur next winter.

The Merry Macs, stars of Dagmar-revyen, recorded some Danish songs for export.

Two film companies here making comedies about family troubles with four children.

Fredric March, Florence Eldridge, Walt Disney and Danish-born Osa Massen among summer visitors.

The Armstrong-Fitzgerald disk, "Can Anyone Explain" most sold American record for years in Denmark.

The Four Riaz, French-Danish aerial acrobats, were injured in a bad fall at Circus Schumann. All four hospitalized.

Newest Hollywood product playing here include "Lights Out" (U) at Palads, "Love Happy" (UA) at Carlton and "Operation Pacific" (WB) at Saga.

Mogens Wieth scoring personal hit in French comedy, "Bubu" at Frederiksberg Theatre before going back to London to work for Powell & Pressburger.

The yearly Hamlet-performance at Elsinore's Kronborg Castle in a foreign language was a big flop this year, both artistically and from the biz viewpoint. The troupe was Swedish. Next year's Hamlet will probably again be American or British.

Reno

By Mark Curtis

Three Suns at Top of the Mapes.

Ritz Bros. at Tahoe's Cal-Neva.

Dixie Crosby on short vacash at the Lake.

Sally Rand at the Cal-Vada on Lake Tahoe, with Nat King Cole skedded next.

Continentals clicking at Golden despite recurring muscle spasm for singer Robert Garson.

Dorothy Shay finally gets to the Riverside after several cancellations in past, like last November's flood.

Noonan & Marshall had good tour at Golden, and now playing Sahati's Stateline at Tahoe. Peggy Mann singing in show.

Hollywood

Jane Froman in from N. Y.

Tay Garnett to Colorado Springs.

Vincente Minnelli planed in from N. Y.

Sol Lesser in town after month in Hawaii.

Luis Van Rooten planed to Mexico City.

Dan Duryea in town after two weeks in N. Y.

Milton Golden recovering from appendectomy.

Fran Shore filed suit to divorce Frank Westmore.

Bob Cummings and Paul Hesse planed to Hawaii.

Gloria Swanson in from N. Y. to resume film work.

Dennis Day left for Honolulu on three-week vacation.

George Murphy back after a speaking tour up north.

Roy Pace shifted from Warners' legal staff to Monogram's.

J. Edgar Hoover in La Jolla for checkup at Scripps Hospital.

Joseph L. Mankiewicz and Otto Lang returned from Turkey.

William Ching to San Francisco for Cerebral Palsy Assn. Benefit.

Kirby Grant emceeing four-day California Cantaloupe Roundup.

Mary Ellen Kay checked in at Republic after a stage tour in Ohio.

Rouben Mamoulian spending vacation driving through southern states.

Johnny Weissmuller made film short for National Kids' Day Foundation.

Jack Carson readying series of shows for U. S. Army bases in Germany.

Sylvia Sidney divorced Carlton Alsop; ditto Joan Greer and Freddie Slack.

William H. Wright returned to Metro lot after N. Y. conferences with Russell Nype.

Gene Evans suffered burned hand in shell explosion on "Fixed Bayonets" set at 20th-Fox.

David L. Johnson returned to his casting desk on Goldwyn lot after nine weeks in the hospital.

Norman Siegel appointed member of general committee for this year's Royal Film Performance in London.

Eileen Crowe, Jack MacGowran, Charles Fitzsimmons and James Lilburn, Abbey players, arrived from Ireland.

Riviera

By Edward Quinn

Jean Boyer and cast to Paris to conclude his latest film.

Rene Legrand clicking as m. c. at Maxime, Juan-les-Pins.

Yves Montand and Simone Signoret vacationing at St. Paul.

Visit of a large American fleet brought big biz to restaurant, cafes and entertainment places on Cote d'Azur.

Dany Dauberson at Casino, Juan-les-Pins. Future bookings there include Carmen Amaya, Edith Piaf and Georges Ulmer.

Sporting Club Monte Carlo which opened summer season with a gala opening, has Henri Rossotti and Hubert Rostaing bands.

Mariemma, Spanish dancer, and her company, gave a gala performance at Palm Beach Cannes, before leaving for South America.

Cleveland

By Glenn C. Pullen

Roxy, town's sole burlesque stand, shuttered for remodeling.

Leo Reisman's orch moved into Hollenden Vogue Room for month.

Couple of TV stations dickering for Esquire, closed downtown film house.

George Gothberg opened subsid of his local Radio Teevee Workshop in Akron.

Marvin Kline producing "Desert Song" as Cain Park strawhatter's final tuneshow Aug. 6-18.

William Van Sleet and Paul Marlin staging "Murder Without Crime" at their Chagrin Falls strawhatter.

Marty Caine's Marcane, now playing one-night local bands, starting fulltime sked with touring names Sept. 8.

Syndicate reported bidding for Ed Pentecost's Southern Tavern, closed after 26 years' operation, with idea of converting into nitery.

Frankie Yankovic's local polkateers, and Art Tatum, former Clevelander, guest-starred in Faye Emerson's Cleveland-dedicated TV show.

Regis M. Duddy, nitery owner, fighting divorce action filed by his wife, Coletta Duddy, daughter of Tommy McGinty, co-owner of several swank gambling casinos in Kentucky and Nevada. Seeking custody of their child and at least $100 weekly while suit is pending. Mrs. Duddy got injunction stopping him from selling his Wayside Club and other assets said to amount to $500,000.

OBITUARIES

JACK (JoJo) LEE

Jack (JoJo) Lee, 65, veteran songplugger and vaude actor, died in Washington, D. C., July 25.

Details in Music Dept.

EDWARD DARLING

Edward Darling, 60, former chief booking manager for the B. F. Keith Circuit and Vaudeville Exchange, died of a heart attack July 29 in New York. Considered the most important and influential booking figure of his day, Darling bought acts for the Palace Theatre, N. Y., and other top vaude houses. He retired in 1930.

Darling was noted for bringing European acts to this country. He made annual tours of England and the Continent searching for new talent. He introduced the first all-English show at the Palace in the middle 20s. Among the stars booked by Darling were Eva Tanguay, Houdini, Nora Bayes, Olga Petrova, Sophie Tucker, Belle Baker, Elsie Janis, Vesta Tilley, Albert Chevalier, Alice & Marie Lloyd, Laddie Cliff and Owen McGivney.

Darling went to work for E. F. Albee in 1905 and soon became Albee's confidential secretary. As Albee's duties increased, Darling took over complete charge of the bookings. He also held interests in some of the Keith theatres before his retirement.

JAMES B. CLARK

James Bly Clark, 80, one of the pioneers in the motion picture business, died July 24 in Pittsburgh after a long illness. He started in the industry more than 40 years ago with Richard A. Rowland, at that time in the distribution end. They organized the Rowland & Clark circuit of 32 theatres in Pittsburgh and western Pennsylvania. In 1928, the chain was sold to the Stanley Co. of America, later Warner Bros., with Rowland moving to the Coast to go into production and Clark retaining the State in downtown Pittsburgh and the Capitol in Braddock, Pa., later acquiring the Times, also in Braddock. He was still operating these houses at the time of his death.

Clark organized Alco Film Co., which later became a Metro affiliate, and was one of the primary organizers of Associated First National Pictures, later known as First National and then WB-FN. Property which he accumulated in the Golden Triangle was used to build the Stanley Theatre and the Clark Bldg., next door, where Warners' circuit offices are housed and which bears his name. He leaves his wife and two daughters.

EMIL BOREO

Emil Boreo, 66, comedian, died July 27 in New York. Boreo headlined in vaude, stage, niteries and films before his retirement in 1948. Among his pic assignments were "Carnegie Hall" and "The Lady Vanishes."

Boreo made his U. S. debut in 1922, scoring in "The Parade of the Wooden Soldiers" number in "Chauve Souris." He was also emcee for S. L. Rothafel (Roxy) when the latter opened Radio City Music Hall, N. Y., and had the same post with Clifford Fischer when that producer opened the French Casino, N. Y., and the Folies Bergere, San Francisco. In 1939 he appeared in legit in Ernest Hemingway's "The Fifth Column."

Boreo also played numerous nitery and vaude engagements around the country.

WASSILY DE BASIL

Col. Wassily de Basil, director of the Original Ballet Russe, died in Paris July 27. Colonel de Basil organized the Ballet Russe de Monte Carlo in 1932 and produced such works as "Le Coq d'Or," "La Symphonie Fantastique" and "Paganini."

The company underwent changes of name during succeeding years and on one of its last visits to the U. S. in 1946 it was known as the Original Ballet Russe.

EARL B. SINCLAIR

Earl Bruce Sinclair, 64, former vaude and circus acrobat, died July 26 in Los Angeles. His career began at age 13 in 1900 as a member of the original Six Belfords. Later he organized Catherine Sinclair & Co., an acro troupe named for his wife, and toured for years on Keith-Orpheum circuit and with Ringling Bros. circus.

Sinclair retired from active work in 1940.

WILLIAM J. D. MULDERRY

William J. D. Mulderry, film exchange owner, died in Albany, N. Y., July 25. He was a son of the late contractor Patrick W. Mulderry, who with William W. Farley developed Albany's Film Row. Deceased and his brother, Francis J. Mulderry, handled the estate's realty interests in recent years.

Surviving are his wife, son, three daughters, mother and brother.

GIUSEPPE AGOSTINI

Giuseppe Agostini, 90, former operatic tenor, died July 26 in Abington, Pa. Agostini toured with the San Carlo Opera Co. for several seasons and at one time substituted for Enrico Caruso at the Metropolitan Opera, N. Y. He became head of operatic music at Temple Univ., Philadelphia, in 1928, holding the post for 10 years.

His wife survives.

EDWARD J. MAGUIRE

Edward J. Maguire, 69, former theatre organist for 18 years with the old Stanley Company of America, died July 26 in Philadelphia after a long illness. After leaving the music field he was sales manager of the Thomas J. Skelly Co. until his death.

Survived by wife and two sons.

ALLAN S. MAILER

Allan S. Mailer, 55, Scot cinema manager, died in Falkirk, Scotland, July 12. He directed films at Aberdeen, Perth and Glasgow, and ran a circuit in Argyllshire. During World War II he managed a touring company for Britain's ENSA.

FRED W. WARREN

Fred W. Warren, 87, who claimed the title of oldest trombone player in the U. S., died July 27 in Youngstown, O. He played the trombone for 71 years, appearing with Sousa, the Pittsburgh Band, and the Punxsutawney, Pa., Band.

Three sons and two daughters survive.

LLEWELLYN S. POWERS

Llewellyn S. Powers, 91, dean of New England fiddlers, died in Nashua, N. H., July 21. He had appeared at hundreds of gatherings, including folk festivals.

Powers won the New England "oldtime fiddlers' championship" several times.

JAMES J. CARNEY

James J. Carney, 65, who toured in vaude as a member of the song and dance act of Carney & Farley, died July 27 in Lawrence, Mass. In retirement since the early 1930s, he had been in poor health.

Carney's vaude partner was his wife, Julia, who survives.

GEORGE DUPREE

George Dupree, 74, actor, booker and theatrical producer, died in New York July 29 after a short illness. Early in his career he trouped as a German comedian.

A sister, Jeannette, veteran actress, survives.

DAVID GLAZERMAN

David Glazerman, 35, manager of the Booker Theatre, Philadelphia, died in that city July 26. He had been associated with the house for the past 15 years.

Survived by wife, son and daughter.

ALBERT J. FISCHER

Albert J. Fischer, 49, operator of the Keswick, Glenside, and the Narberth, Narberth, suburban Philadelphia film houses, died July 27 in Philadelphia.

Survived by this wife.

PHILLIP P. GOODWILL

Phillip Paddock Goodwill, 60, manager of the Robey and Wood Theatres, Spencer, W. Va., died July 15 in that city from a heart attack.

He leaves his mother and two brothers.

PERCY R. EASTBURN

Percy Rhen Eastburn, 46, former comic who worked with the late Joe Penner and others, died in Mobile July 26 after long illness.

Survived by wife, mother, a sister and two brothers.

MRS. ROSE WALKER DOWSEY

Mrs. Rose Walker Dowsey, 44, former film actress, died in Manhasset, L. I., July 29 of injuries suffered 10 days ago in a two-story fall.

Her husband survives.

ARTHUR R. RYAN

Arthur R. Ryan, 79, former stage and film publicist, died in Brooklyn July 23.

Surviving are his wife, four daughters, two sons and 14 grandchildren.

ENRIQUE W. CURTIS

Enrique W. Curtis, 51, dean of Mexican radio announcers, serving XEB, Mexico City for 26 years, died in that city July 21 after a short illness.

Wife, son and daughter survive.

Daughter, 19, of Col. Joseph F. Goetz, former exec for RKO Theatres in Ohio and Chicago and who managed the Mid-States' Capitol and Shubert in Cincinnati until several months ago, when he became commanding officer of the Armed Forces Professional Entertainment Branch, died July 25 in Dayton, O. She was stricken with polio a week previously. She was married Feb. 3.

Ralph Whitney Carey, 70, N. Y. theatre correspondent for The Hartford Courant and ad director for Kenneth Ives & Co., real estate firm, died July 24 in New York.

Charles R. Wygan 2d owner-operator of the Heights Theatre, Houston, which he had opened 26 years ago, died in that city recently, after a heart attack.

Christian H. Otto, 66, manager of United Film Carriers' Assn., died in Chicago, July 24. Wife, two daughters and two sons survive.

Atwood Taeger, 77, purchasing agent at RKO for 23 years, died July 25 in Hollywood after a heart attack. He retired two years ago.

Albert H. Ralph, 58, assistant manager of the Gramercy Theatre, N. Y., died July 28 in Meriden, Conn.

David Fadim, 66, owner of the Savoy Theatre, Chicago, died in Chicago July 25. Wife and two daughters survive.

Charles Block, 30, WSMB and WDSU-TV, New Orleans, announcer, died in Biloxi, Miss., July 28 of a heart attack.

Father, 96, of William Gray, Pittsburgh district theatre owner, died July 11 in Monongahela City, Pa.

Father, 83, of the late war correspondent Ernie Pyle, died in Clinton, Ind., July 25.

Mrs. Elizabeth W. Haskell, 73, former singer and actress, died in Dallas, July 26.

Father, 87, of David Silverman, WJR, Detroit, music librarian, died July 17 in Detroit.

Father, 77, of Sol Leon, a booker at William Morris Agency, died in New York July 22.

Mother, 78, of Ralph Berger, ex-owner of the Latin Quarter, Chicago, died in Chicago July 24.

Harry Hoffman, 39, sports show exposition promoter, died July 29 in New York.

Mother of Sibyl Bowan, comedienne, died in Los Angeles, July 27.

Pedro Segarra, 64, stage and radio actor, died in Havana July 26.

Law Firm's Dealings

Continued from page 5

tional Screen, theatres, indie film producers, etc.

Justice Department's apparent chief concern is the Benjamin and Krim tieups with Eagle Lion, and now UA, plus Benjamin's continuing spot on the U board. Department claims if more than one outfit has common directors, officers or agents a restraint is placed on competition.

It's in line with this that the Government contends UA should be forced to part with the ELC properties it acquired last April.

Reason for the Department's entire action is obscure, according to an assortment of observers. How UA's sale of its ELC pix would widen competition is said to be not clear since the product has been fairly substantially played out. If another outfit were to take it over, the only apparent outlet would be television, it's felt. This hardly could open competition in standard pic distribution.

Also regarded as curious in the trade is the attack on UA's acquisition of ELC in the first place. There emerged from the deal one healthy distributor for indie pix. Prior to the deal, which bolstered UA, both UA and ELC appeared headed for the rocks.

60-Day Grace

Also appearing strange is the Government's request that UA be given a period of 60 days in which to drop the ELC assets and at a "reasonable offer." There was no answer to the question of what happens if no "reasonable offer" is received in that amount of time. However, on the Government side it was indicated in the event of no such offer an alternative course could be taken by the p'aintiff.

Further questioned is why the Government would want UA to turn back its profits on the ELC pix in distribution to date to ELC's original owners, Pathe. Government hasn't announced this objective in the open, but it has been indicated. UA, in its original industry antitrust decree, was not specifically enjoined from acquiring the assets of another outfit.

In the absence of such a restraint, it's felt in some quarters that the distrib had full right to take the ELC pix. Government's position, inasmuch as it has been stated so far, is that the Benjamin and Krim associations with the ELC predecessor (Eagle Lion) and UA represented "conditions detrimental to and inconsistent with free and open competition."

MARRIAGES

Jane Tritt to Frank Edward Fallon, July 27, San Antonio. Groom formerly an announcer on KITE there, was recently called into the Army.

Annette Marantz to Al Schenkein, New York, July 14. Bride is with entertainment bureau of WOR, N. Y.; he's in William Morris Agency club-date department.

John F. Cook to Margaret McNarey, Glasgow, July 19. He's a film exhibitor in south Scotland.

Sybil Trent to Andrew Nieporent, N. Y., July 29. Bride is radio actress; he's attorney with N. Y. State Liquor Authority.

Helen Lazich to Martin Rackin, Beverly Hills, July 28. Bride is former RKO secretary; groom is screenwriter.

Jean Marion Genebach to Martin Gal, Austin, Tex., recently. Bride is dancer; he is scenic designer.

Betty Faulkner to Ted Oczypok, New York, July 15. Groom's an engineer at WJAS, Pittsburgh.

Dolores Nowak to James Musiol, Pittsburgh, July 12. Bride's with 20th exchange in Pitt.

Penny Parker to Kenneth Tobey, Quartzite, Ariz., recently. She's a singer; he's a screen actor.

Mary Haney to Joe Beckham, Cleburne, Tex., recently. Both are with Columbia film exchange in Dallas; he is also a theatre owner.

Barbara Lawrence to John Murphy, Hollywood, July 29. Bride is a film actress.

BIRTHS

Mr. and Mrs. Robert Surtees, son, Hollywood, July 23. Father is Metro cameraman.

Mr. and Mrs. Donald Benkhart, son, New York, July 21. Father is account exec with Campall-Ewald ad agency.

Mr. and Mrs. Leo Carlin, son, Pittsburgh, July 12. Father's Nixon Theatre and Civic Light Opera Assn. treasurer.

Mr. and Mrs. James DiMauro, daughter, Pittsburgh, July 8. Father's a theatre owner in Vintondale, Pa.

Mr. and Mrs. William Thieman, son, Pittsburgh, July 22. Father's head of traffic department at WCAE in Pitt.

Mr. and Mrs. David Langworthy, daughter, Philadelphia, July 20. Mother's former nitery dancer Norma Shea.

Mr. and Mrs. Alan Livingston, daughter, Hollywood, July 25. Father is Capitol Records veepee.

Mr. and Mrs. Joseph Friedman, daughter, Brooklyn, July 24. Father is in Warner Bros. home-office publicity department.

Mr. and Mrs. Guy Biondi, daughter, Brooklyn, July 26. Mother is radio-TV actress Andree Wallace; father is Universal-International pressagent.

Mr. and Mrs. Broderick Crawford, son, Hollywood, July 26. Mother is former actress Kay Griffith; father is screen player.

Mr. and Mrs. Leif Erickson, daughter, Hollywood, July 27. Father is stage and screen actor.

Mr. and Mrs. Harry Arouh, daughter, Houston, recently. Father is newcaster for KPRC there.

Mr. and Mrs. Barrett Pierce, son, Corpus Christi, Tex., recently. Father is a disk jockey at KWBU there.

Mr. and Mrs. Bob Caumont, daughter, July 27, New York. Father is CBS engineer.

Night Club Reviews

Continued from page 47

Nautilus Hotel, Miami

and appearance is stylish. Works out a solid series of versions of pops and standards, plussed by a couple of special-material numbers for ringsider rousers. In her originals she shows a weakness; they're not the type tailored for her. She works it all out, however, and will be one of the better cafe thrushes once routining is polished.

Big click (he hasn't worked here in years) is Larry K. Nixon. Guy works in assured and fast fashion to deliver an almost all-new set of routines. His sequence on a first-time plane passenger is most solid yockmaker. With it he sets off a Jolson-Cantoresque type of song styling that starts to build. Keeps working to sock bowoff.

Stella & Jose Reyes work only second shows now, and display usual aptness on the Latino terps.

Lary.

Hotel Radisson, Mpls.
(FLAME ROOM)

Minneapolis, July 28.

Toni Arden, Bob Bass Orch (8); no cover or minimum.

In her first Minneapolis appearance, attractive Toni Arden is making a favorable impression, providing this smart room's patrons with a more than bill-filling vocal interlude. Her engagements marks the resumption of bistro's floorshows.

Miss Arden does a bangup job and proves good choice as initial attraction for the spot's personality presentations. A throaty-voiced warbler, she sings with an intensity and fervor that's in contrast with her diminutive stature and slightness. Her interpretations are effectively distinctive and frequent changes of pace spell clever routining. She exhibits acting as well as vocal talent.

At well-attended supper show caught, Miss Arden's opener was "With a Song in My Heart," swung over to lively "When You're Smiling," and followed with "Come Back to Sorrento" (partly in Italian), done with commendable restraint; "September Song" and "They Can't Take That Away," all very listenable. A highlight was "Too Young," which she has recorded with considerable success. The Bob Bass orch, picked up locally, played for her and customer dancing neatly. *Rees.*

Fairbanks Oldies

Continued from page 1

ture films starring his father (the elder Fairbanks died on Dec. 12, 1939) could be shown on TV. He figures there are about 16 of the early productions still in the vaults. Fairbanks, Sr., made 33 pix in his career but many of these were not the property of the estate.

Back From England

Fairbanks is back in N. Y. after three months in England where, in association with a British group headed by Daniel M. Angell, he produced "Another Man's Poison," Bette Davis-Gary Merrill starrer. He also made "Mister Drake's Duck," with himself and Yolande Donlan topping the cast. United Artists will release the two pix.

Fairbanks chose England for production largely for economic reasons. Under the tie-in with Angell, who serves as exec producer, Fairbanks arranges for the American dollar financing, plus stars and director (Irving Rapper directed "Poison"). Angell puts up the production money in British pounds. Western Hemisphere rights go to Fairbanks; Eastern to Angell.

He is mulling several other ideas. Actively considered is production on the Continent specifically designed for U. S. telecasting. He said he and his pard, Cmdr. H. A. MacDonald, have conversations going on with three separate outfits looking to consummation of a deal.

However, this doesn't mean he plans to desert the theatrical pix. It's an expansion of his activities, rather than a switch from pix, Fairbanks stated. He added he'll probably put together another package deal, similar to "Poison" in the fall.

Incidentally, Fairbanks continues to rate as an outstanding promoter of good will for Hollywood, both domestically and internationally.

He is chairman of American Relief for Korea, veepee of the United Nations Assn., board member of the English Speaking Union an active reservist in the U. S. Navy and from time to time handles special assignments for the U. S. State Department.

WHO WOULDN'T BE HAPPY—

with 3 big sponsor-pleasing shows!

1 IT'S NEW, it's different... IT'S A HIT!

HAPPY FELTON'S "KNOT-HOLE GANG"

(The show that brings baseball back to the kids!)

WOR-TV Before every BROOKLYN DODGER home game.

Directed by John Horstmann

also... **HAPPY FELTON** presents:

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in these cities

PHILADELPHIA	PHILLIES and "A's"	Starring RUSS BROWN
CHICAGO	CUBS	Starring LINN BURTON
BOSTON	BRAVES	Starring DENNY MYERS
FORT WORTH	CATS	Starring JACK REED
DALLAS	EAGLES	

A pre-game telecast direct from the baseball parks...heart warming and thrilling for both participants and audience alike. The unpredictable youth of America...the stars of baseball's tomorrow, meet, talk to and actually "work out" with the baseball greats of today. A "happy-go-lucky" show for kids of all ages...it'll do your heart good to catch it!

Sponsored by **CURTISS CANDY COMPANY** *Agency:* C. L. Miller Company, Inc.

2 *Star-studded record breaker of audience reaction!*

HAPPY FELTON'S "TALK TO THE STARS"

(Watch the baseball fans query the baseball greats)

WOR-TV After every BROOKLYN DODGER home game.

Directed by John Horstmann

The talk of New York and its suburbs...the show that tied up telephone switchboards all over town on the very first day. Informative...entertaining...catch "Talk to the Stars" and catch up on the "whos" and "hows" of America's No. 1 sport.

Sponsored by

THE MENNEN CO. *Agency:* Duane Jones Co., Inc.

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3 A NEW RADIO IDEA THAT CLICKED

"TALK BACK" with HAPPY FELTON

(Controversial, informative...but good fun!)

MUTUAL Broadcasting System, Coast-to-Coast five days a week.

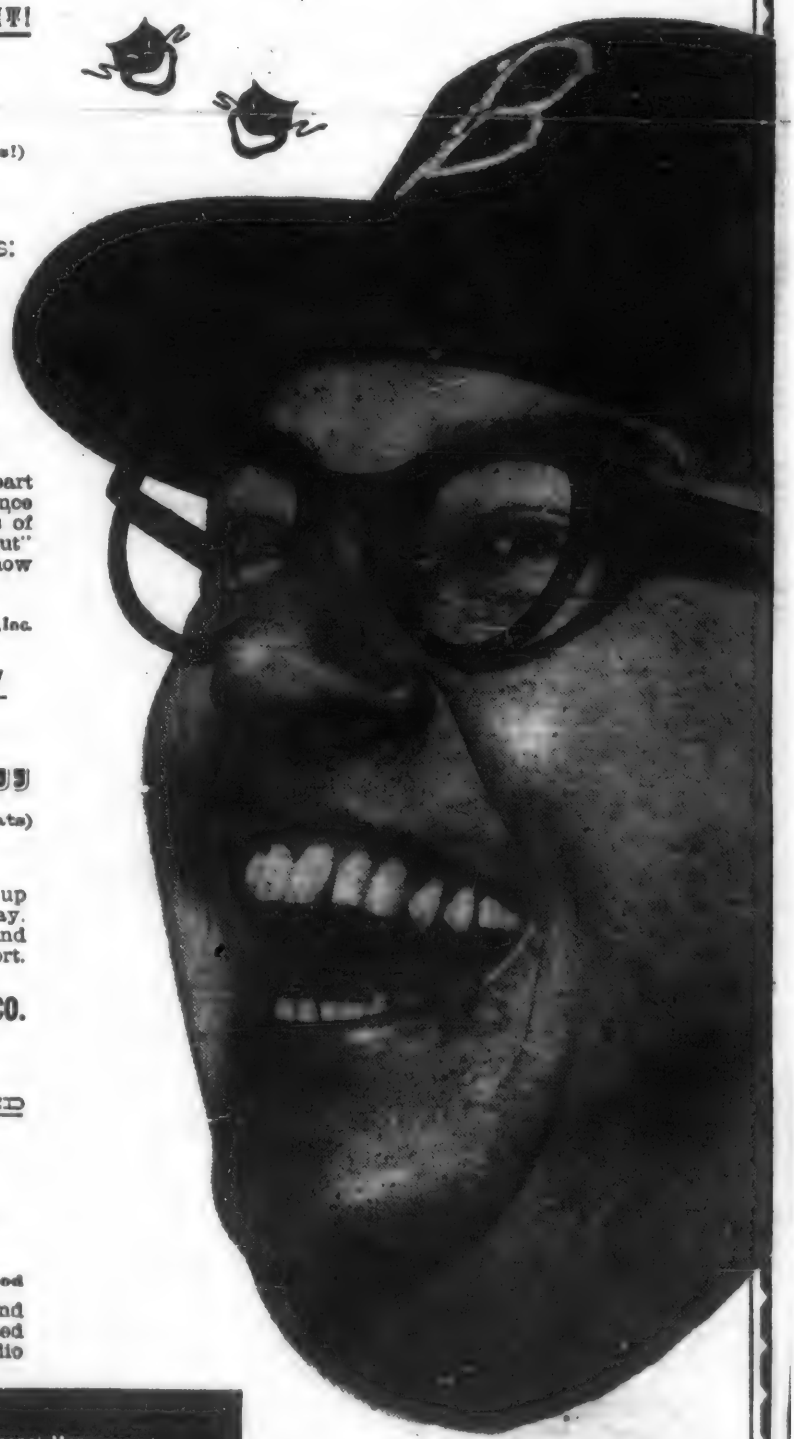
Producer: Gordon Auchincloss Director: William Norwood

Got a gripe? Happy takes 'em to the person concerned and actually gets them to "talk back" on the air. You'll be amazed at some of the subjects that pop up in this fast-moving radio presentation. Happy stops at nothing...he even tried to get to Stalin for one answer. P.S. Be Lucky—Go Happy!

Sponsored by THE AMERICAN TOBACCO CO., Inc. *for*

LUCKY STRIKE CIGARETTES

Agency: Batten, Barton, Durstine and Osborn, Inc.



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FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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GLOBAL TELEVISION BY 1960

Color TV as Western Democracies' 'Secret Weapon' vs. Red Youth Rally

By GEORGE ROSEN

Paris, Aug. 7.

Color television's vast sphere of influence as a "secret weapon" in championing the cause of the western democracies will be dramatically highlighted in Europe this month.

Oddly enough, color TV's two outstanding contributions to date as an "international torchbearer," is (1) cementing a "free world" concept as opposed to Soviet totalitarianism; and (2) establishing tinted video as the most revolutionary advance of the 20th Century in the field of medical science, focusses on Europe, rather than America, during this month and September.

Within the next few days the Columbia Broadcasting System unveils a number of its color television receivers in the western zone of Berlin—"across the street" from the scene of the Soviet-inspired World Festival of Youth, now in progress, which anticipates a turnout of 2,000,000 from all over the world before the Festival ends.

The idea of luring the kids over into the western zone with a "come-on-a-my-house and see color TV" as the chief bait was cooked up by the State Dept., and the Economic Cooperation Administration. CBS readily agreed to fall in with the plan, as did Radio Corp. of America, which will be represented by large-screen black and white TV projection, plus a total of 60 of its 17-inch monochrome receivers. The equipment has been in Europe for several weeks, but it was a case of maintaining strict secrecy to prevent possible sabotage.

For two weeks, starting next Monday, during the height of the Youth Rally, there will be regularly scheduled color TV performances from strategic points, designed to impress the youth of the world with

(Continued on page 40)

AT&T TO SPONSOR L.A.-N.Y. TV PREEM

American Telephone & Telegraph Co. will sponsor a four-network show inaugurating the coast-to-coast coaxial cable and relay hookup on Sept. 30. It will be the biggest time-and-talent budget for a one-shot in video's history, since it will involve the four tele chains and an all-star talent roster.

AT&T, of course, will get back a portion of the coin for the networks' use of its lines and relays, but its outlay for time on the webs and their affiliates will be record-setting. To date no commercial sponsor has used a four-chain spread, which has been accorded only President Truman for his major addresses.

Talent as yet hasn't been inked for the hour-long show, which is being handled by N. W. Ayer, agency for the telephone company. Stars are being lined up on both coasts.

PLAN JOLSON MEMORIAL THEATRE AT BRANDEIS U.

Showbusiness leaders of all faiths are currently drawing plans to erect a Jolson Memorial Theatre on the campus of Brandeis University, a non-sectarian school in Waltham, Mass.

The tribute is in line with the lifetime efforts of Al Jolson to promote interfaith understanding. Jolson bequeathed the bulk of his $4,000,000 estate to Protestant, Catholic and Jewish institutions.

Probe Ax Fells Saratoga Spots But Nags Lure

Saratoga Springs, Aug. 7.

The current state-conducted investigation into gambling and possible tieups with public officials of Saratoga County has shuttered Piping Rock and several other swank niteries, reduced Riley's Lake House to "bottle club" status, with an orchestra only, brought a non-name show into the Brook, and kept Newman's on a dine-dance policy. Newman's, like The Brook, is operated year-round, and hence did not have to seek a summer liquor license. Both hold 12-month permits.

The State Liquor Authority announced yesterday (Mon.) that it had turned down an application from Riley's for a license on the allegation that a man with a police record "has an interest in the property proposed to be licensed and will benefit by the issuance of a license to the applicant (Mrs. Lillian Somma)". The spot opened the same day with an advertised plan of "as at home, use your own

(Continued on page 56)

Now You Can Even Buy A New Home Via Video

Dallas, Aug. 7.

Home buying can be made less of an ordeal. At least, that is the view of the Dallas Home Builders Assn., which plans to make it so the prospective buyer can sit before his television set and inspect half a dozen homes ranging in price from $8,500 to $24,500, all within the space of one hour and with a minimum of physical exertion.

"The Show of Homes" program is to be telecast each Sunday from 2 to 3 p.m. on WFAA-TV. It will be done with film of exteriors and interiors, and the builders will be present to talk floor plans, sketches and data on financing the deals.

NBC BLUEPRINTS WORLD NETWORK

By JACK HELLMAN

Hollywood, Aug. 7.

International television within a year and a half. World-wide television by 1960.

That's how the NBC timetable reads, and Sylvester "Pat" Weaver, network's exec tele veepee, admitted to VARIETY over the weekend that such a far-flung project is on the network's planning board, and he's hopefully expectant of its realization barring untoward obstacles or a spreading world conflict. The big problem is electronics but these, he believes, will be whipped in due time.

After passing two weeks here in conference with Norman Blackburn, TV head for the network in Hollywood, and top comics on the network, Weaver leaves for Mexico City and possibly Havana and Panama to continue negotiations for the hemisphere tiein and the type of programs that can be exchanged. It is practically assured that Canadian stations, first in Montreal and Toronto, will fall in the sphere of NBC's operation.

In Mexico City Weaver will meet with Emilio Azcarraga, show biz tycoon, and possibly John Royal, who recently retired after 23 years with NBC. Understood Royal may become associated with Azcarraga in the television venture, which will cover all of the southern republic. Weaver will also meet with Fernando Elleta of Panama and Goar Mestre of Havana to forge the first link of the foreign network to the south. Later there will be conversations with South American operators, who are eager to make an association with NBC for an exchange of programs. Bra-

(Continued on page 63)

Denver's 1st TV Via Big-Screen

Denver, Aug. 7.

Denver will get its first look at regularly-scheduled television shows via big-screen video in the downtown Broadway Theatre. It's to be made possible by the fact that the new microwave relay channel to the Coast passes directly through Denver.

City has no TV stations, and with the Federal Communications Commission freeze on new station construction still in effect, is not likely to have one for some time. John Wolfberg, general manager of Wolfberg Theatre Enterprises, which operates the Broadway, will consequently arrange with Bell Telephone to link the theatre with special cable to the coast-to-coast relay setup.

Under this arrangement, the video signals will be flashed from Omaha, the present western terminus of the coaxial cable, to

(Continued on page 15)

Negro Thesps Score NAACP on 'A&A' Stand; Set 'Positive Action' Council

Group of Negro actors, voicing the fear that the charges leveled against CBS-TV's "Amos 'n' Andy" show by the National Assn. for the Advancement of Colored People would ruin chance of Negro actors, asserted this week that the NAACP does not speak for the majority of Negroes. Thesps, taking a stand in favor of A & A, claimed that the NAACP action against the show has actually threatened the "greatest opportunity" given Negro actors in recent years.

In a move to set up a positive program to help Negroes in show biz, the group formed a new organization, the Coordinating Council for Negro Performers, which immediately voted a resolution commending CBS "for its statement that it is continuing its improvement of the 'Amos 'n' Andy' series and its guard against the casting of Negro performers in an unfavorable light on radio and TV programs." Council, although comprising mainly members of the Negro Theatrical Guild, will operate as a separate body. Lester A. Walton, former U. S. minister to Liberia, is chairman, and one member from each of the show biz guilds and unions took part in its formation.

Discussing the NAACP, Noble Sissle, Authors Guild rep on the Council, asserted that the approach taken against the CBS show by NAACP chief Walter A. White was all wrong. "People can always

(Continued on page 36)

THEATRE TV WOULD BE PROBED IN HOUSE

Washington, Aug. 7.

Theatre TV showings of prizefights would come under investigation of a special house committee if a resolution introduced yesterday (Mon.) by Rep. L. Gary Clemente (D., N. Y.) is adopted.

Gary asked that the committee be established to determine whether a Federal commission should be created to control boxing. His resolution calls upon the committee to look into monopoly aspects of boxing, including possible "unreasonable restraint" in denying matches to TV setowners.

Film Biz Looks To Sept. - Oct. As Test of B.O.

With film biz continuing to perk during current dog days, industry execs are increasingly concentrating on September and October. Big TV shows will return to the networks then, providing a real test of whether present good biz is a seasonal flash or solidly based.

Pic toppers have not overlooked last year's experience in judging results of the present upturn. There was likewise a summer pickup in 1950, only to be followed by a perilous slide in grosses in September and October.

While there was no definite reason ascribable to last year's fall slump, widespread industry opinion was that the start of the big tele shows during those months was not merely coincidental to the

(Continued on page 63)

KEFAUVER, WHERRY SET AS SUBS FOR PEARSON

Senators Estes Kefauver (Dem.) and Kenneth S. Wherry (Rep.) will pinchhit for ABC's Drew Pearson on Aug. 19 and 26, respectively, during the gabber's vacation. Sept. 2 broadcast will be handled by Fred Blumenthal and Jack Anderson, of Pearson's D. C. staff.

Pearson's show Sunday (12) will originate from Europe.

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Troops in Korea Need Shows More Than Any Previous War—Jack Benny

Tokyo, Aug. 1.

The United Nations fighting men in Korea need entertainment more than any other soldiers have needed it in the past, according to Jack Benny, who recently completed a three-week tour of that battle zone at the head of a USO-Camp Shows troupe. Comedian has some real idea of GI needs since he made four overseas junkets to entertain service men during the last war.

"I had a feeling that Korea was more important than any place I visited in the last war," Benny said in Tokyo, where he and his troupe rested for several days before hopping off for their last round of appearances on Okinawa. "You just can't imagine it until you've been there. Korea has nothing—absolutely nothing. Even in the islands of the South Pacific during the last war, the boys had something to take their minds off the fighting—even if it was only a chance to go swimming."

The radio star said it was time the American entertainment industry woke up to the fact that a real war has been fought in Korea for the past year, and that the industry has fallen down woefully in its obligations to the troops. He said he would do his best after his return to arouse some interest in Korea. Benny added that he believed there were many artists in the U. S. who would be glad to come over if some "name" personality like himself undertook to form a troupe and m.c. it.

Benny, who showed the strain of his 21 appearances in the Korean "rice-paddy circuit," said he would be glad to appear on a national radio broadcast with other stars of stage, screen or radio in a bid to drum up support for the USO-Camp Shows organization.

Benay Venuta's Suggestion

Benay Venuta, singer with the Benny show, tossed out another suggestion which might pay off in increased entertainment for Korean troops. Singer pointed out that Hollywood studio rosters are loaded with the kind of talent needed for intimate revues on the GI circuit. Miss Venuta opined that if one studio put together a small variety show of a half-dozen or so acts and sent it off to Korea, other lots almost certainly would follow suit. Singer pointed out that this device would cost the studios very little since they would be using artists already under contract.

Other members of Benny's Carnival of Stars troupe, which played to 187,000 UN fighting men in Korea and several thousand more in Japan and Korea, were screen actress Marjorie Reynolds, tap dancer Delores Gay, pianist and accordionist June Bruner, guitarist Frank Remley from the Phil Harris orch, and mentalist Harry Kahne. Errol Flynn accompanied the troupe for part of the Korean junket, but left the show early and returned to the U. S.

Set De Carlo for Israel

Hollywood, Aug. 7.

Yvonne de Carlo has been set for series of Israel appearances, Sept. 3-18, in Tel Aviv, Jerusalem, Haifa and Ramat Gan.

Deal was set up with Paul Kohner by Jacob Amidor, head of Israel's Juval Concert Agency, here lining up performers. Miss De Carlo will do a singing act in both English and Hebrew.

Joan Bennett's Vidpix

Hollywood, Aug. 7.

Joan Bennett will topline a video series packaged by G. Ralph Branton, former midwest theatre circuit exec, and TV producer Eddie Lewis.

Miss Bennett will emcee and occasionally star in programs, aimed at dramatization of original plays.

Int'l Fashion Experts Take Over as Paris Back to the Old Look

By LUCETTE CARON

Paris, Aug. 3.

Once more the usual busy group of international fashion experts and buyers have taken over the town while 80% of the Parisians are away on vacation.

The heat wave struck Paris the morning of the first opening. Everyone was unprepared and in the overcrowded non-airconditioned salons the audience had to be revived with paper fans—and champagne—about once an hour.

Editors of the U. S. and other magazines occupy their usual gilt chairs, all fighting to be in the front row; Ludwig Bemelmans sketches uninterruptedly for Town and Country; and pix stars like Michele Morgan, Simone Simon or Martine Carol are very careful to wear their Dior, Fath, or Schiaparelli models in the right houses. Mrs. David K. E. Bruce, wife of U. S. Ambassador, and Mrs. Maurice Petsche, whose husband has been vainly trying all the week to give France a government, are among the staunchest supporters.

What will be the New Look of 1952? Subtle changes in length, width, shoulders, waistline, will make the 1952 woman look taller and more at ease. Proportions have changed: longer skirts, raised waistlines, shorter peplums giving the legs a "stretched" appearance. The wide bell skirts, so popular in U. S., are shown only at Jacques Fath's.

Christian Dior calls his line the "long" line, and Dior being the leader, the long line it will be from now on. Shorter busts, wide soft round shoulders, longer skirts in the shape of an upturned vase.

(Continued on page 63)

New NPA Order Hits Amusement Construction

Washington, Aug. 7.

Theatres and other amusement spots will find the construction going even rougher under the new National Production Authority order issued last Friday (3). NPA revoked its M-4 construction order and substituted M-4A.

This bars new construction—including theatres, etc.—using over two tons of carbon steel, 200 pounds of copper wire, or any of the alloy steels, without special NPA approval. Previously theatres have been permitted to spend up to $5,000 for repairs and modernizing and another $2,000 for installation of "personal property," without special permission.

Under M-4A, amusement construction will come under the Controlled Materials Plan, effective Oct. 1.

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U. S. Films Sever Last 'Curtain' Tie As Govt. Drops Czechs

The U. S. film industry last week lost its last tie with the Soviet orbit countries when the Government announced its intention of virtually ending economic relations with Czechoslovakia. That was the one Iron Curtain country that was still playing Hollywood pix and—even more astonishing—still paying for them.

The amount of money being obtained out of Prague had diminished to a dribble in the past year, but as long as the Communists permitted it to continue, American industry had some reason to hope it could crack the Iron Curtain elsewhere. The Czech state film monopoly has taken no new product recently, but was showing 71 American pix imported under a five-year-old deal that was due to expire this October.

Since even communication with Prague is sketchy, the Motion Picture Export Assn., which handles sales there isn't certain how soon the new edict from Washington will bring the business to a complete halt. Decision to end economic relations with Prague resulted from numerous acts of "ill will," most recently the imprisonment of Associated Press correspondent William N. Oatis.

State Dept. last week notified Prague that benefits of tariff concessions designed to encourage trade between the two countries would be brought to an end. Also that the 30 nations signatory to the General Agreement on Tariffs and Trade would be asked to approve a complete dissolution of all U. S.-Czech obligations.

Vanderbilts' Close Call

Paris, Aug. 7.

Cornelius Vanderbilt, Jr., VARIETY roving correspondent, and his wife miraculously escaped injury last week when a Luxembourg steam train ran through the red-light, sideswiping their American stationwagon, hurtling it more than 100 feet. The car was completely demolished.

Vanderbilt, who had photographed Perle Mesta, U. S. minister to Luxembourg, and other officials, heads for London, sailing home from there later this week.

Good Enough Reason

London, Aug. 1.

Gypsy Rose Lee had an introduction from publicist Bernard Sobel to Lord and Lady Lowson—he's the Lord Mayor of London—but decided not to avail herself thereof when she realized "how foolish I would sound (to myself, anyway), if I called up and said, "Hello, is the Lord Mayor in? Please tell him Gypsy Rose Lee is calling."

After she saw "the wardrobe the Guards around Buckingham Palace were wearing . . . and I understand the Mayor's wardrobe is even more impressive," says she, the stripper decided not to chance it.

Old Celluloid Fades Away, Costs Biz Invaluable Record, Coin From TV

History of the American films—as evidenced by the product itself—is speedily being lost to the industry and to future students of the cinema. Negatives and few remaining prints of the milestone pictures in film history have been deteriorating into dust at an accelerating rate during the past few years. No method is known for preserving them.

Since 30 years is the maximum life of the celluloid base of a well-processed picture, everything made before 1920 is rapidly being lost to posterity. Pix not so well processed, such as many of those made in the '30s, shrink up and turn to powder in as little as 10 years. Many of them have already been lost forever.

While the print and negative deterioration is important in absence to the industry of a permanent record of its advance during the past 50 years, there's an even more practical significance. That's in loss of television values. It is expected that many studios will eventually sell rights to TV only to find that they can't provide prints or negatives because they've turned to dust.

Leading the lament for the irretrievable loss of the evidence of the progress of this most typical of American art forms is Richard Griffith, assistant curator of the film library of the Museum of Modern Art, N. Y., and himself a foremost film historian.

The film library has the only known remaining prints of such classics as "Morocco" (Paramount, 1930), starring Marlene Dietrich, Gary Cooper and Adolphe Menjou; "Night Must Fall" (M-G, 1937), starring Robert Montgomery and Rosalind Russell; the John Barrymore version of "Dr. Jekyll and Mr. Hyde" (Par, 1920), and Buster Keaton's "The Navigator" (M-G, 1924). They'll all be gone eventually, too.

Negatives No Longer Exist

For one reason or another the negatives of these films no longer exist, so copies can't be made. The Museum goes to extreme lengths to preserve them, as it does the thousands of other prints it owns, but the deterioration of time can at best only be slowed, not stopped. The major studios, taking no such special care, have long since seen the negatives of many of the pictures which brought them to present eminence turn to powder.

Griffith points out that there's not much can be done about it, since the cost factor in preservation makes it impractical. The Museum used to watch all of its prints very carefully and as soon as one showed signs of deterioration would have it duplicated. However, breakdown of the celluloid bases is coming with such rapidity now, duplicating is financially im-

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Bing's Eastern Expansion

Bing Crosby Enterprises is diversifying its interests, by expanding some of its eastern activities.

This is particularly OK with Everett Crosby, prez of the outfit, who favors residing east and is currently looking for a house around New York. He plans selling his Hollywood place.

Bad Booking: a Pooch Act Also Plays Harmonica On The Same Bill With Adler

Stockholm, Aug. 1.

Editor, VARIETY:

Came here to play the China Theatre, Stockholm (which calls for a Stockholm Theatre in China, I should think) on a four-week deal, but been extended four more weeks.

The Dormonde Brothers are on the bill. I last worked with them at the Alhambra, Paris, in 1934. George Dormonde had a different partner then, now he works with his son which makes me feel a shade varicose.

There is also a dog on the bill who plays the harmonica and I'll thank you to wipe that supercilious expression off your face. No, a real dog, in the act of Colani & Colani, and the little pooch plays the mouth organ. Seems a silly duplication in booking, doesn't it? Actually, the hound plays by ear, can't read a note and has no sense of harmony. Anything she can play, I can play better. No other harmonica act can make this statement.

The China Theatre operates twice-a-night, seven days a week during the summer months only. The manager of the theatre is also the booker. He is also the orchestra leader. Is America going to take this lying down? I say no. Out with Bob Weitman, in with Paul Whiteman. We'll show them Swedes.

It does very good business on account of there just isn't much to do in Stockholm. They have an open air theatre where concerts are given to standees only. Next month they have Kenneth Spencer, Hazel Scott, and Josh White (who was a sensation here last year). The Scandinavians adore the Negro talent and Lena Horne together with Louis Armstrong, have the permanent keys to the city.

The police are on strike and riots have been occurring, one outside the China Theatre. An act on the bill, Marqueez & Dulak, found a tire punctured on their car. They were also molested as they attempted to drive away. No especial cause seems to lie behind the riots—just young people who are restless because there's nowhere to go, nothing to do, can't get a legal drink, etc.

The public here have a fine musical receptivity, in my opinion. My program consists of "Roumanian Rhapsody," a Bach gavotte, "Clair de Lune," a transcription of Carmen melodies, "St. Louis Blues" and a request medley. In both the States and England, this program would be considered too highbrow in a picture house or music hall. But the China Theatre is just that—a music hall.

Recently played Athens, where I was the guest of the British Ambassador and where I gave two concerts for the royal family. King Paul asked me how I liked the Greek public. "Frankly, I don't know," I said. "I play my best and they just sit and look at me. It's very difficult to get any reaction at all." "I know," replied the King, "It's the same thing when I make speeches."

I told him about playing for the late King Gustav of Sweden, who practically went to sleep during my classical numbers but came to life for "The Music Goes Round and Round," making me play it three times. When King Paul left the embassy, after my concert, he whispered to me, "Hope I was a better audience than the Swedish King." "You were," I replied, and he was!

Larry Adler.

MARGOT FONTEYN AS WQXR DISK JOCKEY

London, Aug. 7.

Margot Fonteyn, prima ballerina at Sadler's Wells, has signed as disk jockey with Towers of London, and the programs will be aired via WQXR in New York in the fall.

The deal calls for 26 one-hour shows, and Miss Fonteyn has already started cutting the series. They are biographical programs in which the ballerina will describe her dancing career and will introduce the music of many well known ballets.

Continue USO Setup For Armed Services

Washington, Aug. 7.

Despite the cease-fire talks in Korea and other global peace moves, the USO-Camp Shows program for the armed services will continue. Decision was made by 125 top civic and governmental figures at a United Defense Fund meeting here last week. James Sauter, USO-Camp Shows prexy, attended.

Continuation of Defense Fund, which comprises various health and welfare activities, was determined after consultation with President Truman and the Office of Defense Mobilization.

RIVALRY MOUNTS FOR B'WAY PIX

Theatre TV Sets 9-Week Grid Sked With NCAA; Games for Home Limited

Theatre television this week set plans for a full nine-week schedule of Saturday afternoon football games, each of which is to be carried by the big-screen video houses on an exclusive basis. Deal for rights to the games was set by Nathan L. Halpern, prez of Theatre Net-work TV, with the National Collegiate Athletic Assn. as a phase of the NCAA's experiment this fall on TV's effect on the gate receipts.

NCAA plan, which will restrict the televising of college games for home reception to one or two games each week, actually redounds to the benefit of theatre TV. With whatever network getting the NCAA limited home schedule, the big-screen video theatres will have their choice of all other games. As a result, Halpern has not scheduled the games for theatres, deciding instead to select them week by week in order to grab off the top game available.

How much the theatres are paying for rights has not been revealed, but it's believed the sum will represent only a small fee at this time. At the most, no more than 20 theatres are expected to be linked to pick up the games at the start while a few others may be tied in on a regional basis in other sections of the country. Colleges will probably get a small percentage of the gross from each house, similar to the way the theatres paid for their rights to the recent boxing matches they have carried.

While several theatres in the

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Picture Pioneers Move To Create Industry Charity Foundation

The recent informal testimonial dinner by a group of Picture Pioneers, mostly comprising the board, to Gus Eyssell on his election to the presidency of Rockefeller Center, has snowballed into a move to create a Motion Picture Foundation for intra-industry charity. Prexy Jack Cohn of PP and Spyros Skouras are sparking the move. It will probably be capped by a gala benefit in New York this fall, coincidental with the 12th anniversary of the anniversary of the Pioneers as an organization.

At the Eyssell dinner, Nate Blumberg moved to volunteer a personal contribution of $5,000 towards the Foundation. Around $20,000 which E. V. Richards, the New Orleans showman, had earmarked in the past, will probably also go into the PP.

The Pioneers' past annual dinners have accumulated sufficient funds so that a small committee, within the PP, already has been so succoring the needy.

Al Lichtman meantime has been named to head the Pioneers' 1951 dinner committee. The "Pioneer of the Year" has yet to be selected. The Starlight Roof of the Waldorf-Astoria, per usual, will be the site of the annual banquet on Nov. 15.

TALK WITH 'COUPLE OF GUYS' NETS M-G PACT

Cincinnati, Aug. 7.

Dean Miller, star of WCPO-TV's "Meet the Ladies" and "Movie Time" said Monday (6) he's signed a seven-year acting contract with Metro. Mort Watters hold a previously signed contract with Miller but said he will make a deal to allow Miller the opportunity for advancement in films. Watters signed Miller off WMC, Memphis, a year ago.

According to Miller, his film break resulted from discussion he had on a train last month with a "couple of strangers" while heading for a California vacation. It was about the merits of films and television.

Strangers were Dore Schary and L. K. Sidney, who had Miller take screen test under direction of George Sidney.

TV Price Windfall Seen

Exhibs who are looking forward to mass production of theatre TV equipment to bring the price down, may get an unexpected windfall in that direction if the Federal Communications Commission grants present requests for educational channels.

Some of the theatre tele manufacturers are known to be planning equipment for schools. They foresee a tremendous eventual sale of the same sets to educational institutions as are used in small theatres.

Offers Public Sale Of Stock in Minn. To Back Prod. Co.

Minneapolis, Aug. 7.

The first public sale of stock ever to be made in Minnesota, and, as far as is known, the second anywhere, to help finance the production and marketing of theatre and TV pix, finds W. R. Frank, local theatre circuit owner and Hollywood producer, offering 400,000 shares of Class A stock in the W. R. Frank Associates, Inc., a Minnesota corporation, at $1 a share. Frank himself is peddling the shares from his office in one of his theatres, and the stock is offered only in Minnesota, where the state's security commission has approved the issue.

Incorporation articles provide that Frank himself shall be the only officer, director or executive to receive compensation. As president and general manager he will receive as salary 50,000 shares of the "B" stock if, at the end of a three-year period, dividends have been earned and paid on the "A" stock.

Frank recently made a deal with RKO to acquire its interest in the picture, "All That Money Can Buy," which he and several associates produced. As sole owner he's now reissuing it as "The Devil and Daniel Webster," its original title. Prospectus says that $50,000 of the net proceeds of the stock sale will be used to obtain a 6% first mortgage on this picture,

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Rouse-Greene Point To Pix Writing as B.O. Key Not Exhib-Prod. Yatata

Current efforts by the Council of Motion Picture Organizations to bolster the b.o. via regular meetings between exhibitors and producers for an interchange of views on film-making is questioned by the writing-producing-directing team of Russell Rouse and Clarence Greene.

They hope the COMPO confabs will achieve a greater intra-trade harmony of operations but are convinced the all-industry outfit is dealing only with surface problems. The roots of the trade's ills are in pic production, and the business conduct among the various phases of the trade is secondary, they believe.

It's the quality of production that counts and, say R&G, holding the key to this are the Hollywood pic writers. Yet, all but top-name scripters are confined to a limited operational orbit and subject to the whims and dictates of others not acquainted with their art. They've become the industry's "forgotten men," R&G declare.

The R&G team wonders about the qualifications of those who participate in the producer-exhib huddles, in which the exhibs are to

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DEMANDS SOARING WITH HOT BIDDING

Product jams at a couple of spots and intensifying rivalry within the ranks of both distributors and exhibitors are resulting in sweeping departures from traditional booking practices in N. Y.'s showcase sector.

There's a rift between United Paramount Theatres' flagship house, the Paramount, and Paramount Pictures. UPT refused to go along on Par's terms on "Rhubarb" and consequently the pic has been booked for Harry Brandt's nearby Globe. Par's "A Place in the Sun" is set for the Capitol, marking the first time the Loew's house will serve as a first-run outlet for Par.

Columbia and City Investing Co., operator of the Astor and Victoria, disclosed a deal yesterday (Tues.) for a continuing booking tieup. This is designed to guarantee the two theatres a constant source of supply and, of course, provides Col with important showcase outlets.

The long runs of Metro's "The Great Caruso" and the current "Show Boat" are forcing three films, which normally would play the Hall, elsewhere, including "Place in the Sun." Other two are

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Col Gets Preferential B'way Deal Via City Investing's Astor, Vic

Two-way preferential deal has been set by Columbia and City Investing Co. on booking Columbia pix into the Astor and Victoria on Broadway. It is reminiscent of the preferential booking arrangement on the Astor which Samuel Goldwyn and David O. Selnick jointly held several years ago.

Because of the antitrust decree provisions that distribs sell picture-by-picture, theatre-by-theatre, terms of the Col-CI arrangement are necessarily loose. It amounts virtually to a two-day "first refusal" pact. It's understood to be a 15-month deal.

Setup provides that Col will offer all of its product first to Maurice Maurer, operator of the Astor and Victoria for CI. He'll book whatever he agrees is suitable quality for the houses. If Col has a

(Continued on page 17)

Paramount, UPT In Growing Snarl; Booking Differences Key to Situation

The strain in relations between Paramount and United Paramount Theatres that many insiders have long felt inevitable has finally occurred. The picture and the theatre companies, which were one until divorcement, have been in a continuous and increasingly bitter feud for almost a month.

Feud is said to center around the Paramount, N. Y., which is controlled by UPT. It's understood to be a two-way affair, with Par burned at the frequency with which UPT has gone to other distribs for pix for the Broadway flagship and UPT huffy at the terms being asked by Par for some of its product.

Crux is understood to have been hit with "A Place In the Sun," George Stevens' adaptation of "An American Tragedy," with Montgomery Clift, Shelley Winters and Elizabeth Taylor starred. It was originally booked into the Music Hall and when Par pulled it rather than wait until near the end of the year for a playdate, Loew's offered a giant guarantee to get the pic for the Capitol.

UPT refused to meet the figure. Loew's Capitol, which had never

(Continued on page 17)

Depinet Back in N. Y.

Ned E. Depinet, RKO prexy, is back in N. Y. following 10 days on the Coast.

He had been at the four-day conference of the Council of Motion Picture Organizations and spent the balance of his stay at the RKO studios.

See Johnston Returning To MPAA Oct. 1

Washington, Aug. 7.

Economic Stabilization Administrator Eric A. Johnston is definitely set to return to the presidency of the Motion Picture Assn. of America on Oct. 1, according to insiders here. That's the date his leave of absence from MPAA expires.

However, informants are not so certain on how long Johnston intends to remain at the association's helm. They figure he's gained considerable stature in the ESA post and it's long since been reported that Johnston has political aspirations.

Reason for his ESA bowout is that he feels his job has been done and a successor could take over with a minimum of difficulty. That the former U. S. Chamber of Commerce president has handled the ESA reins with good results is acknowledged widely. When Johnston was originally appointed there were numerous skeptics who felt the post was too tough for Johnston, that he probably would lose much political favor because of it.

There's one big consideration, however, in linking Johnston with any possible public office. While he scored as ESA topper, there are some within Republican Party ranks who feel he was too friendly with the present Administration.

To what extent his hand-holding with the Truman Administration will impair his political chances is difficult to determine at this time.

Reveal 'Authentic' Book As Partial Hoax, Putting Kramer on Spot Via Pic

Stanley Kramer has been put on something of a spot this week via disclosure by the American Prison Assn. that last winter's best-seller, "My Six Convicts," is at least partly a hoax. Kramer has a film version well on the way toward production and the pic was announced by Columbia Monday (6) for this season's release.

Kramer, it is understood, will disregard the charges carried in The Prison World, official publication of the American Prison Assn. Producer will go ahead with the pic, but emphasis on its authentic

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National Boxoffice Survey

Cooler Weather Hypos Trade; 'Show Boat' Champ 4th Week in Row; Disney 'Alice, 'Moonlight' Next

Rain in some localities and cooler weather in others are giving film grosses a jab in the arm this stanza. Improved biz is reflected in bigger grosses for the top five pictures now playing in key cities covered by VARIETY. It is a matter of new, stronger fare getting out into full-scale distribution, with exhibitors looking for continued stout trade until the big fall season is launched shortly.

For the fourth consecutive week, "Show Boat" (M-G) is finishing first nationally despite being holdover or extended-run in many spots. Pic shows up in about 15 keys currently, with total gross of better than $380,000.

"Alice in Wonderland" (RKO-Disney), launched only a week ago, is climbing to a strong second position, showings being big to terrific. It has completely overshadowed Bunin's "Alice," which has less than $25,000 to show for four playdates this round. The Disney "Alice" is bettering $280,000 in some 14 key cities.

"Moonlight Bay" (WB) again is third while "That's My Boy" (Par) is soaring to fourth although only launched so far in four key cities covered by VARIETY. "Cyrano" (UA) cops fifth place with some excellent sessions. "Belvedere Rings Bell" (20th), also just getting started out, is sixth while "Tales of Hoffmann" (Indie) is seventh.

"Francis To Races" (U), second last week, is landing eight money with "Convict Lake" (20th) ninth. "Rich, Young, Pretty" (M-G) is rounding out the Big 10 list though only out on a few dates.

"Ace in Hole" (Par), "Frogmen" (20th), "Mask of Avenger" (Col) and "Prince Who Was Thief" (U) are runnersup, in that order.

Besides "My Boy," Disney's "Alice" and "Belvedere," which promise to be heard from additionally, three other new productions loom as potentially high grossers. "Capt. Horatio Hornblower" (WB) lived up to advance expectations on its two initial first-run engagements in Washington, D. C., being smash in both houses.

"Bright Victory" (U) also shapes up big on basis of its strong opening-week showing at N. Y. Victoria. "Little Egypt," also from the Universal tent, is sock on its preem in Chicago. "Warpath" (Par) looks lightweight in L.A. "Cattle Drive" (U), also new, looms okay to fair.

"Little Big Horn" (Lip) is rated big in Denver. "Oliver Twist" (UA), not doing so well in some locations, is terrific on first N. Y. week, with crix praise helping.

"Happy Go Lovely" (RKO) is mild in N. Y. "Peking Express" (Par) continues disappointing.

(Complete Boxoffice Reports on Pages 8-9).

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MPEA Board Indicates Approval Near on Anglo-U.S. Agreement; See Remittance Up By $5,000,000

Motion Picture Export Assn. board yesterday (Tues.) indicated that the proposed new Anglo-American film remittance agreement would be approved. While no formal vote was taken, pending further study of the terms by several member companies, majority of the directors, as well as other industryites, hinted they thought the new deal eminently satisfactory.

Details of the proposed agreement, which emerged after three weeks of conferences in London between a team of American film negotiators and officials of the British government, were presented to the board by Joyce O'Hara, MPEA v. p.

Major point of the agreement is that American companies will receive an additional $5,000,000 for each of the two years, beginning Oct. 1, 1951. It is anticipated that the new deal would bring in a total of $24,500,000 by Oct. 1, 1952. Under the new pact, negotiations may be reopened at the end of the first year by either side.

The present one-year pact which expires Sept. 30, 1951, will net the U. S. companies $19,500,000. There was a basic remittance of $17,000,000. To this was added a $2,500,000 production bonus. Each picture produced in England was allowed 23% of its budget. Also, there was a bonus on the distribution of British product in the U. S. which amounted to about $500,000. A little less than $9,000,000 will have been spent on production in England by U. S. companies by Sept. 30, 1951.

The proposed agreement would allow a production bonus increase of 10½%, bringing the total to 33½%. Since U. S. companies have already committed themselves to spend approximately the same amount on production during the year beginning next Oct. 1, the U. S. take would be $3,500,000.

New Income Source

In addition there would be an entirely new source of convertible income through the Eady tax plan which went into effect in Britain last week. U. S. distribs are guaranteed a minimum of $4,000,000 under this plan.

Scheme is based on increased theatre admission taxes imposed in Britain. Based on normal attendance, it will provide an additional $39,200,000. The British government will get a 50% cut and producers—distributors and exhibitors will split the remainder. The American companies share of this split would normally average $3,360,000, according to estimates, but the new agreement would guarantee the U. S. companies $4,000,000.

Because 26 uses for frozen dol-

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Beck Exits RKO

Hollywood, Aug. 7.

Producer John Beck, upon completing his contract, checked off the RKO lot.

He had been working on the studio's "Ballet De Paris" during his six month stay on the lot.

Disney Scoring Easily in 'Alice' Duel With Bunin

Battle of the "Alices" on Broadway, as well as in a number of cities throughout the country, appears to be verging on an easy knockout being scored by Walt Disney over Lou Bunin. Latter's version of "Alice in Wonderland," distributed by Souvaine Selective Pictures, has fared badly at the b.o. and is having runs cut short.

In addition to leaving the Mayfair on Broadway today (Wed.), it is being pulled from two other Brandt operations. They are the Midtown, where the run will wind up next Wednesday (15), and the 72 St. Trans-Lux, where it will close tomorrow (Thurs.) or Friday.

Disney's version of the Lewis Carroll classic, meanwhile, continues smash at the Criterion on Broadway. It hit a terrific $55,000 for its initial week and looks headed for about $44,000 this stanza, with a long run ahead.

Bunin's "Alice" is believed to have done about $17,000 the first week at the Mayfair and about $9,000 the second. Gross was hard-hit, aside from number of tickets sold, by the fact that price was 25c for children all day, with most of the trade being confined to afternoons.

Experienced first-run operators figure that the run at the three New York houses might have cost Souvaine as much as $7,000-$8,000 in light of the grosses as against the $15,000 or more that was spent in advertising. It is not unusual

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Defer FCC Hearings On Theatre TV to Nov. 26

Washington, Aug. 7.

Start of FCC hearings on theatre television has been postponed from Sept. 17 to Nov. 26. Deadline for filing statements in connection with the proceedings has also been extended from Aug. 15 to Oct. 26.

While no reason was given by the Commission for the delay it's understood that pressure on lawyers in preparing testimony and exhibits for the short-cut procedure adopted to eliminate oral hearings on the TV allocation plan was responsible. The Commission, it was noted, selected as the new date for theatre TV hearings the deadline day for submitting final pleadings on the allocations.

It's expected the theatre TV hearings will run from two to three weeks. Principal issues in the proceeding are the need for special frequencies to relay programs to the theatres, adequacy of private (common carrier) facilities, and justification for the service in the public interest.

Legion 'B' for 4 Pix

Four new films from three studios were handed a "B" rating last week by the National Legion of Decency. Pictures are "Casa Manana" (Mono), "A Millionaire for Christy" (20th), "Pickup" (Col) and "Two of a Kind" (Col).

"Manana," "Millionaire" and "Pickup" drew the "B" classification for their "suggestive sequences" while "Two of a Kind" "tends to condone immoral actions."

Popkin Sees Indie Prod. In Spurt Several Mos. Hence, With UA's Rise

Heavy spurt in independent production is likely to take place in four to five months, indie filmmaker Harry M. Popkin declared in N. Y. yesterday (Tues.) He believes by that time United Artists will have proved itself as a basically sound distribution organization and, consequently, banks and other backers will be more inclined to finance production.

Film money is currently continuing tight but despite this some indies have managed to arrange for the required coin. They've worked out deals by a wide assortment of "ingenious" methods, Popkin states.

Popkin is in N. Y. from the Coast to work with the UA ad-pub department on the campaign and preem plans for "The Well," which Clarence Greene and Russell Rouse produced, wrote and directed for him. The combination's next will be "The Thief."

2-Day U Meet to Probe Problems in the Field

Entire canvassing of field problems and an analysis of current marketing conditions generally will be taken up by Universal homeoffice execs, division and district managers at a two-day meeting in N. Y. opening next Monday (13). Charles J. Feldman, domestic sales manager, will conduct the sessions.

Aim is to look into each individual territory with the view of further coordinating sales and localized ad-pub promotion and to iron out any booking difficulties. Meetings were described as in line with U's overall policy of coordinating the activities of all field branches, both domestically and abroad.

Alfred E. Daff, company's global sales chief, is now on a swing of foreign offices, solidifying operations.

Charge TV Breach on Pix Made By Pressburger

Favorite Films Corp. and Nationwide TV Corp. last week were named defendants in a $100,000 damage suit brought in N. Y. Federal Court by Arnold Productions. Action charges that Favorite breached a May, 1947, agreement whereby it was to exploit Arnold's feature pix, "Hangmen Also Die" and "It Happened Tomorrow," on TV.

Instead of devoting its own efforts to promoting sale of the films, Favorite allegedly violated the pact by assigning the pictures to Nationwide and failing to keep proper records in connection with the pictures. It's also charged that Favorite willfully neglected to pay monies due Arnold under the deal.

Arnold also asks that the 1947 pact be cancelled and terminated, all prints be returned and an accounting be made. Originally released by United Artists about eight years ago, "Hangmen" and "Tomorrow" were both produced by the late Arnold Pressburger.

Scoff at Mag's Sour Grapes Vs. Pix

Statement in the current issue of Fortune magazine to the effect that exhibitors are "marked for slaughter" as the "only group in absolute competition with television" was generally scoffed at this week by film industry leaders. Asserting that the Fortune story, titled "TV's Time of Trouble," carried no proof for such a blatant statement, the film execs referred to recent surveys by both VARIETY and the Council of Motion Picture Organizations, which revealed that the number of drive-in houses and new theatres being constructed more than compensated for the loss of seating resulting from the shuttering of certain "fringe" theatres. Latter houses, they maintained, would probably have been closed even if there were no video competition.

Fortune piece, a general resume of the trouble confronting TV because of its skyrocketing production costs, freeze on new stations, slump in set-sales, etc., said that Hollywood could win "substantial control" of TV if it were "willing to risk its money." Such a move, however, would "require extensive reorganizations and the disappearance of many of the Old Guard," who, according to Fortune, have little desire to risk their personal fortunes "at the peril of being wiped out."

Story described theatre TV as more of a "delaying tactic than a weapon" in the film industry's fight against video because it has "no defense against the home comforts of Phonevision." But, Fortune said, "the making of TV films, on the other hand, is a weapon by which Hollywood can protect itself from TV's depredations."

Fair Practices Group Warns AT&T Vs. 'Substantial' Cable to 'B.O. Video'

Washington, Aug. 7.

Continuing its battle against theatre TV, the Fair Television Practices Committee last week went after American Telephone & Telegraph Co. with a gentle reminder that furnishing coaxial cable facilities in substantial volume for "boxoffice" video might create public interest problems.

In a letter to C. F. Craig, president of AT&T, Jerome W. Marks, chairman of the FTPC, said he understood that "one or more groups interested in boxoffice television has applied, or intends to do so, for a substantial portion of coaxial cable time to transmit telecasts of sports events or theatrical entertainment to theatres in various parts of the country."

While saying he did not wish to interfere in the "business relationships" of the company, Marks reminded Craig "of the deep public interest involved in any of the decisions of the company which might reduce the amount of coaxial cable time available for the transmission of TV programs for the general benefit of TV set owners."

Marks declared that theatre TV sponsors have "heretofore" deprived setowners of important sports programs, "and it is the apparent intent of these groups to contract for the rights to telecast an increasing number of such events for the sole purpose of being able to charge admission to such telecasts in theatres."

The FTPC chairman told Craig there is "some indication" that theatre TV operations may involve "illegal monopoly" but he said he did not challenge the right of

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F&M's TV Application

St. Louis, Aug. 7.

Fanchon & Marco will remodel its shuttered St. Louis, a 3,800-seater in midtown, into a television house, according to TV application made last week to the FCC.

St. Louis has one TV station, KSD-TV, owned and operated by the St. Louis Post-Dispatch. Applications for permits by several other local stations are pending before the FCC.

Production Out In Lippert Switch To Distribution

Future policy of his company, producer-distributor Robert L. Lippert revealed in New York last week, points to an expansion of the firm's distribution arm. In line with this objective Lippert has made several deals which will feed outside product to his own releasing organization, Lippert Pictures, Inc. In addition, he plans to increase his sales personnel.

Lippert is reported dropping completely his own production.

Lippert, who returned to the U. S. Thursday (26) after four weeks in Europe, set joint production programs with film-makers in Italy and France, and also conferred with James Carreras, prez of Exclusive Films, in Britain. He has an arrangement with Exclusive which calls for co-production of nine pictures over the next 15 months.

Stepup in his distribution facilities, Lippert disclosed, is prompted by the theory that with United Artists' absorption of Eagle Lion

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Await McCarthy in Paris Before Naming Successor To Gerald Mayer at MPAA

Paris, Aug. 7.

Permanent successor to the recently-vacated post of continental manager for the Motion Picture Assn. of America is not expected to be named until John G. McCarthy, head of the MPAA's international division, arrives here. Gerald Mayer resigned from the berth last week to rejoin the U. S. State Department, and Eugene Van Dee, his assistant, will handle the job temporarily.

With the windup of the Anglo-American film agreement discussions in London last week, McCarthy is expected to pass through Paris Friday (10) on his way to Spain. Foreign chief will head for Holland Aug. 15 and will also visit Germany. It's not anticipated he'll make an extended Paris stay until a French cabinet is formed.

Mayer joined the MPAA in 1946 as associate manager of the international division and became its managing director the following year. He held the post until 1948, when he went to Paris to supervise MPAA's continental operations. Prior to joining the association he acted as European chief of the Office of Information and Cultural Affairs of the U. S. State Department.

N. Y. to L. A.

Goodman Ace
Lucinda Ballard
Sid Blumenstock
Howard Dietz
Douglas Fairbanks, Jr.
Cary Grant
Victor Jory
Nancy Kelly
Charles Laughton
Robert L. Lippert
Milton R. Rackmil
George Scher
Arthur Schwartz

Europe to N. Y.

Anne Anderson
Jacques Bar
Ralph Bellamy
Lowell Bennett
Sarah Churchill
Cathleen Cordell
Rev. Gilbert Hartke
Howard Lindsay
Gerald Mayer
Perlita Neilson
C. C. Philippe
Margaret Phillips
Lily Pons
David Rose
Herman Shumlin
Red Skelton
Dorothy Stickney
Cornelius Vanderbilt, Jr.

N. Y. to Europe

Charles H. (Bud) Barry
John Bromfield
Bill Brooks
Corinne Calvet
Judy Canova
Dale Carnegie
Jack Carson
Marian Colby
Joseph Cotten
Dixie Dean
Dee Englebach
Bernard Glasser
Larry Hagman
Richard Halliday
Honey Family
Richard Joseph
Alfred Knopf
Pinky Lee
Borden Mace
Mary Martin
Joseph H. McConnell
Henry Michaud
Rosa Mortel
Paul Nathanson
Alfred Santell
Robert C. Schnitzer
Robert Stack
Jack L. Warner
Alec Waugh
Josh White
Earl Wilson
Jadin Wong

L. A. to N. Y.

John Auer
John Bromfield
Corinne Calvet
Judy Canova
Jeff Chandler
Charles Clark
Wendell Corey
George Cukor
Pat Di Cicco
Philip Dorn
Whitney Ellsworth
Jack Emanuel
Anthony Brady Farrell
C. S. Forester
Bernard Glasser
Bert Granet
Jan Grippo
Robert Hill
George Jessel
Walter A. Klinger
Karl Malden
Gloria Marlowe
Tony Martin
Gary Merrill
Bill Orr
Tony Owen
Bert Parks
Harry M. Popkin
Otto Preminger
Donna Reed
Janice Rule
Olga San Juan
Robert Sarnoff
Bigelow Sayre
Lloyd Sloan
Robert Snody
Harry Spears
Robert Stack
Fred Wile
Shirley Yamaguchi

SEE ODLUM EYEING RKO CONTROL

Stockholders Prep for Tiff, Seek To Outvote Hughes on RKO Control

Dispute between Howard Hughes and a dissident Wall St. stockholder group over management of RKO Theatres has finally developed into an out-and-out proxy battle. Downtowners, long-hesitant to get into such a fight with RKO's controlling stockholder, say they are still ready to negotiate, but are starting formal preparations for gathering voting strength "just in case."

Annual stockholders' meeting is set for December. Wall Streeters, led by David J. Greene, are now setting up a committee to gather proxies in preparation for that session. If they can swing more votes than Hughes, they can elect a majority to the board and take management control away from him.

Hughes owns 929,020 shares of stock. Greene himself controls about 300,000 shares and has the support of a number of other large interests on the Street. Whether they can wrest board control from Hughes will depend on how many other shareholders each group can swing to its side.

Committee is expected to hold its first huddle in a few weeks. Members are said to include actual stockholders, plus others who in an advisory or other capacity control blocks of shares.

While the group has been very wary of getting into open battle with Hughes, a rep of Greene said this week: "We wouldn't proceed as we are doing unless we had reason to believe we can collect enough proxies to outvote him."

Fear of Battle

Fear of getting into a frontal battle with the millionaire RKO topper grows out of the vast resources he controls and his well-known determination in a fight. Greene and associates believe he might well go out on the market and buy up shares at inflated prices, if necessary, to acquire enough to beat them.

As a result, the Greene group is continuing what it calls its "discussions" with Hughes' reps. Actually, some weeks ago it presented a case for "adequate" board representation to RKO Theatres

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Mono-UA in Co-op On 'Babe Ruth'-'Robinson' Sale as Reissue Combo

Hollywood, Aug. 7.

Sales manager Morey Goldstein has notified Monogram-Allied Artists exchanges to cooperate with all United Artists branches in setting up reissue combination of AA's "Babe Ruth Story" and "Jackie Robinson Story" now handled by UA.

Unique arrangement is being worked out to take advantage of the public's enthusiasm for the current major league pennant races. Film rentals on all engagements will be split evenly between the two companies, each of which will make up its own contracts.

Decision Near on F & M Suit Against Majors, FWC

Los Angeles, Aug. 7.

Oral arguments in the Fanchon & Marco antitrust suit against six major distributors and Fox-West Coast were completed in Federal Court after seven weeks of trial. An early decision has been promised by Judge Leon Yankwich.

Plaintiff demands first-run product for the Baldwin Hills Theatre and charges conspiracy to control and monopolize first-run exhibition in the L.A. area. If the Baldwin is sustained it will mean drastic changes in the L.A. County distribution system, affecting Pasadena, Glendale and other nearby towns.

Defendants, in addition to Fox-West Coast, are RKO, Paramount, Metro, 20th-Fox, Universal and United Artists.

Col Settles 'India' Suit

Los Angeles, Aug. 7.

Columbia made an out-of-court settlement with Albert S. Rogell and Manning Post of a hassle involving an accounting of receipts from the picture, "Song of India."

Pair produced the film under the Parliament Pictures banner but later dissolved their partnership and turned the case over to Gordon W. Levey as trustee. Latter said the producers' rights were turned over to Columbia, which released the picture, but declined to say how much coin changed hands.

SEC Rule Curbs Offers to Buy Out Hughes' Control

Aside from Howard Hughes' demand that he get a profit on his RKO Theatres shares, a principal item discouraging interest of prospective buyers is a regulation of the Securities & Exchange Commission. Known as Rule X10B5, this requires any would-be purchaser to offer the same deal to all other stockholders as he offers to Hughes.

While a buyer may be willing to pay more than the market price for Hughes' 929,020 shares, since they'd give him control of the circuit, he almost certainly would not want to give the same amount for each of the approximately 3,000,000 other shares outstanding.

The RKO Theatres shares can now be purchased on the New York Stock Exchange for about $3.50. RKO picture company stock is selling at about the same price. Hughes bought them prior to divorcement of the two firms at a combined price of about $9 a share.

Reps of the millionaire oil drill king, and pic producer are known to have suggested to negotiators for Louis R. Lurie recently that Hughes wants a profit of $3 on the combined shares. Lurie, wealthy San Francisco realty operator, who has been anxious to buy the company, is said to have laughed at the proposal.

Lurie has offered $3.50 per share for the theatre stock. It is believed likely he'd go up somewhat

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20th's Non-Competing Nabe Policy Bows in Det.

Detroit, Aug. 7.

Twentieth-Fox's plan for exhibiting pictures in nearly 200 nabe houses on a non-competing basis went into effect Sunday (5). Joseph J. Lee, district 20th manager, explained that a survey showed as many as 40 subsequent-run theatres have been playing the same pictures at the same time much to the displeasure of the movie-going public.

First films to be released under the plan will be "Half Angel" and "Sword of Monte Cristo" to one group of nabes, and "House Telegraph Hill" and "As Young As Feel" to another. In midweek, the two groups will exchange product. Next week the pairings will be "On Riviera"-"Lucky Nick Cain" and "Take Care My Girl"-"Guy Who Came Back."

Other exhibs are watching the experiment with interest. If it is successful they may join the plan.

Owen Back to Work

Hugh Owen, Paramount's eastern and southern division manager, is expected back at the N. Y. homeoffice on Monday (13).

He's been ill at home the past two months.

ATLAS STOCK BUY CUES NEW SETUP

Disclosure by Atlas Corp., headed by Floyd B. Odlum, that it has acquired 76,500 shares of RKO Pictures common, has resulted in speculation that Odlum is again thinking of taking over the film outfit.

The stock buy finds Atlas still a small minority holder, compared with Howard Hughes' ownership of 929,020 shares, but the big investment trust may well continue such acquisitions until it has reached the point of threatening Hughes' control.

When that time comes, it's believed Hughes would be more inclined to sell his holdings back to Atlas, the original owner. The 929,020 shares were purchased by Hughes from Odlum in 1948 at close to $9 per share. That was for the old parent corporation. Market value has been running about $7, on the basis of about $3.50 per share each of the two new RKO outfits, the production-distrib firm and the theatre affiliate.

Short time ago an Odlum rep was on the Coast and there were rumors he had huddled with Hughes' associates. Whether they actually talked a deal was not disclosed. In any event, the indications continue that Odlum is interested in re-acquiring control, either by buying up shares on the open market or via a direct transaction with Hughes.

Odlum's Option

Even when the sale was consummated in '48, Odlum indicated he might want to buy back at a later date. Part of the deal then gave Odlum an option to re-purchase the shares by way of matching the price offered by any third party.

This right of first-refusal has since been questioned by Hughes. He contends that other parties have made offers to buy the stock and Odlum declined to meet the price. The Odlum position is that the offers were not sufficiently firm to

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Appeal U. S. Rule Pix 'Unessential'

An appeal by the Council of Motion Picture Organizations from the action of the Department of Commerce removing the picture industry from the "list of essential activities" has been submitted to the Secretary of Commerce by Robert W. Coyne, general counsel.

On Aug. 1, 1950, the Department issued a statement named "Tentative List of Essential Activities," which included the production, distribution, and exhibition of pictures. But a statement on April 8, 1951, excluded the film industry from that category. It is from this latter action that COMPO appeals.

The appeal asked that a hearing be granted the industry. Review of the industry's wartime contributions was also included.

Kids Poll Pix 1st

Minneapolis, Aug. 7.

Downtown first-run "A" house, the Gopher, polled its children-under-12 patrons to determine if their first love now is TV or theatre pix.

Poll revealed that 98% of the youngsters for whom TV is available in their own or neighbors' homes prefer "to go to the movies." "It's the movies for us if we have the price," the kiddies told inquiring ushers.

Most of the small fry made clear the only TV film fare for which they care are the westerns, but they also enjoy "most" of the children's TV shows. However, screen comedies (particularly those of Bob Hope, Martin & Lewis and Abbott & Costello) are their favorites by a very considerable margin, the poll brought out.

Krim & Co. Have Plenty of Problems, But Feel UA Now 'Over the Hump'

Arthur B. Krim, Robert S. Benjamin and Matty Fox, the ruling triumvirate in United Artists, are certain now that they have the company "over the hump." While admitting that they still have plenty of problems to solve, they are confident that they have UA on the road to at least sufficient success to assure their getting their 50% stock interest in it.

Company has been well in the black in domestic operations for more than a month. And, according to the Krim group, there is now enough product running through the pipeline of distribution to assure continued profitable operations until the end of the year.

By that time they hope to be able to switch policy from mass release of all types of product to distribution of a smaller, selected group of pix. To that end, Krim is in Hollywood now, engaged in some highly important and interesting negotiations. If they prove successful, a good part of the company's future product problem will be solved.

Brightest aspect to the Krim syndicate of the present negotiations is that a top New York bank has agreed to finance the producer involved if a deal can be made. Banks up to now have taken a strictly hands-off attitude toward loans or pix for UA release.

Banks heretofore have not been convinced that Krim and his associates—who on Aug. 19 will have had control of the company for six months—had brought UA to the point where they could be sure it would still be in existence 24 months hence. Initial indication that an important bank now has such confidence in the company is,

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Dozier Exits Goldwyn

Hollywood, Aug. 7.

William Dozier, signed by Samuel Goldwyn March 20 as the producer's assistant and story editor, effective April 2, checked off the Goldwyn lot over the weekend. Pact was on a week-to-week basis.

Prior to Goldwyn stint, Dozier was under contract to Columbia as a producer.

Skouras Denies Frisco Wedge Vs. Goldwyn Product

Hollywood, Aug. 7.

Spyros Skouras, in a deposition in Sam Goldwyn's antitrust suit, categorically denied that either 20th-Fox, of which he is prez, or National Theatres, 20th's theatre subsidiary, had ever entered into any agreements with a competitor to remove a free and open market for Goldwyn in the Frisco area so latter couldn't get a fair price for his product.

Taking of Skouras deposition, expected to take several days, was completed in one day. Most of the testimony sought by Goldwyn attorneys had already been provided by Charles Skouras in an earlier deposition.

Under questioning by Joseph L. Alioto, attorney for Goldwyn in Frisco, Skouras asserted nobody would take a chance to discuss such a subject as picture allotments. This was in direct answer to a question whether, after the split between National Theatres and Michael A. Naify, and again after severance of the United Artists Theatres and National Theatres joint operations deal, there had been any discussions about allocation of product.

Also established by Skouras was that after the dissolution of UAT and NT by the consent decree, UAT prexy, had become a very active competitor to NT. Skouras maintained there had never been any discussion on a split of product on the Coast with Naify; no discussion of clearances and no discussion on allocation. He also brought out that Naify has been an

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Mulvey Quizzed in N. Y. On Goldwyn Det. Suit

James A. Mulvey, Goldwyn Productions prexy, who returned to N. Y. from Anglo-U. S. conferences in London last Friday (3), is again facing a barrage of questions by attorneys for Detroit theatre interests, against which Goldwyn, a number of other indies and the Society of Independent Motion Picture Producers filed an $8,500,000 restraint-of-trade suit several years ago.

Resumption of deposition-taking started Monday (6) in the Paramount board room in N. Y. Questioning will probably take all week.

Efforts to prove that Samuel Goldwyn was getting fair terms for his product in Detroit were apparent by the line of questions tossed at Mulvey in depositions taken here last June.

Attorneys for the defendants were Rockwell T. Gust, for United Detroit Theatres; William Henry Gallagher, for Cooperative Theatres of Michigan; James E. Haggerty, for UDT topper Earl Hudson, and David Newman, for Co-op chief James F. Sharkey. Plaintiffs were represented by Stewart Kerr and James Dresbach of their Detroit counsel.

Basis of the suit is that UDT and Co-op, by agreements between them, did not permit operation of free competitive selling.

Lucas Estate Sells Theatre Interests In 12 Ga. Cities to UPT

Atlanta, Aug. 7.

The Arthur Lucas estate Friday (3) sold its interest in five theatre companies which operate houses in 12 Georgia cities to United Paramount Theatres, which recently merged with American Broadcasting Co. The Lucas sale involved theatres in Augusta, Macon, Columbus, Athens, Brunswick, Elberton, Buford, Gainesville, Waycross, Barnesville, St. Simons and Moultrie.

Transfer of the Lucas interests—comprising approximately one-fourth of the stock—was completed in New York. Although no figure was disclosed, it is believed that the deal involved a figure around $1,500,000. Frederick G. Storey, vicepresident of Georgia Theatre Co., and one of the trustees of the estate, conducted the negotiations for the sellers. Mrs. Arthur Lucas and the First National Bank of Atlanta are the other trustees. The five companies involved are the Georgia Theatre Co., Savannah Theatres Co., Augusta Amus., Inc., Publix-Lucas Theatres, Inc., and United Theatre Enterprises.

The late Arthur Lucas shared an interest in a number of Georgia theatres with UPT and William K. Jenkins. This three-way partnership was ordered dissolved by the Government in its consent decree forbidding producing companies

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'Economy' Cues F-WC Exit From 2 Col Groups

Hollywood, Aug. 7.

"Economy" is blamed for Fox-West Coast's resignation from the Southern California and California Theatre Owners Assns. Because of the large number of theatres it operates, F-WC was faced with heavy dues in the two organiations, figured at 10c per seat.

This, along with expenses attached to being an active member, reportedly costs circuit upwards of $50,000 annually.

Meet Me After the Show
(MUSICAL-COLOR)

Topflight Betty Grable musical with excellent boxoffice chances.

Hollywood, Aug. 3.

Twentieth-Fox release of George Jessel production. Stars Betty Grable, Macdonald Carey; features Rory Calhoun, Eddie Albert, Fred Clark, Lois Andrews, Irene Ryan, Steve Condos, Jerry Brandow. Directed by Richard Sale. Written by Mary Loos and Richard Sale; suggested by a story by Erna Lazarus and W. Scott Darling; camera (Technicolor), Arthur E. Arling; dances, Jack Cole; songs, Jule Styne, Leo Robin; musical direction, Lionel Newman; editor, J. Watson Webb, Jr. Tradeshown Aug. 1, '51. Running time, 86 MINS.

Delilah	Betty Grable
Jeff	Macdonald Carey
David Hemingway	Rory Calhoun
Christopher Leeds	Eddie Albert
Tim	Fred Clark
Gloria Carstairs	Lois Andrews
Tillie	Irene Ryan
Specialty Dancers	Steve Condos and Jerry Brandow
Joe	Arthur Walge
Charlie	Edwin Max
Barney	Robert Nash
Airline Clerk	Don Kohler
Dr. Wheaton	Rodney Bell
Judge	Harry Antrim
Wardrobe Mistress	Lovyss Bradley
Hairdresser	Jewel Ross
Secretary	Carol Savage
Orchestra Leader	Michael Darrin
George	Joe Haworth
Turnkey	Perc Launders

A Technicolored, light, bright musical such as this Betty Grable offering should be a good tonic for a flagging boxoffice. Its grossing possibilities are promising.

George Jessel has endowed it with five strong production numbers and six tunes to make it top-notch escapist musical entertainment that will please the song-and-dance fan. There's a delightfully bawdy air about some of the numbers and in the playing and direction to sharpen the chuckles.

Richard Sale's direction of his own script, written with Mary Loos and suggested by an Erna Lazarus-W. Scott Darling story, whips it along without a slow movement. The dialog crackles with a smart, racy flavor that scores as adult comedy, and the story framework, a backstage affair, is excellent in holding together the tunes and dances.

Yarn concerns a star-producer, husband-wife team that breaks up after seven years of marriage because the missus suspects that hubby is chasing other gals. As the supposedly wronged wife, Miss Grable feigns amnesia and goes back to the cheap Miami nightclub where hubby Macdonald Carey had first discovered her. Carey and Eddie Albert, longtime suitor of Miss Grable, pursue her, and plenty of comedy touches are poured on for laughs as they try to protect her from a sea-loving nature boy, neatly portrayed by Rory Calhoun, and bring back her memory. After Miss Grable proves she can be a star on her own, she and Carey get together again for a happy windup.

Title tune kicks off the musical portions, with Miss Grable singing and dancing it with Steve Condos and Jerry Brandow. She does a similar stint on "Bettin' On a Man," also effectively. The real bright sequences in the song-and-dance department, however, are "It's a Hot Night in Alaska," flippantly sold in a honky-tonk style, and "No Talent Joe," with plenty of s.a. added to the rowdy delivery. Big finale piece is "I Feel Like Dancing," which comes over beautifully after it gets by the overlong back-alley opening portion. Tunes are all by Jule Styne and Leo Robin, and are good, although not particularly outstanding.

Firstrate support is supplied right down the line by the long cast. Calhoun and Albert, as the principal featured players, bolster the entertaining deliveries of Miss Grable and Carey. Fred Clark scores as Carey's attorney, and Lois Andrews, as the gal who caused all the trouble, clicks strongly. Irene Ryan does well by her flittery maid role.

Miss Grable gets topflight dance assists from the uncredited terping of Jack Cole, who staged the hoofing, and Gwen Verdon. Musical direction of Lionel Newman registers well, with the exception of the finale number, in which the score is noisily jumbled.

Of particular note is the art direction and set dressings, which make lush use of the film's hues to treat the eyes. Travilla's costuming of the femmes also is tasteful. Arthur E. Arling contributed the fine lensing, and smooth editing was furnished by J. Watson Webb, Jr. *Brog.*

Rep's Foster Biopic

Hollywood, Aug. 7.

Stephen Foster, composer of nostalgic southern melodies, is to be biographed on the screen again, this time in "Song of Youth" at Republic, with Allan Dwan doubling as producer and director.

Don Ameche starred in a Foster biopic for 20th-Fox some years ago.

Pool of London

"Pool of London," British-made drama of the London waterfront, which preems at the Holiday Theatre, N. Y., today (Wed.), was reviewed in Britain by VARIETY in the issue of Feb. 28, 1951. *Myro.* described the Michael Balcon production as an entry with a "solid core of thrills, but takes a long time in coming to the point." None of the cast, with the possible exception of Bonar Colleano, is known to American audiences.

Yarn is spun within 48 hours when a freighter is moored to a London dock. "Plot goes off at various tangents," *Myro.* wrote, "before finally converging on the basic dramatic theme of a manhunt following a holdup, murder and a jewel robbery." Reviewer noted that Basil Dearden's direction is "not helped by the script, but takes advantage of natural dock and city settings." U-I is distributing in the U. S.

Darling, How Could You

Moderately successful takeoff on the old James M. Barrie play, "Alice-Sit-By-The-Fire" with okay marquee names.

Hollywood, Aug. 6.

Paramount release of Harry Tugend production. Stars Joan Fontaine, John Lund, Mona Freeman, Peter Hanson; features David Stollery, Virginia Farmer, Angela Clarke. Directed by Mitchell Leisen. Screenplay, Dodie Smith, Lesser Samuels; from play, "Alice-Sit-By-The-Fire," by James M. Barrie; camera, Daniel L. Fapp; editor, Alma Macrorie, Eda Warren; score, Frederick Hollander. Tradeshown Aug. 2, '51. Running time, 95 MINS.

Alice Grey	Joan Fontaine
Dr. Robert Grey	John Lund
Amy	Mona Freeman
Dr. Steve Clark	Peter Hanson
Cosmo	David Stollery
Fanny	Virginia Farmer
Nurse	Angela Clarke
Aubrey Quayne	Lowell Gilmore
Mr. Rossiter	Robert Barrat
Mrs. Rossiter	Gertrude Michael
Sylvia	Mary Murphy
Samms	Frank Elliott
Rose	Billie Bird
Theatre Manager	Willard Waterman

Paramount has been only moderately successful in putting the James M. Barrie play, "Alice-Sit-By-The-Fire," on film. It has its humorous moments but overall effect doesn't hit enough of an entertainment level to rate it for more than just fair boxoffice. It will be better liked by the femmes than males.

Picture is overlong and talky, and the premise of the Barrie play is quite dated in contrast to the more modern approach to morals. As a costumer, however, it does have its funny situations and occasionally bright dialog.

Joan Fontaine and John Lund play the returning parents of the Barrie piece, back from a five-year stay at the Panama Canal digging to become newly acquainted with their three offspring, teen-aged Mona Freeman, adolescent David Stollery and baby. Latter is explained as having been born during the Panama Canal stay and brought east by her grandparent.

It is Miss Freeman, as the involved Amy of the play, who adds the most to the fun. Impressed by a "wicked" play she has seen dealing with straying mothers, she mistakes her own mother's friendly intentions to Peter Hanson, young doctor, as indiscreet and aims to save her from the "rake." Some charm is involved in solving this major situation, as there is in reacquainting parents and children after the long absence but, despite the better moments, overall impact is only mild and the length of the footage is forced beyond story worth.

Performances do much to help. Miss Fontaine is able as the flirtatious mother, and Lund is good as the father who understands his strange offspring. As noted, though, it is Miss Freeman who makes the best impression, mostly because her role is more broadly treated under Mitchell Leisen's direction. Hanson's befuddled doctor bit is excellent, and young Stollery's chore as the son has some good lines, even though the script sets up repetitious situations. Virginia Farmer as the governess, and Angela Clarke, as the baby's nurse, do well. There is a hokey takeoff on an old-style play by Lowell Gilmore. Robert Barrat and Gertrude Michael, Billie Bird also makes a single bit register.

Dodie Smith and Lesser Samuels did the script adaptation of the Barrie play and considering the dated premise, did achieve a moderate amount of fun, even though results are inclined to be talky. Harry Tugend's production has good period values in keeping with the plot's era. In line with this, Daniel L. Fapp's lensing, settings and other physical values have the stiff, starched look of the late Victorian days. Footage is overlong at 95 minutes. *Brog.*

Rhubarb
(SONG)

Okay satire on cat who inherits baseball club, with Ray Milland for marquees. Average b.o.

Hollywood, Aug. 2.

Paramount release of William Perlberg-George Seaton production. Stars Ray Milland, Jan Sterling; features Gene Lockhart, William Frawley, Elsie Holmes, Taylor Holmes. Directed by Arthur Lubin. Screenplay, Dorothy Reid, Francis Cockrell; based on novel by H. Allen Smith; camera, Lionel Lindon; editor, Alma Macrorie; music score, Van Cleave; song, Jay Livingston, Ray Evans. Tradeshown July 27, '51. Running time, 94 MINS.

Eric Yeager	Ray Milland
Polly Sickles	Jan Sterling
Thaddeus J. Banner	Gene Lockhart
Len Sickles	William Frawley
Myra Banner	Elsie Holmes
P. Duncan Munk	Taylor Holmes
Orlando Dill	Willard Waterman
Dud Logan	Henry Slate
Oggie Meadows	James J. Griffith
Doom	Jim Hayward
Pheeny	Donald MacBride
Mr. Fisher	Hal K. Dawson

H. Allen Smith's humorous satire of a cat that inherits a major league ball club, along with $30,000,000, transfers to the screen in a fairly satisfactory manner. The 94 minutes running time stretches the material rather thin, but there are sufficient laughs to fulfill comedy demands. Payoff should be about average in most situations, helped by Ray Milland for the marquees.

Both the script and Arthur Lubin's direction work hard to pad out the running time, resorting to slapstick when the other humor wears too thin to sustain chuckles. As their initialer for Paramount, production team of William Perlberg and George Seaton shape in picture in a generally okay manner, though permitting it to run too long. Further editorial tightening would help eliminate some slow spots.

Rhubarb, the feline hero of the yarn, is no prissy tabby. He's a brawling, mauling alley tom at his best when stealing golf balls, a trick that first attracts eccentric millionaire Gene Lockhart, and makes life miserable for his host and keepers when taken into a new home. Comedy flavor would have been better had writers and director sustained this toughness throughout instead of letting it lapse when Rhubarb takes on the role of lucky mascot for the Brooklyn ball club.

Milland, ball club press agent, has the unhappy chore of being the cat's keeper when Lockhart dies and makes the feline his principal heir. This also makes his girl, Jan Sterling, unhappy, as she is allergic to Rhubarb. Allergy is used as a gimmick to save Rhubarb, serving to identify him when Lockhart's daughter, Elsie Holmes, sues for the estate on the grounds that the real Rhubarb is dead.

Gags and situations are well worked over in the Dorothy Reid-Francis Cockrell screenplay. Events take on a very broad turn when Rhubarb is kidnapped by gamblers so the Brooklyn club will lose, but the cat escapes in time to make it to the park and win the series for his club. Some fun is developed in the delaying action staged to hold up the games until Rhubarb can be found, and best is the well-staged artificial rain-making that floods the field while leaving the rest of New York dry.

Human members of the cast are generally good. Milland has a pip of a drunk scene, resulting from his separation from Miss Sterling, and she fills the demands of her role acceptably. William Frawley, club manager, Miss Holmes, Taylor Holmes, Henry Slate, James J. Griffith, Jim Hayward and Lockhart, with his brief stint, are others involved in the comedy.

Lionel Lindon does an expert job of lensing, and the special photographic effects by Gordon Jennings are skillful. The Van Cleave music score, and the tune, "It's a Privilege to Live in Brooklyn," by Jay Livingston and Ray Evans, live up to humorous demands. *Brog.*

Crosswinds
(COLOR)

Fairly good adventure feature, okay for general action playdates. Medium b.o.

Hollywood, Aug. 3.

Paramount release of William H. Pine-William C. Thomas production. Stars John Payne, Rhonda Fleming, Forrest Tucker; features Alan Mowbray, John Abbott, Robert Lowery, Frank Kumagai. Directed and written by Lewis R. Foster; adapted by Thomson Burtis from his novel, "New Guinea Gold"; camera (Technicolor), Loyal Griggs; editor, Howard Smith; music score, Lucien Cailliet; song, Jay Livingston, Ray Evans. Tradeshown Aug. 1, '51. Running time, 93 MINS.

Steve Singleton	John Payne
Katherine Shelley	Rhonda Fleming
Jumbo Johnson	Forrest Tucker
Nick Brandon	Robert Lowery
Sir Cecil Daubrey	Alan Mowbray
Sykes	John Abbott
Bumidai	Frank Kumagai

A New Guinea background furnishes the setting for this yarn of gold, greed, love and adventure. It adds up to a fairly good action entry for the general run situation and medium boxoffice should result. Sales values include the Technicolor lensing and such names as John Payne and Forrest Tucker for the action field.

Overall entertainment worth would have hit a stronger level had director-scripter Lewis R. Foster made his characters less complicated, used less footage to tell the story and picked up the pace earlier. Pictorially, the production by William H. Pine and William C. Thomas treats the eyes with lush color in sea-and jungle-scapes and benefits from its Florida-location lensing. Underwater scenes were lensed at Weeki-wachee Springs in Florida. Incongruous is the jungle hike during which principals encounter such unlikely New Guinea creatures as a black panther and an anaconda, plus alligators substituting for crocodiles.

Payne is an adventuring master of a sleek schooner plying the Pacific islands. Tucker and Robert Lowery covet the boat as it fits in with their plans to rob a rich gold shipment by having the shipment plane crash in shallow, inland waters. A frame gains them possession of the schooner, the plane is crashed, but aboard it is Rhonda Fleming, war widow who has been drowning her bitter memories in drink and a jungle existence. Payne, accompanied by two rascals, Alan Mowbray and John Abbott, set out to recover the gold and rescue Miss Fleming.

Trek runs the gamut of standard pulp fiction adventuring. Group battles irate native Fuzzy-Wuzzies, the elements and the flora and fauna of the New Guinea locale before arriving at the plane crash site, then have to trick Tucker and run through another native siege before the return to civilization is accomplished and the two lovers are able to make the finale clinch. It is not believable but has enough chimerical value to rate in the market at which it is aimed.

Trouping is up to the demands made by Foster's script and direction, neither of which is exacting. Payne is a muscular hero and Tucker a likeable heavy. Miss Fleming takes to Technicolor as the heroine, and the Mowbray-Abbott teaming makes for amusing rascality. Lowery, as the crooked plane pilot, is seen only briefly. Frank Kumagai adds welcome chuckles as Payne's native handyman. There are several excellent, but uncredited, performances among the remainder of the cast.

Script was adapted by Thomson Burtis from his novel, "New Guinea Gold," and gets good color lensing from Loyal Griggs. Music score by Lucien Cailliet is good and there is one tune used for a story point. It is the title number cleffed by Jay Livingston and Ray Evans. *Brog.*

Women Without Names

"Women Without Names," French import tradeshown in New York last week, was reviewed in VARIETY in the issue of July 12, 1950. *Mosk.* wrote: "After the brilliant 'Somewhere in Europe,' this is below par for the second in Geza Radvanyi's proposed trilogy of the dispossessed peoples." Critic added that Radvanyi's direction was "erratic."

Story treats with unwanted women housed in a camp near Trieste after the war. "Film has some excellent moments," the reviewer opined, "but on the whole its message is watered down." He added that with Simone Simon and Françoise Rosay in the cast, "it may do for U. S. arty spots." Lopert Films is distributing the pic, which opened at the World Theatre, N. Y., Mon. (6).

Thunder On the Hill

Drama of wrongfully convicted murderess saved by a nun. Some distaff interest but just fair b.o.

Hollywood, Aug. 3.

Universal release of Michel Kraike production. Stars Claudette Colbert, Ann Blyth; features Robert Douglas, Anne Crawford, Philip Friend, Gladys Cooper, Michael Pate, John Abbott, Connie Gilchrist, Gavin Muir, Phyllis Stanley. Directed by Douglas Sirk. Screenplay, Oscar Saul and Andrew Solt; from play, "Bonaventure," by Charlotte Hastings; camera, William Daniels; editor, Ted J. Kent; music, Hans J. Salter. Previewed July 31, '51. Running time, 84 MINS.

Sister Mary	Claudette Colbert
Valerie Carne	Ann Blyth
Dr. Jeffreys	Robert Douglas
Isabel Jeffreys	Anne Crawford
Sidney Kingham	Philip Friend
Mother Superior	Gladys Cooper
Willie	Michael Pate
Abel Harmer	John Abbott
Sister Josephine	Connie Gilchrist
Melling	Gavin Muir
Nurse Phillips	Phyllis Stanley
Pierce	Norma Varden
Nurse Colby	Valerie Cardew
Mrs. Smithson	Queenie Leonard
Mr. Smithson	Patrick O'Moore

Transference of the British play, "Bonaventure," to the screen under the title of "Thunder On the Hill" comes off rather mildly. Its boxoffice prospects are in the same category. Distaffers may find it fairly entertaining, even though it runs an obvious, talky course that betrays its stage origin, but it does not offer much for the general audience. Some pull will come from marqueeing of Claudette Colbert and Ann Blyth in regular situations.

The Charlotte Hastings play deals with a nun at an English convent who is instrumental in saving a convicted girl from hanging for a murder she did not commit. As the nun, Miss Colbert meets the supposed murderess, Miss Blyth, when the latter and her guards take refuge at the convent during a flood. Convinced of the girl's innocence, the nun, through various maneuvers, is able to clear her and fasten the crime on Robert Douglas, a doctor who poisoned Miss Blyth's brother because of jealousy over the latter's attentions to his wife, Anne Crawford.

Both the screenplay and Douglas Sirk's obvious direction tip off the conclusion early so there is no element of surprise in what transpires. Sirk also mishandles some of the players, notably Miss Blyth, who is made to overplay her character. Miss Colbert's long experience enables her to temper her characterization nicely so that it comes over better. Most of the action plays off against the novel setting of a flood-bound convent that has become the temporary refuge of assorted British villagers, and William Daniels' busy camera does an expert job of getting some movement into the limited bounds.

Douglas' heavy role is poorly projected. English actress Anne Crawford makes an interesting Hollywood debut as his straying wife. Gladys Cooper, stern Mother Superior; Michael Pate, halfwit handyman in the convent; Connie Gilchrist, a nun who adds a little light touch to the drama; Philip Friend, John Abbott and Gavin Muir are among those who are generally capable in support.

The Michel Kraike production, from the script by Oscar Saul and Andrew Solt, has been held to 84 minutes but still is not rapidly paced. Technical credits perform their respective functions acceptably. *Brog.*

The Strip
(SONGS)

Fair whodunit with musical background, Mickey Rooney, Sally Forrest. Mild b.o.

Hollywood, Aug. 3

Metro release of Joe Pasternak production. Stars Mickey Rooney, Sally Forrest; features William Demarest, James Craig, Kay Brown, Louis Armstrong, Jack Teagarden, Earl "Fatha" Hines, Barney Bigard; guest stars, Vic Damone, Monica Lewis. Directed by Leslie Kardos. Written by Allen Rivkin; camera, Robert Surtees; editor, Albert Akst; dances, Nick Castle; musical direction, Georgie Stoll. Tradeshown July 30, '51. Running time, 84 MINS.

Stanley Maxton	Mickey Rooney
Jane Tafford	Sally Forrest
Fluff	William Demarest
Delwyn "Sonny" Johnson	James Craig
Edna	Kay Brown
Band	Louis Armstrong
Artie	Tommy Rettig
Lt. Detective Bonnabel	Tom Powers
Behr	Jonathan Cott
Boynton	Tommy Farrell
Paulette Ardrey	Myrna Dell
Frieda	Jacqueline Fontaine
	and Vic Damone, Monica Lewis.

The gaudy glamor of Hollywood's Sunset Strip furnishes the title and background for the run-off of this musical melodrama. The results make for just fair entertainment. Boxoffice prospects appear mild, although some smaller situations may help returns with exploitation. Title won't mean much in the hinterlands.

Film falls in the class of Metro's smaller-budgeted productions, although helmed by Joe Pasternak, usually associated with more costly, color musicals. However, framing is adequate for story values and the jazz addict will find much that satisfies in the Dixieland beat supplied by Louis Armstrong, Jack Teagarden, Earl "Fatha" Hines and Barney Bigard.

The Allen Rivkin original script divides itself between plot's whodunit phases and the musical portions, which breaks down some of the interest. Flashback method of telling also tends to dull interest and lessen suspense. Characters are not very credible, nor does Leslie Kardos' direction aid in that department.

Mickey Rooney, as a guy who loves to play the drums, comes to Hollywood after his Army discharge, but instead of taking up a musical career he gets in with James Craig, a bigtime bookie. Rooney is doing well at the dubious trade until he meets Sally Forrest, hoofer-cigaret girl in a Dixieland night spot run by William Demarest. He makes the mistake of introducing her to Craig to help further her screen ambitions, since the bookie has studio access, and

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'WHAT'S A GOOD PIC?' QUANDARY

See N. Y. Org's Boxoffice Campaign As Possible 'Pilot' for Other Cities

First report to members of the Organization of the Motion Picture Industry of the City of New York reveals what the organization's execs see as a "pilot campaign" for other cities in establishing better public relations and better boxoffice in connection with the industry's "Movietime, U. S. A." promotion. Emphasis in the low-cost N. Y. campaign was in hitting "special-interest" groups, such as teenagers, housewives, and book-readers.

The report, prepared by Lynn Farnol, special representative, was authorized by Fred Schwartz, chairman, at a board meeting of the organization last Wednesday (1). It was described as "an informal summary of the general objectives of our work and a tabulation of some of the specific things accomplished." It covers a period of almost three months.

"There is no overall magic about this campaign," said Farnol. "It is simply what we believe to be an intelligent and practical approach to the problem of increasing friends and boxoffice receipts.

"We have emphasized the importance of the theatre on the local community level and the fact that Hollywood is producing many excellent pictures."

Although the campaign was originally set for three months, it has now been extended through September. Indications are that it may be extended indefinitely.

No details have yet been worked out for the organization to weld its

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Regal Dickers Video Sale Of Roach's 'Our Gang' As Rights Question Flares

Hollywood, Aug. 7.

Regal Television prexy Moe Kerman, disclosed as owner of video rights to 101 "Our Gang" pix after triangular verbal battle among Kerman, Hal Roach and Monogram, is dickering with indie distrib Moe Auerbach, who wants to buy the tele rights.

Roach said that Monogram publicity release stating he had sold the tele rights to a N. Y. syndicate, headed by David Stillman, misquoted him. He had sold his 50% interest in the series, he added, but subject to Kerman's contract. Latter bought teevee theatrical reissue rights from Roach three years ago on a 15-year lease basis.

Kerman has the power to sell or distribute to video. Roach's interest is only on a profit-sharing basis. Roach stated he had sold his interests for less than the $300,000 figure quoted by Monogram, which had bought reissue rights from Auerbach who, in turn, had purchased them from Kerman.

There's still some dispute as to when the series will be released, Roach claiming they were sold on a "when available" basis, with Kerman countering he has a letter of availability. Roach said he had received a "substantial" advance, against profits, for selling his interest to the Stillman group because he wanted money for video production, mulling a series along the lines of "Gang."

Just where Mono fits into the picture is anybody's guess. Despite the studio blurb about Roach, veepee Harold Mirisch contends Monogram isn't interested in television distribution as yet.

RKO Flacks Accept Staggered Layoffs

Hollywood, Aug. 7.

RKO flacks voted to two-week layoffs without pay rather than risk a reduction of the staff.

Seventeen members agreed to the proposition, with the approval of Gerald Gottlieb, business agent for the Publicists Guild. Layoffs will be staggered so that the work will not be seriously affected.

Shorts on Craft Arts

Series of 20 featurettes on sculptors and the craft arts will be turned out primarily for theatrical release by producer Thomas Craven, Jr.

All the films are designed to run between 20 and 25 minutes. "Uncommon Clay," the initialer in the series, is already completed. Second, as yet untitled, will deal with the works of sculptors Ivan Mestrovich and Malvina Hoffman, while subsequent shorts will stress the American craft arts.

Each pic will be budgeted at between $10,000-$15,000, according to Craven. He is not to be confused with author-critic Thomas Craven, to whom he is not related.

Par in Ad Switch From Co-ops to Mags for 'Sun'

Longtime dispute among industry advertising and distribution men over national vs. co-op advertising came to the fore again this week with disclosure by Paramount of a significant reversal in policy. After five years of steadily veering from national mags toward concentration on local exhib-placed copy, Par was revealed to be sinking $190,000 in national and fan mags on "Place In the Sun."

That's the heaviest mag expenditure by the company since 1946. Closest approach was on "The Heiress" two years ago, when $90,000 went into fans and nationals. Most telling point in the switch in emphasis is that the sum is far beyond what went into "Samson and Delilah" nationally, although more was spent in co-op on the Cecil B. De Mille spectacle.

Expenditure does not mark a permanent change in policy, pub-ad chief Jerry Pickman said in New York Monday (6). It was felt only that this particular picture merited such establishment on a national basis, he explained.

Fan mags are getting $40,000 in unprecedented full coverage with double-trucks in color. Copy breaks in October issues, out in September. List of 17 nationals is getting $150,000 in full-page black-and-white. These break between the

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Faces 2d Rap for Illegal Distrib of 16m Pictures

Los Angeles, Aug. 7.

Previously convicted of criminal copyright infringements, 16m distributor Eugene A. Balcom came before Federal Judge James M. Carter last week on a similar charge. He pleaded nolo contendere to counts which accused him of illegally renting Paramount's "Connecticut Yankee" and Disney's "Cinderella" for screenings at the Kaiser Steel Co.

Balcom's plea is equivalent to placing him at the mercy of the court. A criminal information charged the distrib with renting "Cinderella" last December for $22.50 and "Yankee" for $17.50. Only a month earlier he was fined $100 by Federal Judge Peirson M. Hall for wrongfully renting a print of Metro's "Harvey Girls" during March, 1950.

Schary Heads Drive

Hollywood, Aug. 7.

Dore Schary will repeat as chairman of the 1952 drive of the Permanent Charities Committee of the Motion Picture Industry.

Goal is $1,350,000, with funds to be distributed among 13 welfare organizations.

CONTRADICTION IN PUBLIC TASTES

Question: What's a "good" film?

Answer: The one that did business last night.

That's the only conclusion to be drawn from discussions at the Council of Motion Picture Organizations' Coast roundtable recently and from a new poll of small-town audience preferences. Theatremen and public were equally contradictory in analyzing tastes that put coin in the b.o.

Exhibs at the Beverly Hills seminar came in with squawks on production of "message" pictures; production of too many westerns and on the industry's tendency to make pix in "cycles." When pinned down in each case by production reps at the forums, it developed that various films in all the "squawk" categories had done very good business.

Theatre operators were forced to admit that it would be unfortunate for Hollywood to be proscribed from trying any subject that popped into the head of one of its creative people. To so limit freedom of action in the past, exhibs were forced to agree with the producers, would have meant failure to make some of the industry's biggest grossers—from "The Covered Wagon" to "The Great Caruso."

In every case, the Hollywood dis-

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Guild Steps Up Picketing Of Rep's Homeoffice In Severance Pay Row

Screen Employees Guild stepped up its picketing of Republic's homeoffice, N. Y., last week after the company assertedly still refused to grant five workers severance pay. Dismissed more than six weeks ago were Milton Silver, Jack McCabe and Al Slepp of the publicity department, plus Irving Kerr and Jack Harris in the art department.

Union previously held sporadic picketing but reportedly now plans frequent demonstrations during the noon hour. It's charged that although Republic had a contract with the Screen Publicists Guild (now absorbed in SEG) for about 10 years, the firm is now disregarding it. In meetings with union reps a Republic spokesman is said to have been "very bland" about the matter and assured the delegates that "it will all be settled."

SEG claims that Rep's action in dismissing the five workers is in "direct violation of a provision in a union contract which entitled the employees to severance pay." It's understood that the company's attitude is that when SPG moved into SEG, along with the old Screen Office and Professional Employees Guild, the pact was automatically nullified.

Joseph McMahon, secretary of Republic, who handles the company's labor relations, could not be reached for comment. Now on vacation, he's scheduled to return to N. Y. next Monday (13).

Defunct Ore. Theatre Co. Named in % Fraud Suit

Portland, Ore., Aug. 7.

Six major distributing companies have filed separate civil damage actions in U. S. district court against the defunct Baker Theatres Co. and two individuals, alleging fraud. By this means, say the complaints, the company obtained lower picture license fees from January, 1941, until July, 1950, when the company was dissolved. Named as defendants with the company are Frank X. Buckmiller and Freeman Geddes.

Plaintiffs are Paramount, Columbia, Universal, United Artists, Warners and RKO. The plaintiffs assert they don't know the amount of damages, but each suffered "more than $3,000." Each asks both exemplary and punitive damages.

Conspiracy Among Distribs in Industry Suit Seen Not Enuf to Award Damages In Private Action as Dipson Loses Plea

Conspiracy found among film distribs in the industry antitrust suit is insufficient to award damages to an exhib in any private action, according to film company attorneys. This is their conclusion drawn from the opinion by the Circuit Court of Appeals in the action instituted by Dipson Theatres of Buffalo vs. the companies and Buffalo Theatres, Inc.

Dipson lost out initially in the U. S. District Court, Buffalo. Ruling on the appeal, the Circuit Court similarly found lack of any evidence showing the pic outfits engaged in any conspiracy in the immediate Buffalo area.

Analysis by industry lawyers of the 17-page opinion of N. Y. Circuit Court Judge Augustus N. Hand in the case of Dipson has pointed up the unusual significance of the case. The fact that the unanimous decision of the court was written by the same judge who who wrote the final opinion in the industry consent decree case (U.S. vs. Par) on the return of that case by the U. S. Supreme Court to the special expediting court for further consideration, is regarded as especially significant.

Although the Second Circuit Appeals Court had previously turned down the plea of an independent exhibitor for damages alleged to have been occasioned by the conspiracy of the distributors (Fifth & Walnut vs. Loew's), that was before the final disposition of the

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Triple Header

New Haven, Aug. 7.

Anyone in this area with a mind to ogle "Alice L. Wonderland" should have little difficulty gratifying that yen this week.

Roger Sherman booked the Disney film version for a Wed. (8) opening. Then the arty small-capacity Crown broke in ahead with the Lou Bunin pic opus, causing the Sherman to run "Don't Be Confused" ads. To top it all, Lewis Harmon's summer theatre at nearby Clinton is currently playing the strawhat musical adaptation.

Distribs Seek To Level Off on 'Split Figures'

Major distribs, in efforts to eke out increased film rentals, are engaged in a concerted drive to bring theatre "split figures" to "more realistic levels." They maintain that the split figures being used in most deals are almost entirely unattainable now in light of present b.o. levels.

Split figure is the point in the theatre's gross where the sales terms on a picture change. Normally, that change is in favor of the distrib.

Typical deal, for instance, might be a film rental of 25% until gross hits $5,000. At that point it would change to 50-50. Some of the Brandt theatres on Broadway have much more radical switches than that, going to 90% for the distrib and 10% for the exhib after a certain figure (naturally, a high one) is reached.

Distrib contention is that the figures now being used for most houses were set in the high-grossing early postwar era. With biz good, the switch point could be reached by a reasonably successful picture and both exhib and distrib make a fair profit.

Decline in b.o. receipts, however, the majors say, has left most of the split figures on a high and dry plateau. The distrib doesn't get a fair shake, it is maintained, because the theatreman gets advantage of the low terms up to the split and the point is never reached —even by a really successful pic— at which the releasing company gets its fair share.

Success of the majors in improving the figure has been pretty much in direct ratio to the competitive situation of the exhib. Where the distrib has a choice of customers, he can be tough and demand—and generally get—the better terms he's seeking. Where a monopoly or semi-monopoly exists, the distrib usually finds his hands tied.

Most companies report that they've made modest headway in the split-figure drive.

Protection Vs. Strangers For L.A. Kids Via Plan

Los Angeles, Aug. 7.

L. A. County Board, on advice of Sheriff Eugene Biscailuz, is considering an ordinance to prevent adults from sitting among children in darkened film houses, unless the grownups are recognized escorts of the kids.

Idea is to set aside special sections of the theatres for children to protect them against molestation.

H'wood Unions Probe Non-Payoff Claims On Trans-World Vidpix

Hollywood, Aug. 7.

Hollywood unions are investigating members' claims that they hadn't been paid for work done for Trans-World Pictures, new vidfilm outfit which has completed first of a scheduled series of Rupert Hughes yarns.

John Dales, Screen Actors Guild exec secretary, said a pact hadn't been submitted to SAG board since the guild, which reps film video performers, hadn't originally been satisfied with the firm's financial condition.

Theoretically, thesps who worked in the initial pic, "The Lady Who Smoked Cigars," could be disciplined for appearing for a non-approved firm, but Dales added that such action is unlikely.

Studio Electrical Technicians and the International Alliance of Theatrical Stage Employes are also checking reports that members weren't paid by Trans-World prexy Ron Freeman before deciding on action to be taken. Freeman was unreachable for comment.

Locationing in India Up, Paced by 'The River'

Hollywood, Aug. 7.

Ken McEldowney, head of Oriental International Films, started something when he produced "The River" in India. At least four other Hollywood producers are preparing to shoot films against the rich Oriental backgrounds in that part of the globe.

Frank Ferrin is on his way to Bombay to make an elephant film titled "Ghanga." Forrest Judd has a date to film "Monsoon" there in October. Joseph Kaufman has plans for the entire lensing of "The Lady or the Tiger" there early in 1952. George Breakston contemplates at least one India production when he completes "Geisha Girl" and "Sword of Ariba" in Japan. Meanwhile, McEldowney is returning to Calcutta to make two more pictures, "Keddah" and "The Life of Gandhi."

Holdovers Hobble L.A., New Films Little Help; 'Drive' Fairish $16,000, 'Cyrano' Good 30G, 2d; 'Boat' 31G, 3d

Los Angeles, Aug. 7.

Only two new bills are current this week and neither are rating more than moderate trade. "Cattle Drive" shapes just fair $16,000 or a bit better in five theatres. A stageshow is helping "Warpath" to a light $12,000 at the L. A. Paramount. But straightfilm bill headed by "Warpath" at Hollywood Par is dull $7,000 or under.

Holdover films still are led by "Show Boat," which looks for neat $31,000 in third frame, two situations. "Cyrano" also is pleasing with good $30,000 for second round in five sites while "Moonlight Bay" looks okay $25,000 in three spots, also second week. Bunin's "Alice in Wonderland" looms excellent $7,500 in two houses.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 70-$1.10) —"Cyrano" (UA) (2d wk). Good $30,000. Last week, handsome $46,000.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,334; 70-$1.10) —"Moonlight Bay" (WB) (2d wk). Oke $25,000. Last week, $32,000.

Loew's State, Egyptian (UA) (2,404; 1,338; 70-$1.10) — "Show Boat" (M-G) and "Home Town Story" (M-G) (Loew's only) (3d wk). Neat $31,000. Last week, smart $35,200.

Hillstreet, Pantages (RKO) (2,890; 2,812; 70-$1)—"Sirocco" (Col) and "Texas Rangers" (Col) (2d wk). Slow $18,000. Last week, $28,300.

Los Angeles Paramount (F&M) (3,398; 60)—"Warpath" (Par) with Joey Adams heading stage bill. Light $12,000. Last week, "Peking Express" (Par) and "Danger Zone" (Lip), $7,500.

Hollywood Paramount (F&M) (1,430; 60)—"Warpath" Par). Thin $7,000 or less. Last week, "Peking Express" (Par) and "Danger Zone" (Lip), $6,200.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 70-$1.10)—"Cattle Drive" (U) and "Yukon Manhunt" (Mono). Fair $16,000 or better. Last week, "Mark of Renegade" (U) and "Mr. Bones" (Lip),$14,200.

Four Star (UA) (900; 90)—"Ace in Hole" (Par) (8th wk). Near $1,800. Last week, big $2,000.

Fine Arts (FWC) (677; 70-$1)—"Oliver Twist" (UA) (4th wk). Mild $3,000. Last week, $3,400.

Beverly Canon (ABC) (520; $1) —"Kon-Tiki" (RKO) (15th wk). Off to $2,000. Last week, good $2,500.

Laurel (Rosener) (846; $1.20-$2.40)—"Tales of Hoffman" (Indie) (10th wk). Started current round Monday (6) after sock $6,200 last week.

Marcel, Bard's Adams (Nicholson) (950; 1,200; 70-85)—"Alice in Wonderland" (Indie). Bunin's import getting jump on Walt Disney's "Alice" and sighting a moderate $7,500 in these two name houses.

Broadway Grosses

Estimated Total Gross
This Week $555,700
(*Based on 18 theatres.*)
Last Year.....$576,000
(*Based on 18 theatres.*)

'Alice' Big $8,000, Omaha Standout

Omaha, Aug. 7.

Better audience pictures are giving the local first-runs more lift this stanza, especially "Show Boat" running a nice second week and Walt Disney's "Alice in Wonderland." The Orpheum has Three Suns Revue with Artie Auerbach and Joe Sudy's band plus "Night Into Morning," with good week on tap. "Rich, Young and Pretty" at the small State shapes fine.

Estimates for This Week

Orpheum (Tristates) (2,000; 20-90)—"Night Into Morning" (M-G) with Three Suns Revue on stage. Looks good $18,000. Last week, "Apache Drums" (U) and "Fat Man" (U), oke $8,800.

Paramount (Tristates) (2,800; 16-70)—"Show Boat" (M-G) (2d wk). Rousing $9,500. Last week, smash $12,200.

State (Goldberg) (865; 25-75)—"Rich, Young, Pretty" (M-G) and "Sideshow" (Mono). Fine $6,500. Last week, "Wagon Wheels" (Indie) and "Desert Gold" (Indie) (reissues), $2,600 in days spit with "Queen For Day" (UA), $3,000 in 4 days.

Omaha (Tristates) (2,100; 16-70) —"Man From Planet X" (UA) and "Brother, the Outlaw" (BB). Nice $7,500. Last week, "Francis To Races" (U) (m.o.) and "Destination Murder" (RKO), $8,000.

Brandeis (RKO) (1,500; 16-70)—"Alice in Wonderland" (RKO-Disney). Big $8,000 and probable holdover. Last week, "Up in Arms" (RKO) and "Got Me Covered (RKO) (reissues), $6,800.

'ALICE' HUGE $18,000 DENVER; 'HORN' 12G

Denver, Aug. 7.

Disney's "Alice in Wonderland" is topping the town at Orpheum for a single theatre with sock session. "Cyrano" shapes trim with session. coin total, playing in three houses. "Little Big Horn" looms big at Paramount. Both "Show Boat" and "That's My Boy" are solid holdovers.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80) — "Cyrano" (UA), day-date with Denver, Esquire. Good $7,000. Last week, "Cattle Drive" (U) and "Hollywood Story" (U), same.

Broadway (Wolfberg) (1,500; 40-80)—"Show Boat" (M-G), (3d wk). Fine $10,000. Holds again. Last week, big $14,500.

Denham (Cockrill) (1,750; 40-80)

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'Horatio' Huge $32,000 To Pace Wash.; 'Alice' Torrid 25G, 'Ace' 13G

Washington, Aug. 7.

General air of rosiness continues to color midtown biz, with strong product and cool weather helping. Battle of the "Alices" was won hands down by Disney's "Alice in Wonderland" at RKO Keith's, which is enjoying its heftiest biz of year, outdistancing even "Cinderella." The Bunin version, at the Trans-Lux, pounded by crix and shunned by payees, is quietly folding after a single stanza. "Capt. Horatio Hornblower," given the saturation treatment by day-and-dating three Warner houses (two midtowns and one first-run nabe) is smash all around. Sour note of week sounded by "Ace in Hole," which never really got going at Loew's Palace.

Estimates for This Week

Capitol (Loew's) (2,434; 44-90)—"Half Angel" (20th) plus vaude. Pleasing $23,000. Last week, "Prince Who Was Thief" (U) plus vaude, above hopes at $23,500.

Dupont (Lopert) (372; 50-85)—"Kon-Tiki" (RKO) (3d wk). Solid $6,500 after hot $7,000 last week. Stays indef.

Keith's (RKO) (1,939; 44-80)—"Alice in Wonderland" (RKO-Disney). Terrific $25,000, with vacationing moppets pushing take above that of "Cinderella." Holds, natchl

(Continued on page 20)

'Alice' Wham 17G, Mpls.; 'Boat' Boff $24,000, 'Frogmen' 7½G, 'Ace' Same

Minneapolis, Aug. 7.

Radio City got a brutal break when Martin & Lewis, extensively advertised, cancelled their personal appearance here, scheduled for this week. But the highstepping "Show Boat," minus any stageshow assistance, is helping to overcome this with sock session at the house. Two other ace film offerings, "Alice in Wonderland" and "The Frogmen," also are helping. In fact, aggregate biz this week is the best in more than a year.

Estimates for This Week

Century (Par) (1,600; 50-76)—"Lorna Doone" (Col). Fair $4,000. Last week, "Secret of Convict Lake" (20th) (2d wk), $4,500.

Gopher (Berger) (1,000; 50-76)—"The Frogmen" (20th). Nothing but praise for this one. Solid $7,500. Last week, "Comin' Round Mountain" (U) (2d wk), $3,200.

Lyric (Par) (1,000; 50-76)—"Cattle Drive" (U) (2d wk). Okay $3,500 after good $5,000 first week.

Radio City (Par) (4,000; 50-76)—"Show Boat" (M-G). Acclaimed "one of very best" here. Terrific $24,000. Last week, "Rich, Young, Pretty" (M-G), $10,000.

RKO-Orpheum (RKO) (2,800; 40-76)—"Alice in Wonderland" (RKO-Disney). With children's admissions raised from 12c to 35c, record week impends. Looks wow $17,000. Last week, "Francis to Races" (U), $7,300.

RKO-Pan (RKO) (1,600; 40-76)—"Two of a Kind" (Col) and "Texas Rangers" (Col). Okay $5,000. Last week, "Pickup" (Col) and "The Hoodlum" (UA), $7,000.

State (Par) (2,300; 50-76)—"Ace in Hole" (Par). Lauded by the critics but only just nice $7,500 likely. Last week, "Guy Who Came Back" (20th) and "Robinson-Turpin Fight" (Rep), $7,000.

World (Mann) (400; 50-90)—"Lady Paname" (Indie). Profitable $3,000. Last week, "Teresa" (M-G) (2d wk), okay $2,000.

'Alice' Mighty $18,000, Buff; 'Young' Rich 12G

Buffalo, Aug. 7.

Canadian holiday, which brought many from across from Canada, is stimulating weekend biz here this round. Standout is "Alice in Wonderland," the Disney production being smash at the Century. "Rich, Young, Pretty" shapes good at the Buffalo. "Cyrano" is nice in second week.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Rich, Young, Pretty" (M-G) and "Painted Hills" (M-G). Good $12,000. Last week, "Teresa" (M-G) and "No Questions Asked" (M-G), same.

Paramount (Par) (3,000; 40-70)—"Peking Express" (Par) and "Pier 23" (Lip). Mild $8,000 or over. Last week, "On Moonlight Bay" (WB) and "Korea Patrol" (UA), $15,000.

Center (Par) (2,100; 40-70) — "Cyrano" (UA) (2d wk). Nice $7,500. Last week, $10,000.

Lafayette (Basil) (3,000; 40-70)—"Texas Rangers" (Col) and "Five" (Col). Oke $10,000. Last week, "Francis To Races" (U) and "Agitator" (U), $9,000.

Century (20th Cent.) (3,000; 40-70)—"Alice in Wonderland" (RKO-Disney). Smash $18,000. Last week, "Happy Go Lovely" (RKO) and "Fugitive Lady" (WB), $7,500.

'Alice' Sockeroo $19,500 in Prov.

Providence, Aug. 7.

It's the RKO Albee and "Alice in Wonderland" all the way here this round. Kiddies are packing house throughout the day for quick turnover and sock session. Majestic's "On Moonlight Bay" also is sturdy but the State's "He Ran All the Way" is only fairly good.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Alice in Wonderland" (RKO-Disney). Single feature, with kids tabbed at straight 35c throughout day, building this to socko $19,500. Last week, "Francis to Races" (U) and "Hell's Gateway" (Indie), $9,500.

Majestic (Fay) (2,200; 44-65)—"On Moonlight Bay" (WB) and "Fugitive Lady" (Rep). Sturdy $12,000. Last week, "Ft. Worth" (WB) and "Casa Manana" (Mono), $13,000.

State (Loew) (3,200; 44-65)—"Ran All Way" (UA) and "Home Town Story" (M-G). Fairly good $13,000. Last week, "Show Boat" (M-G) (3d wk), $9,500.

Strand (Silverman) (2,200; 44-65) —"Sirocco" (Col). Opened Monday (6). Last week, "Texas Rangers" (Col) and "Five" (Col), oke $8,000.

'My Boy' Great $21,000, Balto; 'Alice' Wow 18G

Baltimore, Aug. 7.

Top product is sparking the downtown sector here into top figures. "That's My Boy" is reaching out for a rousing total at Keith's while Disney's "Alice in Wonderland" is boosting the Town into a smash session. It looks like a high mark for many months.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Strictly Dishonorable" (M-G) fairish $9,000. Last week, "Show Boat" (M-G) (3d wk), $9,000.

Keith's (Schanberger) (2,460; 20-70)—"That's My Boy" (Par) (2d wk). Starting second week tomor-

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'Alice' Paces Hub at Bangup $30,000 Bunin 'Alice' OK 6G, 'Beautiful' 10G

Key City Grosses

Estimated Total Gross
This week $2,448,000
(*Based on 25 cities, 194 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year.....$2,372,000
(*Based on 25 cities, and 203 theatres.*)

'M' Fancy $14,000 In Lively Frisco

San Francisco, Aug. 7.

Biz on the street is being helped by cooler weather and continued foggy conditions. Still standout is Josephine Baker, heading stageshow at the Golden Gate, with "Man With My Face." Continues socko in third week only a step behind second round's gait. "M" with "Emergency Wedding" shapes fine at Orpheum but "Trio" is not so strong on pop-price run at St. Francis. "Show Boat" still is hefty in fifth week, being first picture to be held here for five weeks since "Gone With Wind" which was 12 years ago.

Estimates for This Week

Golden Gate (RKO) (2,850; $1-$1.25)—"Man With My Face" (UA) plus vaude headed by Josephine Baker (3d wk). Holding near $43,000. Last week, sock $43,500.

Fox (FWC) (4,651; 60-95) — "Young As Feel" (20th) and "14 Hours" (20th). Mild $12,000. Last week, "Frogmen" (20th) and "Father Takes Air" (Mono) (2d wk), oke $12,500.

Warfield (Loew's) (2,656; 60-85) —"Show Boat" (5th wk). Hefty $14,000. Last week, $15,000.

Paramount (Par) (2,646; 60-85)—"On Moonlight Bay" (WB) and "Interrupted Journey" (Indie) (2d wk). Big $15,000. Last week, $22,000.

St. Francis (Par) (1,400; 60-85)—"Trio" (Par). Nsg $7,500 at pop prices. Last week, "Ace in Hole" (Par) (2d wk), $10,000.

Orpheum (No. Coast) (2,448; 55-85) — "M" (Col) and "Emergency Wedding" (Col). Fine $14,000. Last week, "Francis To Races" (U) and "Smuggler's Gold" (Col) (2d wk), 10 days, $14,000.

United Artists (No. Coast) (1,207; 55-85) — "Cyrano" (UA) (3d wk). Good $10,000. Last week, $11,000.

Stagedoor (A-R) (370; $1.80-$2.40)—"Tales of Hoffmann" (7th wk). Holding at $6,500. Last week, big $7,000.

Larkin (Rosener) (400; 65-85) — "Toast New Orleans" (M-G) and "Midnight Kiss" (M-G) (reissues). Big $3,400. Last week, "Hills of Ireland" (3d wk), $3,500 with prices upped.

'Moonlight' Smash 17G, Cincy; 'Gambler' $7,000, 'Boat' Solid 12G, 4th

Cincinnati, Aug. 7.

Downtown trade is on rise this stanza due mainly to sock pull of "On Moonlight Bay" for Palace's best figure in nearly a year. "Cattle Drive" at Capitol, "Never Trust Gambler" at Grand and "Mark of Renegade" at Keith's are in moderate stride. "Show Boat" is still solid in rounding out record-shattering four-week stay at flagship Albee.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Show Boat" (M-G) (4th wk). Solid $12,000 on heels of terrific $15,000 third sesh. Pic set modern Cincy biz record and also doubled time of any other engagement in this big house.

Capitol (Mid-States) (2,000; 55-75)—"Cattle Drive" (U). Okay $7,500. Last week, "Francis To Races" (U) (2d wk), big $7,800.

Grand (RKO) (1,400; 55-75)—"Never Trust Gambler" (Col) and "Hurricane Island" (Col). Oke $7,000. Last week, "Law and Lady" (M-G) and "Home Town Story" (M-G), same.

Keith's (Mid-States) (1,542; 55-75) —"Mark of Renegade" (U). Favorable $6,000. Last week, "Canyon Passage" (U) and "Frontier Gal" (U) (reissues), $5,500.

Palace (RKO) (2,600; 55-75)—"On Moonlight Bay" (WB). Sock $17,000, biggest take for this house in nearly a year. Last week, "Ran All Way" (U), pleasing $9,000.

Boston, Aug. 7.

Walt Disney's "Alice in Wonderland" at the Memorial is way out in front this stanza, racking up the greatest gross in some time at this house. First two days outgrossed "Cinderella," the previous high, and will wind up with sock total. Bunin's "Alice" at the small Trans-Lux opened a day ahead of the Disney version, with an okay stanza likely. Only other newcomers, "Hard, Fast and Beautiful" at Boston and "Convict Lake" at Met shape about average. "Moonlight Bay" at Paramount and Fenway looks oke in second round. "Cyrano" in fourth and final stanza at Astor still is passable.

Estimates for This Week

Astor (B&Q) (1,200; 50-95) — "Cyrano" (UA) (4th wk). Down to $4,800 after nice $5,800 for third.

Boston (RKO) (3,200; 40-85) — "Hard, Fast, Beautiful" (RKO) and "Married a Savage" (Indie). About average $10,000. Last week, "Pickup" (Col) and "Saddle Legion" (RKO), $12,800.

Exeter (Indie) (1,300; 55-80) — "Kon-Tiki" (RKO) (5th wk). Holding near $3,500 after good $4,200 for fourth.

Fenway (NET) (1,373; 40-85) — "On Moonlight Bay" (WB) and "Yukon Manhunt" (Mono) (2d wk). Good $4,000. Last week, $6,000.

Memorial (RKO) (3,500; 40-85) — "Alice in Wonderland" (RKO), (Disney). Boff $30,000 looms. Last week, "Happy Go Lovely" (RKO) and "Roadblock" (RKO), okay $13,000.

Metropolitan (NET) (4,367; 40-85)—"Convict Lake" (20th) and "Glass Mountain" (Indie). Fairish $11,000. Last week, "Frogmen" (20th) and "Fugitive Lady" (Rep) (2d wk), $11,000.

Orpheum (3,000; 40-85) — "Show Boat" (M-G) (4th wk.) Okay $10,000. Last week, nifty $14,000.

Paramount (NET) (1,700; 40-85)—"Moonlight Bay" (WB) and "Yukon Manhunt" (Mono) (2d wk). Fair $9,000. Last week, $14,000.

State (Loew) (3,500; 40-85) — "Show Boat" (M-G) (4th wk). Holding near $6,000 after strong $7,500 for third.

Trans-Lux (Indie) (800; 40-80)— "Alice in Wonderland" (Indie). Bunin version pulled oke $6,000 or a bit better at this small-seater. Last week, second-runs.

'Belvedere' Tall $10,000, Indpls.; 'Moonlight' Hot 13G, 'Lady' Fair 9G

Indianapolis, Aug. 7.

Biz continues to set a good hot-weather pace at major first-run situations here this stanza. "On Moonlight Bay" at Indiana, is standout with stout total. "Mr. Belvedere Rings Bell" is above par at Circle but "Law And Lady" is only fair at Loew's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 44-65)—"Mr. Belvedere Rings Bell" (20th) and "House Telegraph Hill" (20th). Nifty $10,000. Last week, "Francis To Races" (U) and "Yukon Manhunt" (Mono), extra good $11,000.

Indiana (C-D) (3,200; 44-65)—"On Moonlight Bay" (WB) and "Danger Zone" (Lip). Slick $13,000. Last week, "The Frogmen" (20th) and "Robinson-Turpin Fight" (Rep), $10,500.

Loew's (Loew's) (2,427; 44-65)—"Law and Lady" (M-G) and "Night Into Morning" (M-G). Fair $9,000. Last week, "Show Boat" (M-G) (3d wk), nice $8,000.

Lyric (C-D) (1,600; 44-65)—"The Scarf" (UA) and "Riders of Range" (Indie). Thin $4,000. Last week, "Jungle Headhunters" (RKO), oke $6,000.

'FRANCIS' FAT $8,000, PITT, 'ACE' FINE 11G

Pittsburgh, Aug. 7.

Things are looking brighter all along the line these days. Several spots are currently jumping. "Ace in Hole" looks fine at Penn. "Francis Goes To Races" shapes fast enough to win holdover at the Fulton. Not much for "Peking Express" at Stanley, however.

Estimates for This Week

Fulton (Shea) (1,700; 50-85) — "Francis To Races" (U). Nice $8,000. That's enough to earn another session. Last week, "Follow the Sun" (20th) and "Fighting Coast Guard" (Rep), $5,000.

Harris (Harris) (2,200; 50-85) — "Apache Drums" (U) and "Hurri-

(Continued on page 20)

'Little Egypt' Preem Plus Eckstine Torrid $67,000, Chi.; 'Alice' Giant 37G, 'Avenger' 15G, 'Samson' 17G

Chicago, Aug. 7.

With the Martin and Lewis hurricane over, Chicago Loop receipts came down a bit. However, new entries augur well for first week of August. M. & L. were a harvest for most of downtown houses last round since many caught the overflow. Of the entries, "Alice in Wonderland," Walt Disney entry, at the Palace, should grab lofty $37,000.

World preem of "Little Egypt" at the Chicago with Mark Stevens and Rhonda Fleming onstage in person plus regular stageshow headed by Billy Eckstine should hit wow $67,000. "Samson and Delilah" at straight scale is looking for sweet $17,000 at United Artists. State-Lake's "Mask of Avenger" and "Man With My Face" is okay with $15,000. On light side is the Grand with only $11,000 for "Mark of Renegade" and "Footlight Varieties."

Oriental looks firm with $38,000 for fourth week of "Show Boat" plus Les Paul and Mary Ford onstage. Other strong holdover is "Francis Goes to Races" at the Roosevelt at trim $15,000.

Estimates for This Week

Chicago (B&K) (3,900; 50-98) — "Little Egypt" (U) with Billy Eckstine heading stageshow. World preem, aided by personals of Mark Stevens and Rhonda Fleming, is hitting sock $67,000 or over. Started out as big as "Louisa," a sock here last year. Last week, "No Questions Asked" (M-G) plus Dean Martin and Jerry Lewis, sensational $118,000, new record.

Grand (RKO) (1,200; 50-98) — "Mark of Renegade" (U) and "Footlight Varieties" (RKO). Fair $11,000. Last week, "Prince Was Thief" (U) and "Big Gusher" (Col) (2d wk), $9,000.

Oriental (Indie) (3,400 98) — "Show Boat" (M-G) (4th wk) aided by Les Paul and Mary Ford onstage. Very staunch $38,000. Last week, $46,600.

Palace (RKO) (2,500; 55-98) — "Alice in Wonderland" (RKO). Best gross in months; huge $37,000 due for Disney pic. Last week, "Up in Arms" (RKO) and "Got Me Covered" (RKO) (reissues), $15,000 in 10 days.

Roosevelt (B&K) (1,500; 55-98)—"Francis To Races" (U) and "Cavalry Scout" (Mono) (2d wk). Very bright $15,000. Last week, $19,000.

State-Lake (B&K) (2,700; 55-98) —"Mask of Avenger" (Col) and "Man With My Face" (UA). Neat $15,000. Last week, "Cyrano" (UA) (2d wk), $20,000.

United Artists (B&K) (1,700; 55-98)—"Samson and Delilah" (Par). Pop price run is headed for lush $17,000. Last week, "Little Big Horn" (Lip) and "Savage Drums" (Lip) (2d wk), $15,000.

Woods (Essaness) (1,073; 98) — "Frogmen" (20th) (4th wk). Average $15,000. Last week, $16,000.

Ziegfeld (Lopert) (434; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (16th wk). Slipping in final frames with nice $4,000. Last week, $4,500.

'Moonlight' Bright $8,000 In L'ville; 'Prince' Hep 11G, 'Little Girl' 9G

Louisville, Aug. 7.

"On Moonlight Bay" at Mary Anderson is standout here this week at this smallseater. Other stands are fairly steady for summer, with added break of a cooling off in temperature over weekend. "Take Care Little Girl" at Rialto is modest but "Prince Who Was Thief" at the State looks stout. "Jungle Headhunters" at the Strand is smooth.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Moonlight Bay" (WB). Looks strong $8,000 and maybe more. Last week, "Two of Kind" (Col), $6,500.

Rialto (Fourth Avenue) (3,000; 45-65)—"Take Care Little Girl" (20th) and "Young As Feel" (20th). Slow paced at $9,000. Last week, "Francis to Races" (U) and "Hollywood Story" (U), $10,000.

State (Loew's) (3,000; 45-65)—"Prince Who Was Thief" (U) and "Al Jennings" (Col). Smooth $11,000. Last week, "Teresa" (M-G) and "Flying Missile" (Col), $8,500.

Strand (FA) (1,200; 45-65)—"Jungle Headhunters" (RKO) and "Tokyo File 212" (RKO). Smooth $4,000. Last week, "Jesse James" (20th) and "Return Frank James" (20th) (reissues), about same.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Alice' Terrific $23,000, Cleve.

Cleveland, Aug. 7.

While "Rich, Young and Pretty" at State started out well, the Palace's "Alice in Wonderland" is the outstanding smash here this round. "Rich" is winding up just okay. "Guy Who Came Back" is only average at Hipp. "Dear Brat" shapes dull at Stillman.

Estimates for This Week

Allen (Warner) (3,000; 55-80) — "On Moonlight Bay" (WB) (2d wk-4 days). Okay $8,000 following $14,000 last week.

Hipp (Cheftel - Burger) (3,700; 55-80)—"Guy Who Came Back" (Fox). Average $10,500. Last week, "Sirocco" (Col), $16,000.

Lower Mall (Community) 585; 55-80)—"Oliver Twist" (UA) (4th wk). Thin $2,800 after $3,500 last lap.

Palace (RKO) (3,300; 55-90) — "Alice in Wonderland" (RKO). Terriffic $23,000. Last week, "Cyrano" (UA), $14,500.

State (Loew's) (3,450; 55-80) — "Rich, Young, Pretty" (M-G). Oke $15,000. Last week, "Ace in Hole" (Par), $12,000.

Stillman (Loew's) (2,700; 55-80) —"Dear Brat" (Par). Dull $5,000. Last week, "Show Boat" (M-G) (m.o.), $9,000.

Ohio (Loew's) (1,244; 55-80) — "Ace in Hole" (Par) (m.o.). Oke $6,500. Last week, "Law and Lady" (M-G) (m.o.), $4,500.

K.C. Perks Up; 'Francis' Lively $18,000, 'Alice' Big 11G, 'Moonlight' 9G

Kansas City, Aug. 7.

Biz is on the upbeat here with strong pix a real help. "Francis Goes to the Races" in four Fox Midwest houses looks likely leader with a nice total. "Alice in Wonderland" at the Missouri is giving that house one of its strongest recent weeks with a big session. Paramount also is doing fairly well with "On Moonlight Bay." "Show Boat" still is in high gear at the Midland Theatre although in fourth round.

Estimates for This Week

Kimo (Dickinson) (504; 75-99)—"Kon-Tiki" (RKO) (5th wk). Nifty $2,500. Last week, $3,000.

Midland (Loew's) (3,500; 50-69)—"Show Boat" (M-G) (4th wk). Still in high gear at $8,500. Last week, $11,000.

Missouri (RKO) (2,650; 50-75)—"Alice in Wonderland" (RKO-Disney). Big $11,000 and may hold. Last week, "Two of a Kind" (Col) and "Never Trust Gambler" (Col), $7,000.

Paramount (Tri-States) (1,900; 50-69)—"On Moonlight Bay" (WB). Happy $9,000 or over. Last week, "Passage West" (Par), $7,500.

Tower-Uptown-Fairway-Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Francis to Races" (U). Stepping along to $18,000, nice. Last week, "Convict Lake" (20th), $14,000.

Levin's Research Org.

Jack H. Levin Associates, national organization designed to perform a variety of research functions for the film industry and other fields, was launched last week in N. Y. by Levin. Formation of the outfit follows Levin's recent resignation as exec-veepee and general manager of Confidential Reports, Inc.

CR folded Saturday (4) as a b.o. checking agency on percentage films, and its functions were assumed by the N. Y. law firm of Sargoy & Stein and the Willmark Service System.

'Dust' Robust $16,000, Toronto; 'Moonlight' 17G

Toronto, Aug. 7.

With heat and outdoor attractions competing, biz is in the doldrums, with "Excuse My Dust" and "On Moonlight Bay" the only satisfactory grossers among the first-run newcomers. Both are big. Other entries, including holdovers, are light with exception of "Prince Who Was a Thief" which is solid in second stanza.

Estimates for This Week

Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (1,059; 955; 470; 698; 694; 35-60) — "Painted Hills" (M-G) and "Smuggler's Gold" (Col). Light $10,000. Last week, "Dodge City" (WB) and "Virginia City" (WB) (reissues), $12,000.

Eglinton, Shea's (FP) (1,180; 2,386; 40-80)—"On Moonlight Bay" (WB). Big $17,000. Last week, (Eglinton), "Lost Horizon" (Col) and "Sister Eileen" (Col) (reissues), $5,500; Shea's, "Great Divide" (WB), $8,500.

Imperial (FP) (3,373; 40-80) — "Frogmen" (20th) (2d wk). Oke $8,500. Last week, $14,500.

Loew's (Loew) (2,743; 40-70) — "Excuse My Dust" (M-G). Big $16,000. Last week, "Go for Broke" (M-G) (3d wk), $7,500.

Nortown, University (FP) (959; 1,588; 40-80)—"Peking Express" (Par). Light $10,500. Last week, "Night Into Morning" (M-G), ditto.

Odeon (Rank) (2,390; 50-90) — "Prince Who Was Thief" (U) (2d wk). Fine $12,000 after last week's $14,000.

'Belvedere' Fat $19,000, Philly

Philadelphia, Aug. 7.

Aided by cool weather, film biz is way up here this week. Disney's "Alice in Wonderland" got off to a fast start at the Boyd and ended the big biz being done by Bunin's "Alice" in the first week at the 500-seat Trans-Lux. "Belvedere Rings Bell" is loud at the Fox but "Moonlight Bay" is not too bright at Mastbaum. Backed by fine bally, "Jungle Headhunters" started out smartly at Stanton. "That's My Boy" still is great at the Stanley.

Estimates for This Week

Boyd (WB) (2,360; 50-99)—"Alice in Wonderland" (RKO) - Disney). Smash $23,000 or near. Last week, "Ace in Hole" (Par) (2d wk), $14,000.

Earle (WB) (2,700; 50-99) — "Katie Did It" (U) plus Juanita Hall, John Agar onstage. Fair $18,000. Last week, "Little Big Horn" (Lip) and "Savage Drums" (Lip), $16,000.

Fox (20th) (2,250; 50-99)—"Mr. Belvedere Rings Bell" (20th). Fast $19,000. Last week, "Convict Lake" (20th), $18,000.

Goldman (Goldman) (1,200; 50-99)—"Sirocco" (Col) (2d wk). Fine $12,000. Last week, $18,000.

Mastbaum (WB) (4,360; 50-99)—"Moonlight Bay" (WB). So-so $15,000. Last week, "Mask of Avenger" (Col), $17,000.

Midtown (Goldman) (1,000; 50-99)—"Cyrano" (UA) (3d wk). Fine $8,000. Last week, $14,000.

Randolph (Goldman) (2,500; 50-99)—"Show Boat" (M-G) (5th wk). Hefty $17,000. Last week, $20,000.

Stanley (WB) (2,900; 50-99) — "That's My Boy" (Par) (3d wk). Great $25,000. Last week, $30,000.

Stanton (WB) (1,473; 50-99) — "Jungle Headhunters" (RKO). Sharp $13,000. Last week, "Hoodlum" (UA) and "Let's Go, Navy" (Mono), $11,000.

Trans-Lux (T-L) (500; 50-99) — "Alice in Wonderland" (Indie) (2d wk). Off to slow $3,500. Last week, $8,000.

World (G&S) (500; 50-99) — "Lady Paname" (Indie). Fair $3,200. Last week, "Ballerina" (Indie) and "Paris" (Indie) (2d wk), $3,300.

'Convict' Smooth 14G, St. Loo; 'Boat' 13G, 4th

St. Louis, Aug. 7.

Trade is holding steady at the mainstemmers, with "Convict Lake" outstanding among the few newcomers. It is good at the Fox. "Show Boat" still is great in fourth round at Loew's. Weekend of fine weather apparently did not help the boxoffice.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75) — "Sirocco" (Col) and "Texas Rangers" (Col) (m.o.s). Oke $9,000. Last week, "Francis to Races" (U) and "Young As Feel" (20th), $10,500.

Fox (F&M) (5,000; 60-75) — "Convict Lake" (20th) and "Two of a Kind" (Col). Good $14,000. Last

(Continued on page 20)

Weather Helps B'way; Wow $94,000 For 'That's My Boy,' 'Victory' $32,000 'Lake' 25G, 'Belvedere' 72G, 'Twist' 19G

End of the latest heat wave plus continued cool weather and some fresh, strong product is giving Broadway first-runs a rosy hue this week. The mercury hit the skids late last Wednesday (1) and never turned, really hot again for the remainder of the week. Rain yesterday (Tues.) also helped business.

"That's My Boy," starring Martin & Lewis, is standout of the newcomers. Paired with stageshow that includes Danny Lewis, father of Jerry Lewis; Modernaires, Bob Chester band, pic soared to wow $94,000 in first week at Paramount. Long lines both Saturday and Sunday helped.

"Bright Victory" is the ace straight-filmer, landing great $32,000 in first week at the Victoria. Crix lauded film, a number with rave reviews. "Convict Lake" shapes surprisingly big, with $25,000 at the Globe, one of best weeks at this house in months.

"Mr. Belvedere Rings Bell," with iceshow and stage bill headed by Florian Zabach, is finishing first week at the Roxy with a good $72,000 or under. "Oliver Twist" hit terrific $18,900 in first week at the Park Ave. being aided by strong reviews.

Still going great is "Show Boat" with stageshow at the Music Hall, with $156,000 for third stanza. This is the first week it has dipped below $163,000.

Walt Disney's "Alice in Wonderland" is holding up remarkably with smash $44,000 for second round at the Criterion. "Rich, Young, Pretty" is the best holdover in second week with $22,000 at Capitol.

Estimates for This Week

Astor (City Inv.) (1,300; 55-$1.50) —"Happy Go Lovely" (RKO) (3d wk). First holdover round ended last night (Tues.) slipped to $8,000 after good $14,000 opening week. Heat hurt Monday and Tuesday last week. "Jim Thorpe, All-American" (WB) opens Aug. 24.

Bijou (City Inv.) (589; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (19th wk). The 18th frame ended last night (Tues.) dipped slightly to $10,000, still great for this stage of run. Previous week was $11,000.

Capitol (Loew's) (4,820; 55-$1.25) —"Rich, Young, Pretty" (M-G) (3d wk). Second week ended last night (Tues.) held very well at $22,000 after fancy $34,000 for opening round of all-film policy. "Law and Lady" (M-G) is due next, with "A Place in Sun" (Par) scheduled to come in around Labor Day.

Criterion (Moss) (1,700; 70-$1.85) —"Alice in Wonderland" (RKO-Disney) (2d wk). Initial holdover week ending next Friday (10) is holding in smash fashion at $44,000 or near. First week hit $55,000, near theatre's alltime high for an opening stanza. Stays indef.

Globe (Brandt) (1,500; 50-$1.20) —"Convict Lake" (20th). First session ending tomorrow (Thurs.) looks to reach big $25,000 or near. In ahead, "Ace in Hole" (Par) (5th wk), $9,000.

Holiday (Zatkin) (950; 50-$1.50)—"Tomorrow is Another Day" (WB). Opens today (Wed.). In ahead, "Comin' Round Mountain" (U) (2d wk) dropped to lean $5,500 in final six days after $8,000 opening frame.

Mayfair (Brandt) (1,736; 25-$1.20) —"Alice in Wonderland" (Indie) (2d-final wk). The Bunin version is sagging to modest $9,000 this round after good $17,000 opening week. "No Questions Asked" (M-G) opens tomorrow (Thurs.).

Palace (RKO) (1,700; 55-$1.20)—"As Young As Feel" (20th) with vaude. Heading for okay $19,500. Last week, "Little Big Horn" (Lip) and vaude, $19,000.

Paramount (Par) (3,664; 70-$1.60) —"That's My Boy" (Par) with Danny Lewis, Modernaires, Bob Chester orch, Rudy Cardenas heading stage bill (2d wk). First week ended yesterday (Tues.) soared to socko $94,000. Set to stay at least three weeks. In ahead, "Peking Express" (Par), with Duke Ellington orch onstage (2d wk), $48,000.

Park Ave. (Reade) (583; 90-$1.50)—"Oliver Twist" (UA) (2d wk). First session ended Sunday (5) hit terrific $18,900, biggest done here on pop-scale basis. In ahead, "No Place for Jennifer" (Indie) (2d wk), $3,800.

Radio City Music Hall (Rockefellers) (5,945; 50-$2.40)—"Show Boat" (M-G) with stageshow (3d wk). Still holding at great $156,000 or a bit over. Last week, $163,000, in line with expectancy. Holds a fourth week.

Roxy (20th) (5,886; 90-$1.75) — "Mr. Belvedere Rings Bell" (20th) with iceshow and Florian Zabach, Les Hurricanes heading stage bill (2d-final wk). First round ended last night (Tues.) landed good $72,000 but not up to hopes. "Meet Me After Show" (20th), with Milton Berle heading stageshow, opens Aug. 15.

State (Loew's) (3,450; 55-$1.50)—"Cattle Drive" (U). Opens today (Wed.). Last week, "Francis To Races" (U) (2d wk-8 days), held okay at $14,000 after fine $17,000 opening round.

Warner (WB) (2,756; 55-$1.25) — "Moonlight Bay" (WB) (2d wk). Current week ending today (Wed.) is sliding to $15,000. First week was okay $23,000 but not up to expectancy.

Sutton (R&B) (561; 90-$1.50) — "Kon Tiki" (RKO) (19th wk). The 18th frame ended Monday (6) held to $6,000 after $6,500 for 17th week. Stays.

Trans-Lux 60th St. (T-L) (453; 74-$1.50) — "Emperor's Nightingale" (Indie) (13th wk). Holding fairly well at $2,300 after $2,800 for 12th stanza.

Trans-Lux 52d St. (T-L) (540; 90-$1.50) — "Kind Lady" (M-G). Opened yesterday (Tues.). In ahead, "Circle of Danger" (UA) (4th wk-6 days) slipped to $2,600 after oke $4,400 for third round.

Victoria (City Inv.) (1,060; 55-$1.50) — "Bright Victory" (U) (2d wk). First session ended Monday (6) soared to great $32,000, helped by great reviews. Looks in for run. In ahead, "New Mexico" (UA) (2d-wk-11 days), $9,500.

A.&C. Oke $12,000 In Sluggish Det.

Detroit, Aug. 7.

Biz is slowing this week after a couple of hopped-up stanzas resulting from stageshows. "Convict Lake" is slow at Fox. "Moonlight Bay" looks on weak side at the Michigan. "Ran All Way" is shaping average at the Palms but "Comin' Round Mountain" at the Madison looks okay. "Show Boat" may perk a bit in fifth week at United Artists. "Cyrano" is steady at Adams.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) — "Convict Lake" (20th) and "When I Grow Up" (UA). Dull $17,000. Last week, "Frogmen" (20th) and "First Legion" (UA), $22,000.

Michigan (United Detroit) (4,000; 70-95)—"Moonlight Bay" (WB) and "Hurricane Island" (Col). Weak $16,000. Last week, "Mask Avenger" (Col) and Billy Eckstine onstage, $29,000.

Palms (UD) (2,900; 70-95)—"Ran All Way" (UA) and "Two Gals and Guy" (UA). Fair $14,000. Last week, "Sirocco" (Col), $15,000.

Madison (UD) (1,800; 70-95) — "Comin' Round Mountain" (U) and "Massacre Hill" (Indie). Oke $12,000. Last week, "Hard, Fast, Beautiful" (RKO) and "First Romance" (Col), $9,000.

United Artists (UA) (1,900; 70-95)—"Show Boat" (M-G) (5th wk). Perking at $13,000. Last week, $12,300.

Adams (Balaban) (1,700; 70-95)—"Cyrano" (UA) (2d wk). Steady $10,000. Last week, $11,000.

'Avenger' Great $10,000, Seattle; 'Moonlight' 14G

Seattle, Aug. 7.

Seattle's annual "Seafair" is in progress and bringing in some visitors but also opposition attractions. Ace new entries are "Moonlight Bay" and "Mask of Avenger," latter being especially big. "Show Boat" continues hot at the Music Hall in third stanza.

Estimates for This Week

Coliseum (Evergreen) (1,877; 65-90)—"Mask of Avenger" (Col) and "Two of Kind" (Col). Big $10,000. Last week, "Warpath" (Par) and "Interrupted Journey" (Indie), $9,400.

Fifth Avenue (Evergreen) (2,349; 65-90)—"Belvedere Rings Bell" (20th) and "House Telegraph Hill" (20th) (2d wk). Good $7,500. Last week, $12,400.

Liberty (Hamrick) (1,650; 65-90)

(Continued on page 20)

British Pix Prods. Seek 50 Years Copyright Protection on Sound Films

London, Aug. 7.

Legislation to give 50 years of copyright protection on sound films, as an original work, was urged in a joint memorandum by the British Film Producers Assn. and the Assn. of Specialized Film Producers in the Copyright Committee recently set up by the government. It was urged that the owner of the negative at the time the film was made should be first owner of the copyright.

The memorandum also expressed concern of film producers at the existence of monopoly in the control of performing rights in music exercised by the Performing Rights Society. The producer, it was contended, was placed in an anomalous position, because he was denied the opportunity of obtaining the right to perform the music incorporated in the sound track.

The two producing organizations urged the committee to resist proposals that authors be given overriding rights by legislation to interfere with adaptations of their work in films. Producers, it was stressed, would be severely handicapped in the exercise of their art if this was agreed.

Protection for the author, it was pointed out, could adequately be provided in the contract between the producer and the writer. Their point of view, however, was that the producer made, of his own creation, a new and original work, involving, among other things, the development and welding together of the original contributions of others.

Commenting on a suggestion that legislation should be introduced requiring that a copy of any suitable film (irrespective of origin), exhibited in the United Kingdom, should be deposited with the National Film Library, producers said they had no objection.

British Unhappy About Market Setups for Own Pix in Germany, Japan

London, Aug. 7.

Trading relations with two ex-enemy countries, both of which are regarded as important overseas markets for British films, were reviewed by the British Film Producers Assn. at its executive meeting last Wednesday (1). In West Germany, a trade agreement which authorized unrestricted remittances has not been honored because of the worsening economic and financial condition of the country. But a compromise deal has been finalized which will enable about $850,000 to be unfrozen in the year ended next Aug. 31, and a substantially larger amount in subsequent years.

Under the new deal with the West German government, unrestricted remittances are being permitted in respect to 15 films which were imported into Germany before Sept. 1, 1950. The BFPA executive naturally nominated the 15 top grossers to benefit under this deal.

There are, however, at least another 75-80 British pix currently going the rounds in Germany whose earnings will continue to be frozen. From Sept. 1 next, and for succeeding years, the German authorities will allow unrestricted remittances for 30 British films which, it is anticipated, will cover almost the entire British product whose earnings would justify a currency transfer arrangement.

In Japan, British films have been allotted 15 import licenses a year, against 150 allocated to Hollywood. The number is regarded as inadequate and strong representations on behalf of British studios are being made by the BOT. Films licensed under this latest plan will be permitted to remit 40% of their earnings, and the remainder will be blocked for the time being.

Celebrate 200th Birthday Anni

Vienna, July 31.

The 200th birthday anniversary of Maria Anna Mozart was feted by only a few insiders of music in Salzburg this week.

Although an excellent musician, giving concerts in various cities of Europe when only 11, she was quickly overshadowed by her younger brother, Wolfgang Amadeus Mozart.

Warter Fights Boosting Prod. Via Eady Coin Tilt

London, Aug. 7.

That it would be a mistake to use the extra money from the Eady fund just to increase the number of British pictures, was the view expressed by Sir Philip Warter when presiding at the annual stockholders' meeting of the Associated British Pictures Corp. last Thursday (2). It was quality, and not quantity, he argued, that would put the production side of the industry on a sound economic basis. He felt that the Eady fund would be a substantial help for the entire industry, and its value was appreciated by his organization.

The prexy told a stockholder that the new wage increases agreed with the unions recently would place a considerable burden on the organization, but they would be alleviated to some extent by the recent adjustment of admission tax.

May Have Sunday Films in Aussie

Sydney, Aug. 7.

Hilda Hattam, independent exhibitor who runs the 1,125-seater Premier in Surry Hills, in an industrial area, is making a bid to open her house with pix shows on Sundays. Miss Hattam has been successful in obtaining a permit from the New South Wales Chief Secretary Clive Evatt, who controls theatres and pic houses in the zone. New bid will be watched with interest because the powerful Theatrical Employees Union (projectionists, ushers, etc.) always has strongly opposed Sabbath playdate in film theatres.

Whether the major distributors will supply Miss Hattam with product remains to be seen, although believed that the distribs see in Sunday openings an answer to additional revenue.

Leroy Brauer, newly-appointed chief of Columbia here, said the opening of the Aussie zone to general Sabbath screening would give distribs that added revenue needed to offset the high operating overhead currently dominant Down Under.

Recent move by Hoyts, major circuit operators, to hike the hold-over figures would see top pix, which normally run six weeks, yanked after four weeks. While this would aid some distribs to catch up on product backlog, other distributors would not secure an increased percentage rental for the shorter running time, Brauer said. (Columbia releases via Greater Union loop.)

Industry toppers aver that if Miss Hattam's move for continuous Sabbath playdates can overcome the union's opposition, the whole Aussie film setup will be changed.

Shows in Australia

(Week ending Aug. 11)

SYDNEY

"Worm's Eye View" (Williamson), Royal.

"Private Lives" (Williamson-Fuller), Palace.

"Ice Follie" (Tivoli), Tivoli.

Franquin (hypnotist) (Williamson), Empire.

"Anna Christie" (John Alden), St. James.

"Peer Gynt" (Doris Fritton), Independent.

MELBOURNE

"Brigadoon" (Williamson), His Majesty's.

"Bell, Book & Candle" (Williamson), Comedy.

"See How They Run" (Carroll), Princess.

"Chez Paree" (Tivoli), Tivoli.

BRISBANE

Gilbert-Sullivan (Williamson), His Majesty's.

"Babes In The Woods" (Wallace), Royal.

ADELAIDE

Borovansky Ballet (Williamson), Royal.

"Midnight Frolics" (Edgley & Dawe), Majestic.

To Air Hit London Pix

London, Aug. 7.

A new radio series, "From the London Screen," which will deal exclusively with current programs in West End film theatres, is to have its first airing the week of Aug. 19.

Thurston Holland is producing the new show, which will tee off with extracts from the new Hitchcock thriller, "Strangers on Train," now at the Warner Theatre.

Sponsors Ponder Arg. TV Outlook

Buenos Aires, July 31.

Radio advertisers in Argentina are beginning to ask each other about their prospects for the future once the first TV shows are started by the Belgrano web next October. The transmitter, supplied by the Standard Electric Co., has been shipped here and will not take long to set up. The government's purpose obviously is to try and have video an accomplished fact by Oct. 17, the big Peronist celebration of the anni of the 1945 date when Peron came into power after a brief ouster.

As there are few sponsors who can bankroll the high cost of TV advertising, there is some sales resistance from them. Because all radio and video matters are under one control, it appears that it will be easy to pressure advertisers into accepting at least part of the cost of TV shows. Unless they consent to do so, they can be denied time on radio.

Preparations for the TV launching are well under way, with the principal Radio Belgrano auditorium in Alvear Palace hotel undergoing alterations for tele use. Naturally, the Belgrano web is also training Argentine technicians and producers for TV. Senor Samuel Yankelevich, a son of the Argentine Broadcasting Assn. prexy, is back from the U. S. where he and his cousin Raul Rosales studied the production end from American experts. A group of technical men is still there studying TV technique.

Young Yankelevich has been acting as angel for several legit shows during the last few years as part of the plan to embark eventually on television production. He had a share in the Imperio and Grand Splendid theatres, and as the former has had to be sacrificed to make room for a television auditorium, he and his partners now have arranged to take over the 400-seat Radar Theatre, currently operating as a film theatre. It is possible that these theatres in which Yankelevich Jr. is interested, may be used for TV demonstrations.

British Divvy Freeze Fails to Slough Film Shares; Others Plunge

London, Aug. 7.

Although the stock market here took an unprecedented tumble following the dividend freeze policy announced by Hugh Gaitskell, Chancellor of the Exchequer, picture company shares remained virtually unaffected. The amusement industry was the only one which came out unscathed in Stock Exchange transactions, which represented a paper loss to investors of many millions of pounds.

While the downward trend in stocks generally continued last week, film and theatre stocks continued to hold firm. Last Monday, (30) for example, the only alteration in entertainment quotations was a decline of 7c in Odeon shares and 3c in British and Dominion Film Corp. These are regarded as normal market fluctuations.

Leading brokers and industryites cannot explain why these stocks have been bypassed in the general selling scramble. One view is, that possibly, it reflects the healthier state of the industry which was given a boost with the near-record Associated British Picture Corp. profits, and forecasts that the J. Arthur Rank results would show a substantial improvement. There is also the Eady fund to be taken into account, which it is estimated will add approximately 34% to the domestic gross of British made pix.

Arg. Film-Output Continues Big But Storm Clouds Loom on Coin

Buenos Aires, July 31.

Argentina's film production is going full blast, producers feeling sure that they will continue to get all-out protection from the government despite renewal of foreign film imports.

But on the financial end, producers find things not as easy as a year or two ago, with the official banks less inclined to grant them liberal credits.

This stems from the fact that the producers have not made pictures which yield the much-coveted foreign exchange returns even if grossing well in the local market. Bank's stringency also is due to the general scarcity of coin, which all Argentine industrialists are experiencing. Alarmed by the decline in foodstuffs production, the government now wants to help the rural instead of industrial interests; hence, banks have orders to restrict credits to the latter.

The protectionist decrees enable producers to get credits from the Industrial Credit Bank up to 70% of cost, for production units which produced more than three films in the year preceding, and which plan to make more than three pictures in the year. Interest rates are liberal. But recently the Industrial Credit Bank has appeared reluctant to shell out these loans.

Cinematografica Interamericana has run into censorship troubles over its "Street Alongside the Moon," made in collaboration with Emelco. This studio made its first big hit of the year, "Cosas de Mujer," produced in collaboration with Estudios Mapol, which has broken records at the Gran Rex here. Five other films made by Interamericana this year with Emelco were not so good.

Estudios Mapol will resume production next year, instead of continuing its co-production agreement with Interamericana. It would make five films in 1952, the first a musical starring Cuban songstress Blanquita Amaro.

New Production Outfits Started

While the well-established major studios cut down on their production because of restricted bank credits, new production outfits are constantly springing up, chiefly on the initiative of inexperienced picture makers, who believe film-making is easy.

Pena Cinematografica has been set up by a group of amateurs, with their first production, "Anchors Aweigh." It will use amateur actors. Another new production firm, the Autoctona, is specializing in subjects about Argentina's mining wealth. The first is the "Miners," to be shot on location near the Rio Turbio coal-fields in Patagonia.

Luis Cesar Amadori has run into delays in completing "Teatro Colon" for Emelco. Based on the history of the Colon Opera Theatre, the fact that the opera, symphonic and concert season is in full swing, with rehearsals taking up the daytime hours, has prevented Amadori from using the building for retakes except early in the morning.

Strive For Better Stories

Following the new policy of trying to improve story material for local productions, Argentina Sono Film has purchased film rights to Ernesto Sabato's successful novel, "El Tunel." New policy stems from success of "Los Isleros," which was adapted from a successful contemporary novel. San Miguel Studios has purchased the film rights to Eduardo Pappo's "Men in My Life," a legit play. It was written for Tita Merello, with this legit and screen star producing it. Lucas Demare (of "Los Isleros") is to direct both legit and screen versions.

Lumiton has bought from scripter Maximo Aguirre the rights to "The Resero," story about cattlemen of a century ago. Arturo Garcia Buhr is being sought to play the lead, because of his success in "Los Isleros."

Mario C. Lugones started production for General Belgrano on "X-22," a story scripted by Tito Climent in collaboration with radio writer-producer Miguel de Calasanz. Amelita Vargas, Leo Marino, Alejandro Maximino, Tito Climent and Gogo Andreu have been signed for it. Ralph Pappier has been picked to adapt "The Last Hound," from the prize-winning novel by Guillermo House. Emelco will produce.

Claim British Studio Worker Averages $35

London, July 31.

Average earnings of top bracket studio technicians is claimed to be less than $35 a week since the decline in production. This is revealed by the Assn. of Cine Technicians in a letter to the British Film Producers Assn., rejecting the producers' cost-of-living bonus of about 6c an hour.

Claiming that cost of living has jumped 25% since the current studio agreement was negotiated in 1947, the union rejects the offer on grounds of inadequacy. Turned it down because they contend that technicians engaged in feature production average only 15 weeks work in the year.

The union also charges the BFPA with refusing to discuss the merits of their application, asserting that they were unprepared to be influenced by their case since they intended to insist that ACT accept the same terms as recently agreed on by other unions.

Berlin Fest Tops European Season

Berlin, July 31.

The Berlin Festival Weeks, Sept. 5-30, promise to become one of the top legit events of Europe this year, announcements coming in from top theatrical companies of Europe and the U. S. American National Theatre & Academy (ANTA) will enter the fete upon special request of the State Department. ANTA will present "Medea," starring Judith Anderson. Additionally reported that the ANTA group also will present "Oklahoma," the first time that the Rodgers and Hammerstein play has been shown in Germany. Robert C. Schnitzer is scheduled to lead the ANTA delegation.

Entering also will be the British Old Vic Company, which will present "Othello." Another British ensemble to enter is the Sadler's Wells Ballet. A Comedie Francaise team, headed by Louis Jouvet, also will be present, performing Moliere's "Le Bourgeois Gentilhomme." Austrians are also scheduled to enter.

First opera to be shown at the festival will be Richard Strauss' "Salome," directed by Heinz Tietjen at the City Opera, starring Ljuba Welitsch, of the Vienna Opera. Also on the program is Wagner's "Ring." Astrid Varnay, of the Metropolitan Opera, will sing two roles in this series. Additionally, scheduled to be performed by the local Schiller Theatre Company are two plays by Christopher Fry, one by Moliere and Scribe's "A Glass of Water," latter two directed by Helmuth Kautner.

Final Scene of Paris' 'Grande Nuit' in Court; Blame Float Builders

Paris, July 31.

The last episode of the abortive "Grande Nuit de Paris" which ended in a snafu on the banks of the Seine river last summer, when the floating stage could not be used, was staged in the Court of Appeals here. The court upheld the decision already rendered by the commercial court, making the two contracting firms responsible for the failure.

Only the first part of the show, staged on land and starring Eddie Cantor actually took place. When the floating stage was to have been used, the audience, after a long wait, was told that there was mechanical trouble and that the performance was over. The result was that many refunds had to be made.

What should have been a big moneymaker for the charities involved, and a credit to Pierre Louis-Guerin and the city of Paris became a source of considerable bad feelings.

Salzburg Music Festival Kicks Off In Rain, But Record Year Is Likely

By JOSEF ISRAELS II

Salzburg, Aug. 7.

The Salzburg Music and Dramatic Festival kicked off in a heavy rain, and with the customary atmosphere of speechmaking, long hair music and coffee house klatcherei. It is likely that this year's events will bring a postwar and possibly an all-time record number of tourists to this U.S. military outpost on the Bavarian border.

But for many visitors there will be neither hotel rooms in the immediate Salzburg area, already swollen with American occupation forces and their families, nor seats for the better festival concerts, operas and dramatic shows. These shows inevitably sell out and also lose money. The sole exception is again the traditional "Everyman" with the original Max Reinhardt staging, played in the open air before the Salzburg Cathedral. This seems likely to retain its distinction as the festival's consistent financial savior. Austrian state, the city and the province of Salzburg will kick in as usual to make up deficits.

Consensus of the opening event, Mozart's classic opera, "Idomeneo," was that this showed the wisdom of the ages in very rarely producing this long, obscurely motivated work. Audience, mostly in summery evening clothes, shivered through nearly four hours without intermission in the Rocky Riding School Auditorium now used as Festspielhaus. Women remarked they wished either the icy drafts from backstage would cease or something would happen up there to warm things up. Opera was good to look at, with a batch of the most expensive looking new costumes the Marshall Plan could afford

Festival management had to contend with loud beefs from concessionaires who paid plenty for privilege of hawking beer and food only to find the big attraction has no intermissions. Observed though that plenty of the richly clothed audience, most dressy since the war, carried refreshments. Artistic heroines of "Idomeneo," sung in Italian, were Hilda Guden and Jane Lawrence, latter an American. She is a looker with a handsome, though not large voice. It was her acting as Elektra which impressed.

In the speechmaking department, U. S. High Commissioner Walter J. Donnelly reminded the Austrians (who would rather be let alone) that the U. S. had gladly fathered the immediate postwar revival of the Salzburg Festival. Both he and Austrian President Koerner talked a lot about Mozart's home town, which historians reveal the composer actually hated and avoided as much as possible during his lifetime But now Salzburg's all out for Mozart with streets and square, a popular candy (Mozart kugeln) and the Mozart birth house as standard rubberneck features. The birthplace has just been sold to a Trieste insurance company who want to make it into an office building and have run into violent opposition from city fathers who want it kept as a tourist attraction but not enough to do anything about it financially.

Plenty of Fishtail Cads

The "Idomeneo" preem drew limousines, tux and ermine wraps beyond anything the town ever saw. The whole Salzkammergut is swarming this year with fishtail Cadillacs with tourist plates. The natives who could not afford a festival ticket, even if they could lay their hands on it, stood loyally before the Festspielhaus, soaked and cold, gaping at the rich people and U.S. dignitaries who never had it so good back home. American MP's fought Austrian cops for the traffic control until the streets were snarled magnificently.

Later in the Festival month come bigger events like Alban Berg's atonal "Wozzeck"; a newly staged "Othello" and Leopold Stokowski. On the dramatic side the big features are "As You Like It," in German and something called "The Broken Jar" dredged up from the Austrian classics by a state-theatre type management. But to the tourists the big thing is just to be in Salzburg in festival time.

Harold Lloyd's Brit. Pic

London, Aug. 7.

Harold Lloyd, who left London last Wednesday (1) for a two-week continental jaunt to Paris and Rome, is returning to continue discussions with Monarch Films on the possibility of lensing a British-made comedy next year. W. J. Gell, the Monarch topper, said that substantial progress had been made in the discussions. If a suitable subject can be found, a deal probably will follow.

Lloyd confirmed that he would be interested in starring in a British picture, but emphasized that the vehicle would have to be "just right."

Govt. Quitting Aussie Radio

Sydney, Aug. 7.

The Robert Menzies Liberal Party government has decided to sell its stock in Amalgamated Wireless Australasia, Ltd., reported to be valued at around $4,500,000. This move follows a promise made to the electors by Prime Minister Menzies that his government would get out of any monopoly over private enterprise. The most powerful organization here, AWA manufactures radio sets and equipment and operates eight commercial radio stations, key one being 2 CH here.

Sydney financial experts suggest that the major reason for government's bowout of AWA is that this organization is one of the successful bidders for the supply of TV equipment for proposed governmental controlled stations here. Understood that some 20 organizations, including several from the U. S., Britain and Holland, bid for the video setup, but AWA was successful in winning the government contract.

Belief here is that the Menzies government does not intend to place governmental shackles on tele Down Under permanently, but ultimately will permit private enterprise to take over its operation.

New Tax Setup Likely To Net British Exhibs $10,300,000 a Year

London, Aug. 7.

New tax schedules went into force last Sunday (5), and with them a new scale of admission prices, which will net an additional $10,300,000 annually for exhibs. This will add $5,400,000 to the Eady fund for British production.

Operation of the new tax plan has led to a nationwide raising of admission prices. Threatened revolt among indie theatre owners against this policy has, in the main, fizzled out. Only a comparatively small number of film theatres are standing out against the general trade policy.

Industry acceptance of the revised tax scheme was conditional on a government promise to review the whole principle of amusement tax collection. Exhibs have already had their first talks with the Customs and Excise authorities, and urged introduction of a percentage scheme with a sliding scale to benefit the smaller theatres. A comprehensive plan will be worked out immediately after the summer recess, with high level talks with the treasury expected by early fall.

2 'Cleopatra' Radio Shots

London, Aug. 7.

Laurence Olivier and Vivien Leigh are to broadcast two 15-minute excerpts from "Caesar & Cleopatra" and "Antony & Cleopatra" in the final program in "From the London Theatre" next Sunday (12).

Last weekend, Celia Johnson, Margaret Leighton and Renee Asherson aired a 30-minute excerpt from "Three Sisters."

Tough on TV Set Owners

Paris, July 31.

A decision which will not help the sale here of TV sets has been handed down by the Paris court. Television set owners cannot consider it their right to install an aerial on roofs of their apartment houses unless they get special permission from the landlord. TV users can put up aerials on balconies, but these are not good for use of TV here with the new 819-band definition.

O'Brien's Plea On British Prod. Brings Results

London, Aug. 7.

The SOS sent out by Tom O'Brien, M.P., to the Prime Minister, urging him to intervene in the production crisis, has led to positive government steps being taken, following a meeting between the union leader and Board of Trade prexy, Sir Hartley Shawcross last Wednesday (1).

The government has agreed to provide additional coin to keep the National Film Finance Corp. in business. In the House of Commons the following day (2), Shawcross announced that the corporation's credit was being increased by $5,600,000, making an overall advance since its formation of $22,400,000. O'Brien had asked for an additional credit of $9,800,000 a year for the next three years.

Shawcross said the government favored restoration of a distributor's quota and would see what steps could be taken next year in negotiation with the American industry.

One of the main issues raised by O'Brien was the reported closure of Denham studios and their possible dismantling. On this Shawcross has agreed to have personal talks with J. Arthur Rank and to seek an assurance that the studios may be kept available for British production.

Although urging either full convertibility of Hollywood earnings or the restoration of free remittances, O'Brien asked Shawcross to press for an agreement with the American industry to spend agreed sums on production in Britain. It was suggested that unless adequate financing was made available to the NFFC, sterling balances of American film earnings would become "the sole source from which credits for film production can be obtained."

As part of the government's 1952 program for the industry, O'Brien urged setting up of a joint negotiating committee consisting of representatives of the British and American governments, and the two industries. Such a committee, he believed, should negotiate future Anglo-American film agreements and would replace the present method.

Current London Shows

(Figures show weeks of run)

London, Aug. 7.

"Anthony"-"Caesar," St. Jas. (14).
"Blue for Boy," Majesty's (36).
"Carousel," Drury Lane (61).
D'Oyly Carte, Savoy (14).
"Fancy Free," Pr. Wales (13).
"Folies Bergere," Hipp. (22).
"Gay's the Word," Saville (25).
"Happy Family," Duchess (14).
"Hollow," Fortune (10).
"Intimate Relations," Strand (2).
"King's Rhapsody," Palace (98).
"Kiss Me, Kate," Coliseum (22).
"Knight's Madn'ss," Vic Pal (73).
"Latin Quarter," Casino (22).
"Little Hut," Lyric (50).
"London Melody," Empress (10).
"Love 4 Colonels," Wyndh'm (12).
"Man & Sup'rm'n, Prince's (25).
"Penny Plain," St. Mart (6).
"Reluctant Heroes," Wh'th. (47).
"Ring Round Moon," Globe (71).
"Seagulls Sorrento," Apollo (60).
"Take It From Us," Adelphi (40).
"Three Sisters," Aldwych (15).
"To D'r'thy a Son," Garrick (37).
"Waters of Moon," H'ym'kt (15).
"Who Is Sylvia," Criterion (36).
"Who Goes There?" York (19).
"Wife's Lodger," Comedy (3).
"Winter's Tale," Phoenix (6).

OPENING THIS WEEK

"Fires Midsummer Eve," Embassy.
"Polygamist," New Lindsey.
"Right Side Up," Arts.

CLOSED LAST WEEK

"Come Live with Me," Vaude (7).

'Alice' Beats London Hot Weather, Terrif $13,200; 'Fury' Fine $6,200, 'Groom' Good $5,800 for 2d Round

London, July 31.

Only one picture, among current West End programs, has succeeded in beating the heat wave. This is Walt Disney's "Alice in Wonderland," which had its preem at the Leicester Square Theatre. It is soaring to wow $13,200 in opening round after a great $5,600 in initial weekend.

The new Metro-British offering "Calling Bulldog Drummond," failed to stay on the course, and was pulled after two weeks. It got $13,200 in its final week, below average in view of a stageshow coupled with it at the Empire. "Sound of Fury" opened in pleasing style, being helped by good critical appraisal. Looks fine $6,200. "Tales of Hoffmann" is still in the money in 14th stanza.

Estimates for Last Week

Carlton (Par) (1,128; 65-$1.60)—"Tales of Hoffmann" (BL) (14th wk). Still doing satisfactorily for length of run at $3,400. "Love Happy" (Monarch) follows in two weeks.

Empire (M-G) (3,099; 50-$1.60)—"Calling Bulldog Drummond" (M-G-British) and stage show. (2d wk). Disappointing $13,200 after below average $15,300 opening round. "Law and the Lady" (M-G) opened July 29.

Gaumont (CMA) (1,500; 45-$1.60)—Half Angel" (20th) and "As Young as Feel" (20th) (2d wk). Fair $4,200. "Chicago Masquerade" (GFD) and "Iron Man" (GFD) opening on Aug. 2.

Leicester Square Theatre (CMA) (1,753; 45-$1.60)—"Alice in Wonderland" (RKO-Disney). Drawing big crowds throughout the day, and will finish opening week with terrific $13,200 after socko $5,600 opening weekend. Stays on indef.

London Pavilion (UA) (1,217; 45-$1.60)—"Sound of Fury" (UA). Crix helped this to $3,100 in first three days, and should do fine $6,200 on week. "Murder, Inc." (WB) follows.

Odeon, Leicester Square (CMA) (2,200; 45-$1.60)—"Hotel Sahara" (GFD) (3d wk). Moderate $5,000. "No Highway" (20th) in on Aug. 2.

Odeon, Marble Arch (CMA) (2,200; 45-$1.60)—"Comin' Round Mountain" (GFD) and "Prince Who was Thief" (GFD) (2d wk). Fair $5,800. Stays another week with "Man in the White Suit" (GFD) opening Aug. 9.

Plaza (Par) (1,902; 65-$1.60)—"Here Comes Groom" (Par) (2d wk). Holding up with good $5,800. "Red Mountain" (Par) opens Aug. 3.

Warner—(WB) (1,735; 45-$1.60)—"Fine and Dandy" (WB) (3d wk). Expected to finish at steady $5,200. "Strangers on Train" (WB) opens Aug. 2.

'So to Bed' as Musical

Glasgow, July 31.

Leslie Henson is cast as the famous English diarist, Samuel Pepys, in a musical version of J. B. Fagan's 1926 play "And So To Bed," which preems at Liverpool Aug. 20. It goes to Manchester, Glasgow and Edinburgh before the London opening in October.

Jessie Royce Landis will play Mrs. Knight, one of Charles the Second's bevy of mistresses. New version will have music and lyrics by Vivian Ellis.

Paris Nightclub Walkout Averted

Paris, Aug. 7.

An anticipated strike of musicians against local niteries has been avoided. In an eleventh hour move bonifaces accepted a musicians' ultimatum which expired Saturday (5).

Their old salary was about $5 for a four-hour session and $7 for six hours, with $1.50 per extra hour. Bandleaders get about 50% more. This, of course, goes for musicians and leaders which are not rated as name bands.

Another thing they wanted was a professional card instituted, equivalent to a closed shop. They claim there is not only considerable opposition employment from amateurs such as Army musicians, etc., in spare hours, but also that the number of foreigners employed, especially Negro musicians, is far beyond the legal 10%.

Nitery operators were not adverse to giving the raise, but they didn't want it to be put in writing since now they will have to pay the social security bite resulting from the raise.

Italian Film Grosses Up $14,000,000 in Year; Nearly 900 More Houses

Genoa, July 31.

Figures recently released by the Italian Society of Authors and Editors show that Italian legit and film attendance during 1950 rose sharply over previous years. Number of tickets sold in Italian pic houses went up 46,000,000 from 1949 while the total take in these theatres increased from $79,000,000 in 1949 to $93,000,000 last year.

A total of 8,398 film houses were operating in Italy during 1950 as against only 7,545 in 1949. Smaller gains were made by the legit theatre, there being 6,618,000 tickets sold during 1949 and 7,353,000 in 1950. Legit biz increased $1,500,000 over 1949 to approximately $7,336,000 with the aid of a large government subsidy accorded Italian theatrical companies. Highest attendance months were December and January.

During 1950, tickets sold for Italian sporting events, notably soccer, showed a gain of over 10%, $59,000,000 being spent in Italy during 1950 on lottery tickets, bets and football pools.

Native Tourists Spend Most Coin in Mexico

Mexico City, July 31.

Native tourists mean more coin for Mexico than do foreign visitors, according to the National Tourist Commission which checked railroads, other transportation companies, hotels, restaurants, merchants and amusement spots in its survey. Native tourism is increasing, the commission reported.

The findings upset the theory entertained in Mexico and abroad that tourist trade, a big benefit for this country, is all foreign. However, the commission stressed, foreign tourists are vital because their coin, especially dollars, keeps cash reserves of the Bank of Mexico strong.

UNIONS SEEK PROBE OF BRIT. PIX CRISIS

London, July 31.

Three resolutions on the British film crisis have been tabled for the Trades Union Congress, which is being held at Blackpool in the week starting Sept. 3. They have been submitted by British Actors Equity, Assn. of Cine Technicians and the Musicians' Union.

The three unions call for a square deal for British production. Equity pleads particularly for the implementation of the five-union policy laid down by the Film Industry Employees Council as a necessary measure to prevent the threatened extinction "of this vital national asset."

A further Equity resolution requests that the Chancellor of the Exchequer set up a working party for the theatre, with special reference to the growth of monopoly in theatre ownership, while a motion from the National Assn. of Theatrical & Kine Employees aims to overhaul obsolete regulations, including the Cinematograph Act of 1909.

4 Pix For GI Circuit

Frankfurt, July 31.

"Inside Walls of Folsom Prison" (WB), "Along Great Divide" (WB), "Comin' Round Mountain" (U) and "Sword of Monte Cristo" (20th) are Aug. 5 releases on the Army's theatre circuit here.

PEOPLE WILL TALK!*

*PREVIEW AUDIENCES ARE CHEERING THE NEW **ZANUCK-MANKIEWICZ** HIT
CARY GRANT AND **JEANNE CRAIN** IN **"PEOPLE WILL TALK"!**

YES! People are talking plenty about 20th *Century-Fox!*

Inside Stuff—Pictures

Picture with Hollywood names is being made for national distribution under sponsorship of the Dearborn Motors Corp., cross-country marketing organization for Ford tractors and Dearborn farm equipment. Film is of an institutional nature for it tells a story of modern farm life. Plot involves a farm girl who gives up her career as a singer to return home "because I'm happiest on the farm, where people are folks and your neighbors are real friends."

Cast in top roles are Hazel Dawn, Jr., and Paul Langton. Miss Dawn was a 20th-Fox contractee for three years while Langton appeared in several Metro pix, including "They Were Expendable." Jam Handy, producer of commercial films, is turning out the pic. Most of the shooting is being done on an eastern Michigan farm under Haford Kerbawy's direction. Supporting players include Calvin Thomas, Paula McLean and Gordon B. Clarke.

Direct-mail campaign for 20th-Fox's "David and Bathsheba" is expected to be one of the largest ever undertaken for a pic. There's been an overwhelming public response to the first series of key ads for "David." More than 575,000 requests for full-color brochures on the film have been received in response to 22 ads in July issues of mags and newspaper supplements. Some 211 more ads are slated for publication during August and September. Total direct-mail campaign is anticipated to pull a readership of almost 20,000,000 before its windup, 20th claims.

American Broadcasting Co. correspondent Ray Brock in Istanbul footnotes the fact that the "friendly divorce" of young Turkish millionaire Ali Ipar from ex-film star Virginia Bruce is not only destined to make local history, but will probably cause the bothersome Turkish bill to be repealed. The Ipar family is one of the wealthiest in Turkey. The old law forbids marriage by a Turkish officer to a foreigner, otherwise Ipar would be called up for service as an enlisted man, which hitch calls for 2½ years.

While in London to arrange for final Technicolor prints on "The River," producer Ken McEldowney conferred with Devedas Gandhi, son of Mahatma Gandhi, and negotiated a deal whereby he'll secure films about India for the Gandhi Memorial Film Library. Pix showing the Mahatma will be turned over to McEldowney for possible use in a full-length feature which the producer is prepping on the late Indian leader. "The River," incidentally, is scheduled to preem at the Paris, N. Y., Sept. 10. It was lensed in India.

King Bros. turned down the request made by 20th-Fox to change the title of "The Black Lash" on the ground that it sounds too much like "Backlash," which Sol Wurtzel produced on the Westwood lot in 1947. Frank King pointed out that the forthcoming picture is a tale of cruelty on a Louisiana prison farm and could not possibly be confused with the Wurtzel film.

Conspiracy Among Distribs

Continued from page 7

Paramount case. The Dipson decision is the first time, since the windup of the decree, that the situation has been squarely presented in this Circuit Court, and the Dipson decision not only points up the previous declarations of the court on the subject but clarifies and extends the rule of proof in motion picture antitrust cases so that there is now no doubt as to its exact legal application.

Dipson's contention, and one which is sought almost uniformly to be availed of by plaintiff exhibitors in these cases, was that the Paramount case established that a general conspiracy existed among the distributors and that, therefore, all that a complainant exhibitor has to do is to prove his damage. The pleadings of practically all exhibitors who have brought action against the distributors set up the Paramount case and claim that they are automatically entitled to damages thereby. This theory the court rejected entirely, holding that while the Paramount case established a general conspiracy, a private plaintiff not only has to prove that the conspiracy existed *as to and against him*, but must also show that he had sustained damages by reason thereof.

The Dipson case goes even further. The appellate court for the first time took legal cognizance of other outside facts which were adduced by the distributors to show that there was both no conspiracy and no damage to Dipson. The court held that the evidence showed that Dipson's operations were on a more widespread scale than those of Shea (the defendant exhibitor), and that, while Dipson was an experienced exhibitor, his operations were more promotional than those of Shea.

In addition, the court emphasized that "bad management," instead of the impact of the distributor's alleged conspiratorial actions, played a large part in the losses which Dipson claimed he sustained. The court also highlighted the fact that many of the distributors had had unsatisfactory dealings with Dipson, which furnished ample cause for their preference of Shea to Dipson in some of their competing locations, and also that in at least one location the unfair competitive activities of another independent exhibitor were admittedly the cause of some of Dipson's losses.

The court's opinion showed minute examination of the selling practices of distributors in Buffalo. From such study, it concluded that because there was a definite lack of uniformity in any claimed preference of Shea over Dipson, and because Dipson received preference in several of the locations in which he was complaining, no conspiracy had been established. The fact that the conspiracy alleged by Dipson was with respect to preference as to runs only, and not deprivation of product, and that Dipson admittedly wanted all or nothing from each distributor, impelled the court to the conclusion that the conduct of the distributors did not indicate the existence of any conspiracy against Dipson in Buffalo.

Rouse-Greene

Continued from page 3

keep the film-makers posted on audience screen preferences. The entire premise here is wrong, according to R&G, for the reason the public doesn't manifest any choice of pic themes in advance. The ticket-buyer knows what he wants in screen fare only when it's offered, not before, say R&G.

The writers create the trends, not the public, they declare. They are the basically creative branch of the business, putting an idea into definitive form and offering it to the customers.

Despite this, R&G insist, film scripters are restricted to the point of impairing pix. R&G believe a qualified writer should stay with the film until its completion, working with the director and producer and taking a hand in the dubbing and cutting. Instead, the team complains, the writer is shut off from the pic immediately upon handing in his copy.

Additionally, the scrivener in many cases is told the theme to pursue and often is guided on story twists and turns. This has the effect of placing a restraint on his creative talent, according to R&G.

In other lines—sculpture, fashion designing, etc.—there's no effort to figure out what the public wants in advance, and in specific terms, R&G observe. The newly molded product is offered to the consumer and is accepted or rejected.

On the other hand, Hollywood is on the constant prowl for pic theme guideposts, seeking prior knowledge on what will score best at the b.o. Also, many pic-makers are inclined to follow up a successful film with another of the same type. This sometimes has commercial advantages but always has the effect of discouraging resourcefulness on the part of the writer.

WB Ties in 35th Anni Of Sound With Releases

Warners is hitching its current 25th anni of sound celebration to a sales pitch on forthcoming product. This week the company marked the initial commercial showing of a sound picture, Aug. 6, 1926 ("Don Juan," starring John Barrymore).

Consequently, the rest of the year's product will be labeled "anniversary pictures." Special pressbooks are being prepared to herald the 25th year of sound on film and will stress tieups with newspapers and department stores on the changing scene, such as fashions and modes of living.

Anniversary week kicked off Monday (6) with ceremonies at the studio. A premiere of "Captain Horatio Hornblower" will be held at the Warners Hollywood Theatre tonight (Wed.).

After this week's opening plug the celebration will continue until the end of 1951 with the release of the following anniversary films: "Strangers on a Train" (already released), "Force of Arms," "A Streetcar Named Desire," "Jim Thorpe—All American," "Starlift," "Come Fill the Cup," "Painting the Clouds With Sunshine," "Close to My Heart," "The Tanks Are Coming" and "Distant Drums."

'What's Good Pic?'

Continued from page 7

cussions revealed, what exhibs were really beefing about in the final analysis was not "message" pictures or an oversupply of oaters or "cycles," but the fact they had gotten stuck with some bad pictures in each category. There was no complaint against the good ones.

'What Is a Good One?'

That has served to revive the old discussion in trade circles of "what is a good one?" Since many that have received acclaim from both reviewers and industryites have failed to click at the b.o.—and vice versa—conclusion is that what is labeled a "good" picture frequently only wins that appellation by the fact that it has done business.

Moral drawn by Hollywood from all this—and grudgingly agreed to by some of the exhibs present—is that flatly protesting in advance any type of film is bad showmanship. It is just as likely as not that a "message" pic or one of the westerns of which there are "too many" will prove to be a "good" one— one that's smash at the b.o.

Exhib confusion as to what they want is easily explained via a poll of small-town audience preferences conducted recently by the U. of Illinois. Mentioned most frequently as type of pix liked best were mysteries, comedies, musical comedies, westerns, adventure and war films. On the other hand, mentioned most frequently on the dislike side were war films, westerns, full-length cartoons, mysteries, documentaries and operatic musicals, in that order.

Obviously, such overlapping is sufficient to confuse any exhib, and the University concluded that a little town exhib "has a difficult time in reconciling different tastes of a small, compact population."

Just as theatremen were shown during the Coast seminar that many of the types of pix to which they were objecting were their biggest grossers, it can be likewise demonstrated than an exhib would get in trouble by being guided by results of such a survey as that in Illinois.

For instance, while war films headed the "dislike" list, VARIETY's compilation of top-grossers for 1950 shows that there were eight war pix well up on the list and that "Battleground" (M-G) was, in fact, No. 2.

Similarly, a fairly respectable segment of those polled put full-length cartoons in third place among the "disliked." Yet Walt Disney's "Cinderella" was the sixth biggest grosser last year and "Alice in Wonderland" is currently doing smash biz.

Two more cases of "dislikes" currently being refuted are documentaries and operatic musicals. In the first category, "Kon-Tiki," made up of scraps of film shot by six men with a 16m camera on a raft drifting across the Pacific, is doing tremendous biz in virtually every opening. As for "operatic musicals," exhibs could hardly want better grosses than "The Great Caruso" is currently getting them.

Exhibs Flock to Join COMPO's Jubilee Drive Via Local Tie-ins

Exhibitors of the nation are rapidly joining in the industry-wide jubilee drive, "Movietown U.S.A.," during October and November, under the auspices of the Council of Motion Picture Organizations. They'll tie in on a local level with the national b.o. campaign.

Throughout the past week theatre groups and individual exhibitors have been promising full support and announcing jubilee chairmen. Major territories that have already formed committees to direct local work include Oregon, Ohio, Michigan, Western Pennsylvania, Utah, Texas, New England and New York. Letters from other groups and individuals continue to flow into the N. Y. COMPO headquarters.

Meanwhile, details of organization are being completed by Robert J. O'Donnell, national director of the campaign. He will take over the reins formally at a luncheon meeting today (Wed.) at the St. Moritz Hotel, when he addresses industry advertising heads.

Various projects involved in the campaign have been assigned to advertising and publicity chiefs of the major companies by 'ODonnell. They are:

National advertising, Howard Dietz; general publicity, Art Schmidt; general exploitation, Charles Simonelli; star tours, Mort Blumenstock; campaign book and accessories, S. Barret McCormick; opening dinner, Charles Einfeld; national radio broadcast, Jerry Pickman.

The opening dinner for the drive will be held during the first week of October at a time and place to be announced later. An effort will be made to obtain President Truman as principal speaker.

Max Youngstein of United Artists has volunteered to act as special assistant to Charles McCarthy, coordinator of the campaign's advertising and publicity. Youngstein gave the COMPO board the first presentation of the campaign last November.

A bureau to handle news and features was formed Monday (6) at a meeting of publicity representatives from the major companies. Art Schmidt, chairman of the publicity committee in the east, made the following assignments:

National news weekly magaines and newspaper supplements, John Joseph; general magazines, Philip Gerard; fan magazines, Don Prince; radio and television, Mort Nathanson; news syndicates, Larry Golob; columns, Al Tamarin; trade-press, Hortense Schorr; out-of-town publicity, Sterling Silliphant; financial press, J. Raymond Bell; house organs and business trade publications, Al Corwin. Serving on the general committee with Schmidt are Madeleine White and Steve Edwards.

Employed this week to work on the special jubilee press book are Jones Arnold, formerly with UA, and George Fraser, formerly with Eagle Lion.

Coast Luncheon Pledges Aid to B.O. Campaign

Hollywood, Aug. 7.

Leaders of all branches of the film industry enthusiastically pledged cooperation for nationwide tours which will spearhead COMPO's "Movietime U.S.A." program this fall. Studio heads, Guilds and other industry organization leaders, gathered at a luncheon meeting headed by Sam Briskin, Hollywood chairman for the drive, moved immediately to prepare lists of personalities available for tours.

Latter, as outlined by Briskin, will cover cities throughout the country during the first week in October with 200 stars, producers, directors, writers and other industry figures participating.

Talk by Robert J. O'Donnell, piped in from Dallas, stressed exhib enthusiasm for the idea and unity achieved at recent COMPO meetings here. Talk was echoed by Y. Frank Freeman, board chairman of the Assn. of Motion Picture Producers.

Briskin stressed fact that industry figures always were able to achieve complete cooperation in the past to assure success of charitable, public service and patriotic campaigns. This, he noted, was the first such meeting called to effect such a spirit of cooperation on behalf of the industry itself.

"On the basis of past achievement, I know a little effort from everyone here will put this program over and win back our rightful position on the front pages of the newspapers and in the minds of the public as the No. 1 entertainment medium," Briskin stated. He explained that original plan for a kickoff dinner in Washington Oct. 1 has been expanded to include dinners in perhaps a dozen cities, tied in with a nationwide broadcast. Groups attending opening-night affairs will then split into smaller groups to tour the country.

To make the greatest number of personalities available, studios have asked not to schedule any film to start between Sept. 27 and Oct. 6. Briskin later appointed Lou Smith, chairman of the studio publicity directors committee, to handle public relations connected with organization of the tours. Smith will coordinate his activities with those of COMPO reps in N. Y.

N.Y. As 'Pilot'

Continued from page 7

campaign with COMPO's "Movietime, U. S. A.," which will take place in October and November. Chairman Schwartz is eager to form a committee to arrange for such a marriage.

Teen-Age Pitches

Pitches to attract teen-agers included a New York Times Youth Forum on television and on film; a group interview, arranged through the board of education, between high school editors and Paramount's "Golden Circle" players, covered by CBS and Ladies Home Journal; a circulating display on motion pictures for the high schools of New York.

A cooking show, with a showwise demonstration, doing "Dinner for a Bride" and "Dinner for the Boss," with the same kind of giveaways used by daytime TV shows, has been planned to attract women for matinees. This show was set as a demonstration at the RKO Flushing.

The organization held a conference for exchange of views with several New York newspaper publishers; plans special exploitation with the Journal-American, which restored institutional "Go to the Movies" advertising; prepared copy and all production details of a series on "Go to the Movies," which is now running in The Brooklyn Eagle. A series on "New Players" was prepared for the N. Y. Post and is now current. Work is under way for conferences leading to institution of a "Guide to Hit Movies" for N. Y. dailies.

Activity of interest to book-reading public included story on books made into films this year and sent to book editors and book tradepapers; display on books made into pictures this year, assembled and sent to three borough libraries.

Stories on theatre construction appeared in the Sunday News, the Journal-American and tradepapers. Stories are being prepared on community uses of N. Y. theatres, women's viewpoint on dressing up and going out, the romantic compliment that is paid a woman when a man takes her out, etc.

In the planning stage is a TV or radio program based on the premise that some of the biggest song hits originated in Hollywood. The Bond department store sign on Times Square carried the copy, "It's good to dress up—go out—see a movie." Other signs are in preparation for delivery trucks, buses.

20th's Tolstoy Short

Slanted as a public relations boost for theatres and the film industry, "The Guest," a 32-minute religious drama based on a classic short story by Tolstoy, will be released by 20th-Fox this month.

Labeled as the first of a series of inspirational short subjects, "The Guest" follows the company's other "long shorts," "The Magnetic Tide" and "Why Korea?" It was produced by John Adams and John Healy, and directed by Harve Foster.

Pity the poor traffic cop at Radio City Music Hall. It's been a nightmare for him. After 10 record-breaking traffic-jammed weeks of *"The Great Caruso," *"Show Boat" sailed in. The grosses and the crowds are bigger than ever. The traffic cop remembers that M-G-M started it in November with *"King Solomon's Mines" followed by *"Kim," "Father's Little Dividend" and *"Royal Wedding." It was one M-G-M traffic problem after another! He thought nothing could top those *"Caruso" crowds but *"Show Boat" in the hottest days of summer is setting new Music Hall records. All over the nation it's the same, the box-office toppers are M-G-M.

BUSY LION!

Big chief Leo, the Leader, has hit a stride unparalleled in film history. Soon you'll hear about the next big M-G-Musical *"An American In Paris." Meanwhile it's smart to know what's what with the company that's hot. Keep close tabs on the Trade Shows. Next: August 14th – "THE RED BADGE OF COURAGE" – *(The best film about the War Between the States since GWTW.)*; and August 20th – "THE PEOPLE AGAINST O'HARA" *(Spencer Tracy scores again!)*. Two important pictures you should see!

*(*Asterisks denote Technicolor*)

RKO Theatres In 109G 2d Qtr. Net

Continuing on the decline, RKO Theatres concluded its second 1951 quarter with a net profit of $109,697, the corporation disclosed. Earnings for the first six months of this year, up to June 30, amounted to $551,639. Latter figure includes $378,886 net profit from the sale of capital assets.

Exact comparison figures are not available for the reason the circuit last year was integrated with the RKO picture company. Divorcement was effected last Jan. 1. However, pro forma statements issued earlier indicate the circuit earned about $300,000 per quarter in 1950. Quarterly net in 1949 averaged about $1,040,000.

Actual income for the first six months of this year, exclusive of the $378,886 in profit from capital assets deals, was $172,753. This compares with the 1950 first-half net of $600,000, and $2,080,000 for the initial six months of 1949.

Stockholders Tiff

Continued from page 5

prexy Sol A. Schwartz. Schwartz has been on the Coast, assumedly relaying the demands to Hughes' aides, Noah Dietrich and Tom Slack. He returned this week.

What it comes down to, therefore, is that Greene is awaiting word from Hughes on these demands. Rather than delay any longer, however, in case (as is felt probable) the reply should be negative, Greene is preparing to appeal for proxies. The four months until the stockholders' meeting is a relatively short time to make the necessary solicitation.

"We'll continue our discussions, but the situation has reached a point in time where we must take action," a Greene spokesman declared.

The Wall Streeters felt they were given a strong boost in justifying their desire for a management change by the second-quarter profit statement issued last week for the period ending June 30. Thirteen-week net was $109,697. Average quarterly earnings for 1950, based on pro forma statements, were $300,000 and for 1949 $1,040,000. (See separate story.)

Another new factor in the situation was disclosed during the week. That was that Floyd Odlum's Atlas Corp. had reentered the RKO Theatres picture by acquisition of 76,500 shares during the past six months. Atlas was controlling stockholder in the RKO parent company before divorcement, selling out in 1948 to Hughes. Whether Odlum will swing behind Greene is undisclosed. (See separate story.)

Cause of the Greene alliance was given a considerable hypo several weeks ago by the Dept. of Justice. It caused resignation of one Hughes-appointed director and has asked for ouster of two more. Greene's group wants the privilege of naming the men to fill the vacancies, which would give it a majority of the five-man board.

A.C. Drive-in Mgr. Defies Order vs. Cash Giveaway

Atlantic City, Aug. 7.

Paul Peterson, manager of the Walter Reade drive-in located in suburban Pleasantville, has defied an order issued by Prosecutor Louis P. Scott which would halt "Pay Nights" on Mondays and Fridays.

"Pay Nights" were instituted when the prosecutor ordered the theatre to discontinue "Screeno," featured those two nights. Scott called "Screeno" a type of bingo, and as he has closed all kinds of bingo, except that played in hotels, he followed through by halting the theatre version.

"Pay Nights" is another gimmick by which patrons receive cash awards. It was held last Friday night (3) with no arrests.

UPT STOCK SWITCH

An additional 11,014 United Paramount Theatres certificates of interest have been converted into regular common shares, according to listings on the N. Y. Stock Exchange. This leaves a balance of 534,799 certificates which still are outstanding, and a total of 2,727,477 regular shares of common.

'Men,' 'Home of Brave' Nixed By U. S. for Japs

State Dept. and military government have refused to okay exhibition of two Stanley Kramer films in Japan. They are "The Men" and "Home of the Brave," both of which deal with military subject matter.

Kramer, meantime, has made a deal with Samuel Goldwyn whereby two other films will be distributed in Japan via Goldwyn. They are "Cyrano de Bergerac" and "Champion." Nip release will be through Diae, with which Goldwyn has an exclusive distribution deal.

Objection to "Men" and "Brave," it is assumed, stems from official feeling that Jap orientation has not yet reached the point where it would be wise to show effects of war on Americans.

Lippert Switch

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Classics there's an industry need for a distrib outfit to serve the indie producer. Lippert Pictures already operates in the 31 exchange areas throughout the country.

Lippert, himself, owns 85% of the distrib wing, with the balance held by franchise-holders. The European production deals, he said, are starters toward acquisition of more independent product. Recently made transactions call for Lippert to provide American stars and stories. In return he gets Western Hemisphere distribution rights, among other concessions.

First feature on the Exclusive Films deal will be completed next week. It's tagged "Blonde Blackmail" and stars George Brent and Marguerite Chapman. "Dead on Course," a story which Lippert acquired from producer Alexander Paal, will roll Sept. 3 at Exclusive's British studio, and "The Stolen Face," a Paul Henreid starrer, is scheduled to start Oct. 29. Lippert declined to identify the French and Italian firms with which he'll co-produce.

Turning to Lippert Productions, the topper's film-making branch, Lippert pointed out that the company is in a healthy position insofar as product is concerned. Out of a program of 28 pictures originally scheduled to be made in the 1951 calendar year, 14 have already been released, and the rest have been completed and are awaiting distribution.

Bearing out contentions of other film producers that TV won't absorb expensive product, Lippert again emphasized that he won't make any more pictures especially for television. The stations have a set price for films, he said, and a $30,000 pic to them is just another 26-minute film. His sales experience to TV on "Pier 23," an actioner with Hugh Beaumont and Ann Savage, was "very disappointing."

Lippert planed to the Coast Friday (3) after a two-day stopover in New York. William Pizor, company foreign sales chief, accompanied Lippert on the European junket but did not return with him. He'll stay abroad another two or three weeks.

Lippert Slow on TV

Although five theatres in the Los Angeles area revealed plans for large-screen television installation last week, Lippert, who operates a string of houses in northern California and Oregon, doubted he'd take such a step.

"Most of my theatres," said Lippert, "are in rural towns such as Eureka, Cal. In these situations people are lucky to get good radio reception, let alone pick up TV programs."

Denver's 1st TV

Continued from page 1

Denver, and from the Denver terminal to the theatre. Wolfberg said that transmission costs from Omaha would be about $17,500 monthly. He's planning eventually to include the four Wolfberg drive-ins in the Denver area to his big-screen chain.

Wolfberg hopes to bring his customers special events, such as boxing, football, basketball and important public events. He's also pitching to networks and sponsors for permission to pick up their regularly-scheduled programs. Since the city is without a TV outlet it's believed the webs and advertisers will jump at the chance to expand their audience.

Briefs From the Lots

Hollywood, Aug. 7.

Paula Corday joined **Mario Lanza, James Whitmore** and **Doretta Morrow** in "Because You're Mine" at Metro . . . **Abbott and Costello** completed their "Jack and the Beanstalk" two days ahead of schedule on the Hal Roach lot . . . **Helen Eby-Rock** signed for "Singin' in the Rain" at Metro . . . Protestant Film Commission completed two pictures, "A Wonderful Life" and "Wings of the World," for showing in theatres as well as to church groups . . . "Yellow Fin" is the new tag on "Blue Fin" at Monogram . . . **Michael Mark** joined **Hugo Haas'** "Thy Neighbor's Wife" cast at Motion Picture Center.

Metro bought "Good Boy," authored by **Mary McCherry** . . . "Women in the Dark" is the final tag on Republic's "Unclaimed Cargo" . . . **Robert Keith** snagged a featured role in Perlberg-Seaton's "Somebody Loves Me," starring **Betty Hutton**, at Paramount . . . **Richard Boone** plays second male lead in the Dale **Robertson** starrer, "Return of the Texan," at 20th-Fox . . . **Christine Larson** drew the femme lead opposite **Jon Hall** in the **Sam Katzman** production, "Brave Warrior," at Columbia . . . **Sol Lesser** signed **Dorothy Hart** to play opposite **Lex Barker** once a year, starting with "Tarzan the Hunted" . . . **Frances Zucco** plays a nurse in Warners' "I'll See You in My Dreams" . . . **Micheline Prelle** withdrew from 20th-Fox's "Five Fingers" cast because of impending motherhood.

Stanley Kramer bought the **John Fant** novel, "Full of Life," and signed the author to do the screenplay . . . **Robert Snody** is leading a 20th-Fox camera crew to France and North Africa to shoot backgrounds for "White Witch Doctor" and "Snows of Kilimanjaro" . . . **Forrest Judd** signed **Diane Douglas** for one of the femme leads in the Film Group production, "Monsoon," to be made in Bombay, India . . . **Curtis Cooksey** signed a term contract with Metro and will make his film bow in "Because You're Mine" . . . **Mike Massoka** will function as technical adviser on the **Dore Schary** production, "Mister Congressman," at Metro.

Emanuel in RKO Confab

Jack Emanuel, exec producer to Joseph Kaufman, who produced Joan Crawford's next release, "Sudden Fear," arrived in New York from the Coast this week for huddles with RKO. Pic will be released by that company.

Emanuel is also conferring with his brother, financier Victor Emaunel, who has an interest in the Kaufman productions.

MPEA Board

Continued from page 4

lars in England are permitted (production, salaries, film prints, etc.), U. S. companies were able to use up almost all of their frozen funds in Britain this year. Under the new arrangement, it is anticipated that American filmmakers would have no difficulty in clearing up the balance 100%.

Although the new proposal is not as good as the American delegates had originally hoped for, which was complete convertibility, it was much better than anticipated when they first arrived and were hit by wails by the British Board of Trade on how the dollar-balance had fallen.

James Mulvey, Samuel Goldwyn Productions prexy, who represented the Society of Independent Motion Picture Producers at the London confabs, was present at the meeting to interpret with O'Hara aspects of the agreement. O'Hara paid high tribute to Mulvey for his contributions to the London negotiations as well as to two other members of the negotiation team, John G. McCarthy, MPEA v.p., and Fayette W. Allport, MPAA International Division representative in England. Mulvey is expected to report to SIMP shortly.

O'Hara said that the London discussions were carried on in a friendly and cordial atmosphere and he conveyed to the board an optimistic note on film business prospects in Britain for the next six months. He said that an exceptionally fine array of feature productions from both American and British studios is scheduled for release during this period, augering a strong b.o. and brightened outlook in British film industry circles.

Par, WB Demanding 'Extortionate' Rentals on Big Pix, Allied Moans

Exhibitors are polishing up one of their favorite complaints, that certain film companies seek "extortionate rentals" for occasional b.o. hits "to make up for poor returns on their many b.o. failures." On the business end of the theatremen's ire are Paramount and Warners, which allegedly are milking the exhibs dry on "That's My Boy" and "Captain Horatio Hornblower," respectively.

A National Allied bulletin, reprinted in the current Allied Theatre Owners of Indiana counterpart, cites the experience of an exhibitor who operates a first-run house in a large city. This theatre-owner in dealing with Par for the Martin and Lewis "Boy" reportedly was asked to pay 40%, beginning at a figure which represents the average of the grosses on the last three pictures played at that house.

"Since the last three Paramount pictures were poor grossers," the bulletin states, "and were played during the current depression, the proposed breaking point is very low. Thereafter, Paramount demands an increase of 1% in the film rental for each 3% increase in the gross." It's claimed that the exhib in question never paid a higher rental to Par in the past than 40% to a split at a very high breaking point.

"'That's My Boy'," the bulletin observes, "is expected to do a big business. Under the deal 40% starts at a figure below the average of all grosses for the theatre. Assume that the picture does 25%, 50%, 75% or 100% more business than the average in these depressed times, then consider the amount of film rental this exhibitor will be paying—or would be, if he went for this crazy deal."

Apprised of the Allied squawk at the Par homeoffice this week, Paramount assistant sales chief E. K. (Ted) O'Shea said the company employs no "yardstick or rule" in determining what an exhibitor should pay for Par product—"it depends upon individual circumstances." He added that his firm believed in "fair terms for them and fair to us."

Still reflecting on the problem of the large-city first-run exhib, the bulletin notes that for this house Warners' top has also been 40%. "For 'Capt. Hornblower' it demands 50% from the first dollar. Granted this is a good picture . . . there is no justification for these grasping demands except that exhibitors are starved for boxoffice pictures and, therefore, are in a weak bargaining position."

Although Allied pointed out that it would submit the matter to the companies in question before "initiating a campaign of protest," O'Shea denied that any Allied rep had approached his firm in regard to "Boy" terms.

Fined $650 on 'Bank Nite'

St. Louis, Aug. 7.

Max L. Krustinger, owner of the Kay, a 500-seater at St. Francisville, Ill., last week pleaded guilty to a charge of operating a lottery in connection with a "Bank Nite" b.o. hypo, and was fined $750 and costs by County Judge Richard S. Simpson.

Ia.-Neb Exhibs Score Distribs' Sales Practices

Current distrib practices again have been scored as unfair and discriminatory, this time by Allied Independent Theatre Owners of Iowa and Nebraska.

A bulletin on the 12 regional meetings held by this organization thus far in 1951, prepared by Leo F. Wolcott, chairman of the board, reported:

"The exhibitor groups unanimously called upon these distributors to assume their fair and full share of current reduced theatre boxoffice results; to reduce film rentals accordingly; to cease their demands for unfair rentals and for 'must percentage' deals; to remove immediately any and all existing or contemplated clearance, by whatever method obtained and enforced, between theatres not in substantial competition, and to provide more prints and earlier playing time."

Omaha territory exhibitors complained that "Warners have but two brackets—top flat and percentage." Also that Metro is getting more money for individual pictures than in group deals."

In the Mid-Central St. Louis territory, every meeting reported "that Republic is still attempting to force other pictures with the Roy Rogers, and there were a few reports of Warners attempting to force pictures in that territory."

Metro 'Fairest'

"All 12 meetings," the bulletin reported, "excepting earlier Nebraska and Sioux City meetings, voted Metro the fairest company to deal with. Mason City and the six meetings in the St. Louis territory voted Fox the most unfair, with Universal running a close second, while in all the other meetings Universal far outran all others for top honors as the most unfair company to deal with."

Principal points that brought stern opposition from the independent theatreowners were listed as follows:

"(1) Demanding higher film rentals from independent exhibitors and generally refusing cuts in rentals and adjustments in spite of substantially reduced theatre boxoffice results.

"(2) Demands by some distributors for 'must percentage' deals on certain desirable pictures, viz., Paramount's 'Samson and Delilah' and Warners' 'Captain Horatio Hornblower,' which the independent exhibitors cannot economically, and therefore will not, play.

"(3) Setting up and maintaining arbitrary and illegal 'territorial clearances,' discriminating against independent exhibitors not in substantial competition in the vital matter of prints and playing time in favor of affiliated, former affiliated, circuit or larger theatres, by various devices including unfair price allocations, alleged print shortages, playing time 'slots,' the no-print dodge, 'bookers clearance;' flat refusal to sell and/or date pictures until the above 'preferred accounts' have dated and played the pictures, and by other methods, thereby cheating the independent exhibitors out of their legal rights to prints and desirable playing time within the effective life of national picture advertising; rights clearly granted to independent exhibitors by the U. S. Federal and Supreme Courts.

"(4) Withdrawing pictures contracted for on group or so-called 'security' contracts, notably 20th-Fox's 'David and Bathsheba'."

Hit Martin & Lewis With $10,000,000 Suit Over Indie Pic Deal

Los Angeles, Aug. 7.

Screen Associates filed a $10,000,000 damage suit against Dean Martin, Jerry Lewis and Wallis-Hazen, Inc., charging breach of contract. Plaintiff also asks Superior Court for an injunction restraining the comic team from appearing in public entertainment until they have settled the SA claim.

Sherill Corwin, an official of SA, charges that Martin and Lewis, in control of York Pictures Corp., broke an agreement to make one SA picture a year for seven years. In addition, the comedians, their agent, Music Corp. of America, and Wallis-Hazen are charged with a conspiracy to cause York to violate its pact with SA. At the time of the original agreement, Corwin says, Martin and Lewis were not as prominent as they are today, and SA took a big gamble on them.

Damages are based on an estimated loss sustained by SA, which claims it financed "At War With the Army," a film expected to gross more than $3,500,000 in its first six months of release in this country. Plaintiff also declares Martin and Lewis plan to make, for Wallis-Hazen, "At Sea With the Navy." This, SA contends, "is an unlawful attempt to steal the sequel thunder of 'At War With the Army,' without regard to the plaintiff's rights."

WARNER BROS. RING UP ANOTHER TRIUMPH FOR THE INDUSTRY WITH 'THE LOVE STORY THAT RINGS VICTORY BELLS IN YOUR HEART'!

WORLD PREMIERE
AUGUST 14TH
AT THE WARNER THEATRE
NEW YORK

"Force of Arms"

THE MOST BEAUTIFUL LOVE STORY EVER TOLD!

SILVER ANNIVERSARY 1926 Warner 1951 OF TALKING PICTURES

"FORCE OF ARMS"
starring
WILLIAM HOLDEN
NANCY OLSON
FRANK LOVEJOY
with GENE EVARS · DICK WESSON
directed by MICHAEL CURTIZ
produced by ANTHONY VEILLER
Screen Play by ORIN JANNINGS
music by Max Steiner

TRADE SHOWINGS AUGUST 16

ALBANY
Warner Screening Room
79 N. Pearl St. · 12:30 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. · 2:30 P.M.

BOSTON
RKO Screening Room
122 Arlington St. · 2:30 P.M.

BUFFALO
Paramount Screening Room
464 Franklin St. · 2:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
300 S. Church St. · 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. · 1:30 P.M.

CINCINNATI
20th Fabian Th. Screening Room
Fabian Pl. (Bldg. E. Ath) · 2:00 P.M.

CLEVELAND
Warner Screening Room
2200 Payne Ave. · 2:30 P.M.

DALLAS
20th Century-Fox Screening Room
1409 Wood St. · 2:00 P.M.

DENVER
Paramount Screening Room
1140 Broad St. · 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. · 12:45 P.M.

DETROIT
20th Century-Fox Screening Room
2211 Cass Ave. · 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
336 No. Illinois St. · 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. 1st. Flr.
128 E. Forsyth St. · 2:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1730 Wyandotte St. · 1:30 P.M.

LOS ANGELES
Warner Screening Room
9111 S. Vermont Ave. · 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. · 2:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
317 W. Wisconsin Ave. · 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Cedar Ave. · 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. · 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. · 2:00 P.M.

NEW YORK
Home Office
321 W. 44th St. · 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. · 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1209 Davenport St. · 2:00 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. · 2:30 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies · 2:30 P.M.

PORTLAND
Jewel Box Screening Room
1947 S.W. Broadway St. · 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
216 East 1st South · 2:00 P.M.

SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. · 1:30 P.M.

SEATTLE
Strand Theatre
2400 Third Ave. · 10:30 A.M.

ST. LOUIS
Fanus Screening Room
3143 Olive St. · 1:00 P.M.

WASHINGTON
Warner Theatre Building
1306 G St. No.W. · 2:00 P.M.

Ansco Use in Bunin's 'Alice' Not Representative Of Tint's 'Improvement'

Press criticism of the Ansco color as used in the Lou Bunin European production of "Alice in Wonderland" prompted the tint firm last week to state that most of the film in question was "manufactured at least five years ago and is not at all representative of the color film Ansco is currently manufacturing."

James Forrestal, general manager of the Ansco division of the General Aniline & Film Corp., added that the "Alice" footage was processed in France, where the puppet feature was made in 1946. Since then, he said, color processing has been vastly improved, as has color film itself.

Inasmuch as the "Alice" film is not comparable with his company's current output, Forrestal disclosed, Ansco has asked Bunin to delete all reference to Ansco Color in advertising, film credits, etc. However, the request has been ignored, he said.

Wider Ansco Usage

Although Ansco Color has been seldom used by Hollywood, it's anticipated that the industry will be making wider use of that process in the future. Metro and Ansco have set up a Coast laboratory to handle footage lensed in that method, and the studio has already completed a big-budgeter in Ansco Color.

Picture is "The Wild North," an outdoor adventurer, starring Stewart Granger, Cyd Charisse and Wendell Corey. Robert Surtees, who did the Technicolor camerawork on "King Solomon's Mines," supervised the location lensing at Jackson Hole, Wyo. Indie producer Irving Allen also turned out another locationer in Ansco Color last spring. Titled "New Mexico," it was released by United Artists.

Col's B'way Deal

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better offer from a competing theatre, it must, of course, under the antitrust decree offer the house a chance at the pic via bidding or negotiation.

Maurer, in return, will give Col preferential booking, taking its pix prior to those of any other distrib as long as they're felt suitable. This gives Col, in effect, two showcase theatres on the Stem, since it is assumed that there's an amicable understanding between the distrib and Maurer by which Col pix will occupy the houses most of the time.

Announce Deal in Chi

Deal was announced at Col's convention in Chicago yesterday (Tues.) by general sales manager Abe Montague. It was given considerable fanfare in that the two houses are prized showcases. Likewise, as Montague pointed out, extended runs on Broadway have made it advantageous to have outlets for Col's long-run product.

Col's deal with City Investing provides for formula terms. Every pic that is agreed on as worthy of the houses will go in at the same figures. Details are being guarded.

Under the Goldwyn and Selznick terms for the Astor, Maurer had no refusal right on product. He had to take everything they presented. In return, they guaranteed a minimum house rental of around $7,500 a week to cover overhead. There was a stop figure of $14,000, pic going out two weeks after it sunk below that amount.

In the event Goldwyn and Selznick had no product of their own to keep the house alight, they could go out and get pix from other producers. Columbia is under no such obligation.

Two pix have already been set. The Astor will get Louis de Rochemont's "The Whistle at Eaton Falls" and the Victoria the Sidney Buchman production, "Saturday's Hero."

Announcement in Chi revealed Col will have 45 features on its 1951-52 sked. Of these about 27 will come from indie producers, including Stanley Kramer, Buchman, Edward Small, Santana Productions (Humphrey Bogart and Robert Lord), Harry Joe Brown teamed with Randolph Scott, Hugo Haas and Harold Hecht.

Output also will include six pix starring Gene Autry, two of the "Jungle Jim" series and eight westerns. Non-feature product will comprise three serials, 26 two-reelers and 76 single reelers.

'Alice' Duel

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for a distrib to lose money in that manner on a Broadway opening.

Charles Amory, Souvaine sales manager, is anxious to rush the pic into the 95 theatres which Brandt controls or books in the metropolitan area. It is not certain yet how many will play it. Theatres would have the advantage, of course, of getting in ahead of the Disney pic on the RKO circuit, since there's no end in sight on the Criterion run.

Disney and Bunin pix are playing opposite each other in a number of other cities, including Philly, Boston and Washington. Grosses are about as disparate as those in New York. In Washington, for instance, first week of Disney is running about $25,000 to $5,900 for the Bunin entry. Philly first week figures were $23,000 for Disney vs. $8,000 for Bunin.

Krim & Co.

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of course, a major point of satisfaction to the triumvirate.

It is not expected to bring other banks tumbling over each other to extend loans to UA producers, but it will certainly ease the financing situation. It will encourage other banks to at least explore possibilities with producers, rather than take a complete nix attitude so far as UA financing is concerned.

While Krim, Benjamin & Co. feel that they now have most of the bugs out of the domestic operation, their overseas biz is still a problem. They've not even been able to determine precisely yet whether they are working at a profit or a loss. UA's international department was in a tremendous state of confusion when the Krim group took over.

Although they are certain they can lick it, the foreign situation provides Krim and his associates with their principal point of reservation regarding how quickly they are certain to have the whole company permanently in the black. That's because they have discovered numerous instances where what appeared on the homeoffice books didn't agree with the actual financial situation in the field. They are thus frightened of turning up still more of these unknown quantities that prove to be severe blows. Worst of such situations was the one revealed in France when the government there recently lifted the freeze on American film remittances. Books in New York made it appear that there were francs in Paris to pay off money owed producers, but a call for the funds disclosed the bank account was depleted.

If it weren't for such unknowns, Krim associates would be confident that they'd get their 50% stock interest in the company next Dec. 31 from owners Charles Chaplin and Mary Pickford. As it is, they feel sure they'll get the shares next year.

Terms

Under the agreement with Chaplin and Miss Pickford by which Krim, Benjamin and Fox assumed management control, they get half the company's stock when it has made a $1 operating profit for a calendar year. This applies in 1951, 1952 or 1953. Stock will be shared with sales v.p. William J. Heineman, pub-ad v.p. Max E. Youngstein and other officers.

Krim clan has no fears on defending itself against the show-cause order filed by the Dept. of Justice last week in an effort to force UA to return assets it acquired from Eagle Lion Classics. Government maintains that the ELC takeover reduced competition in the industry.

UA maintains that it did just the opposite. Robert R. Young, who controlled ELC, had been forbidden by his board to pour any more coin into the picture biz, which meant that the Pathe subsid was bound to be in trouble. UA itself was in deep financial trouble.

If there hadn't been the merging of assets, Krim group maintains, the industry may well have been faced with less competition than more, since both companies might have been out of business. As it is, UA will answer in court in October that the industry competitive situation has been improved by the presence of a strong independent company.

Lober Named by UA As Continental Mgr. In Foreign B.O. Push

United Artists' determination to strengthen its operations abroad was further emphasized this week with the appointment of Louis Lober as continental manager. He will work with Charles Smadja, recently named continental sales manager, and together they will cover Europe and the Near East.

Lober had been assistant vice-president of Warner Brothers International. Previously, he had been associate regional director of Europe and the Middle East for Metro.

While foreign operations for the trade generally have been upbeat, UA has not been faring so well. Distrib has been advancing on the domestic front as a result of its bolstered releasing sked but income from beyond the U. S. has been falling behind.

Recently taken on by UA was Frits Strenghold, who is serving as a director of company's subsids in France, Belgium and Switzerland. Strenghold is an exhibitor and indie distributor on the continent.

Also in line with the distrib's intent on building up its foreign organization was the deal with Arnold Picker, currently veepee of Columbia International. Picker will take over UA's entire foreign operation. However, he still has to work out his Col contract, which doesn't expire until Oct. 1, 1952.

UA within the past few weeks has made numerous other changes in personnel abroad, all, of course, aimed at correcting its business setbacks there.

Par-UPT Snarl

Continued from page 3

before played a Par pic, thus put up $150,000 in front-money. Out of that Par agrees to spend a minimum of $25,000 for advertising.

Theatre circuit, steaming at this deal, immediately went out and bought two RKO pictures. They are "His Kind of Woman" and "Flying Leathernecks." That, of course, eliminates playing time that would ordinarily have been available for Par product, and forces latter, in turn, to seek other Broadway outlets.

It is understood that as a further result Par is dickering with Russell Downing, Music Hall topper, to rebook "Here Comes the Groom," Bing Crosby-starrer, into the house. It was pulled at the same time as "Place," because the company didn't want the long wait.

Deal is said to hinge on the Hall's willingness to forego its normal contractual stipulation that any film it buys must preem there before any other house in the country. Par has proposed holding up release in the New York metropolitan territory if it begins liquidation elsewhere.

There's also the possibility that the film will go into Loew's State That depends, however, on Metro's decision on putting "Quo Vadis" into the house. At any rate, Par appears to be making an effort to avoid selling the Crosby special to its former Broadway showcase.

The current hassle proves more than anything else the success of the divorcement decree the Government forced on Par as of Jan. 1, 1950. Industry wiseacres, mindful of the almost father-son relationship that existed between Par prexy Barney Balaban and UPT prez Leonard Goldenson, have persisted in taking the attitude that divorcement was merely a technicality accepted by the two companies with a figurative wink.

Knowledgable insiders, however, have always maintained that, when the going got tough in the clinches, neither Balaban nor Goldenson would let their stockholders down. It was foreseen that both men would be desirous of maintaining the earnings and dividend records of their respective companies, and, if giving a special break to the other jeopardized that, there'd be a straining of former relationships.

Long and close friendships of the execs of the two companies is thought to preclude the possibility of the present heat persisting protractedly. However, well-grounded observers who foresaw the present set-to predict that any patching up of relationships will be only temporary, eventually evolving into the normal competitive status that exists between any distrib and any circuit.

Theatre TV-NCAA

Continued from page 3

midwest carried football games last fall, this year's schedule marks the first complete season of college contests made available to the theatres. Deal also represents the largest single block of programming set to date for the theatres. Halpern has pacted so far with Navy, Princeton, Pitt, Yale, Fordham, Columbia and Dartmouth, and expects to wrap up other schools before the season tees off Sept. 22.

NCAA will be keeping as close a check on results of the theatre telecasts as it will on the home pickups, in line with its one-year moratorium on unrestricted telecasts into the home. Theatre TV execs are confident that the colleges and the NCAA will learn before the season's end that big-screen video, with its controlled boxoffice potentialities, offers them the best method of gaining extra profits from their games while at the same time preserving the basic sports structure—that is, the in-person crowd at the stadium.

SEC-Hughes

Continued from page 5

from that figure in bargaining negotiations, particularly if he could also buy the picture company control. Aside from the feeling that he'd be a "sucker" to go for the Hughes demand for a profit, Lurie is, like other prospective buyers, stymied by X10B5 in the size of his bid to Hughes.

Costly Regulation

The regulation makes it very costly to give a controlling stockholder anything above the market price. How costly it would be in the case of RKO would hinge on how many other shareholders would demand that their holdings be taken by the new controlling stockholder at the same price that is paid Hughes. Since each 23c per share over market to Hughes would mean an added potential cost of $750,000 (plus the market value), the operation obviously becomes a big deal.

In the efforts by Harry Brandt to buy the chain last year, the SEC regulation was said to have been hurdled by terms that called for notes as well as cash. Notes removed the deal from the X10B5 stipulation. One of the points on which the deal finally collapsed, however, was Hughes' demand that the proportion of notes to cash be reduced.

Hughes' demand for a profit on his $9 per share buying price is attributed in financial circles to pride. It is said that he has seldom, if ever, sold anything for less than he paid, and he doesn't want to in the case of RKO, since it would be a sort of admission of defeat.

On the other hand, potential buyers take the position that even the $9 price now would be too high. It might have been fair, they say, when Hughes bought control from Atlas Corp. in 1948, but the film picture has so changed since then that $4.50 per share for each of the two companies would not be prudent speculation or investment.

Skouras-Goldwyn

Continued from page 5

active competitor of George Skouras in buying film product.

"Naify," said Skouras dryly, "is a man who wants the best product and is out to get it," pointing out that NT and UAT jointly, in 1943, renewed leases on five Frisco houses—Paramount, St. Francis, State, Warfield and Fox. Skouras declared he personally hadn't participated in any of these negotiations.

Extensions were sought, he said, because they represented a safe profitable enterprise for NT.

Much of the morning session was devoted to a description of Skouras' rise in the industry and his various affiliations. Skouras vigorously denied the Goldwyn attorney's questioning whether, when he was in charge of theatres for Warners and Paramount in the east, he had ever been instructed not to compete for acquisition of theatres with certain other companies, principally RKO and Fox.

Further depositions will be taken when Allioto takes Naify's in Frisco either next Monday or Tuesday.

UPT Negotiating For Theatre TV Of Midwest Grid

Chicago, Aug 7.

United Paramount Theatres is currently negotiating with midwestern colleges in an attempt to line up another schedule of football games for exclusive theatre-telecasting. As a followup on last year's filmery videocasts in UPT subsid houses here and in Detroit, UPT exec Robert O'Brien has been sounding out Big Ten schools and Notre Dame for a fall tie-in.

Last year's experimental big-screen gridcasts, using the U. of Michigan home games at the Detroit Theatre and the U. of Illinois home games at Balaban & Katz's State-Lake and Tivoli here, built to considerable success. And this year, with home teevee limited to a maximum of a single game for seven Saturdays throughout the season, UPT and B&K officials are hopeful of coming up with a rounded schedule of major games.

The National Collegiate Athletic Assn., which set up the limitations on gridcasting via regular television, has greenlighted theatre-tele for the upcoming season.

2 More So. Cal. Exhibs Buy Large-Screen TV

Los Angeles, Aug. 7.

Large-screen television equipment was ordered by two Southern California theatres and three more are about ready to climb aboard the TV bandwagon.

General Precision Laboratory closed a deal to install video paraphernalia in the Park theatre, Huntington Park, and the Sand, Oceanside. Understood Marco Wolff is negotiating for similar equipment for three Fanchon & Marco theatres in L. A.

Flexer Orders TV for 2d Theatre in Miss.

Memphis, Aug. 7.

Mississippi will have its first theatre-television setup, with equipment already ordered for his Magnolia Theatre, New Albany, Miss., David Flexer, prexy of the Mid-South Theatres, reveals. Screen-TV equipment has also been ordered for Flexer's Ritz, Memphis nabe house. It marks the fourth Memphis theatre to join the TV-theatre list, along with the Malco, Luciann and Airway.

Both Flexer theatres in New Albany and Memphis will be RCA-licensed equipment, with 15x20 foot screens.

The Memphis chain-owner said he expects the equipment to be installed at both theatres by Jan. 1, 1952.

Kramer on Spot

Continued from page 3

documentary character will perforce be dropped.

Among items the APA points out is that the book was partially ghost-written by a Hollywood script writer, Eve O'Dell, for psychologist Donald Powell Wilson. It purports to tell the experiences of Wilson while he served as staff psychologist at the Federal penitentiary in Fort Leavenworth. It was a Book-of-the-Month Club selection, and was reprinted in part by Life mag.

Louis Messolonghites, associate editor of King Features, wrote the APA article, aided by James Bennett, director of the U. S. Bureau of Prisons, and some 10 wardens, prison doctors and penal authorities. They list a number of points they claim didn't happen at all or happened at other prisons.

Messolonghites makes the observation that if the book were presented solely as fact, it might be "the greatest literary hoax since 'Cradle of the Deep'." Reference is to the Joan Lowell yarn of 25 years ago, which was exposed as a fake after becoming a best-seller.

John Selby, editor of Rinehart, the publishers, in reply said that Wilson never claimed his book to be "a minutely accurate history of his services at Leavenworth." He added that the alleged ghoster was actually an "editor" and that such items as the prison break which actually occurred at another institution was "literary license."

Film Reviews

Continued from page 6

The Strip

also gives up the racket to beat the drums for Demarest. When Craig goes on the make for Miss Forrest, Rooney interferes, and is beaten up. The girl sides with him, kills the bookie and is fatally wounded herself. A chastened Rooney goes back to his drum-playing to bring about the finale.

Performances are generally ineffective, as characters are not real enough to be believable. Best moments in the film are the musical sequences. Rooney beats his drums solidly, and the Dixieland group headed by Louis Armstrong scores. Miss Forrest's dance numbers also are excellent, and Kay Brown comes across in an ingenue spot.

Reprised a number of times during the film is "A Kiss to Build a Dream On," by Bert Kalmar, Harry Ruby, and Oscar Hammerstein II. "Shadrack" is worked over expertly by the Armstrong group, as is "Basin St. Blues." As guest stars, Monica Lewis sings "La Bota" and Vic Damone does "Don't Blame Me."

Low-key lensing by Robert Surtees is effective for the melodramatic phases, and the other technical assists, including Nick Castle's dance staging and Georgie Stoll's musical direction, are capable. *Brog.*

The Lady and the Bandit

Costume swashbuckler set in 18th century England; modest b.o.

Columbia release of Harry Joe Brown production. Stars Louis Hayward; features Patricia Medina, Suzanne Dalbert, Tom Tully, John Williams, Malu Gatica, Alan Mowbray, Lumsden Hare, Barbara Brown. Directed by Ralph Murphy. Screenplay, Robert Libott and Frank Burt, from story by Jack DeWitt and Duncan Renaldo, based on Alfred Noyes' poem, "Dick Turpin's Ride"; camera, Henry Freulich; editor, George Brooks; music director, Morris Stoloff; music score, George Duning. Tradeshown N. Y., Aug. 6, '51. Running time, 79 MINS.

Dick Turpin	Louis Hayward
Joyce Greene	Patricia Medina
Cecile	Suzanne Dalbert
Tom King	Tom Tully
Archibald Puffin	John Williams
Baroness Margaret	Malu Gatica
Lord Willoughby	Alan Mowbray
Sir Robert Walpole	Lumsden Hare
Lady Greene	Barbara Brown
Sir Thomas DeVeil	Malcolm Keen
John Ratchett	Stapleton Kent
Ramsey Justin	Sheldon Jett
David Garrick	George Baxter
King George	Ivan Triesault
B. Hedger	Norman Leavitt
Count Eckhardt	Frank Reicher

In its attempt to recreate Dick Turpin's ride, of poetry's fame, Columbia has whipped up a costume piece which should get modest results in secondary situations. There's not enough marquee value or story interest for any b.o. excitement.

Story is based on Alfred Noyes' poem, "Dick Turpin's Ride," in which Turpin, a highwayman, accomplishes a wild 200-mile horseback ride from St. Albans (near London) to York to save his wife from hanging as his accomplice. If he is seen in York by dawn no one would believe that he had been harbored by his wife the night before in St. Albans. Turpin is captured after the ride and hanged. His wife, however, is cleared. That's the poem and the pic's windup. Preceding is a plodding tale of vengeance, patriotism and love set in 18th century England.

Turpin and his sidekick, Tom King, escaped from a workhouse at an early age and are earning their livelihood looting the heavily-laden stage coaches that travel the English highways. Turpin is biding his time, however, until he can avenge his father's death by bringing the man who sentenced him to hang to justice. On a trip to London, Turpin discovers that Lord Willoughby, upon whom he seeks his vengeance, is in Austria, but he meets Joyce Green. He marries her and gives up the road. However, when he hears of Willoughby's return to England, Turpin again dons the mask of the highwayman. He discovers Willoughby to be a traitor, and submits documentary proof to the prime minister. Before the King can issue Turpin's pardon, the Dragoons have surrounded his home and he takes off on his dash to York.

Louis Hayward gives a colorful interpretation of the patriotic highwayman, and Tom Tully supplies necessary balance as his conort, Tom King. Patricia Medina has little to do but offer solid eye-appeal in low-cut bodices. Other cast members meet the script's demands.

Excellent costumes and sets help, and Henry Freulich keeps his camera moving nicely despite the excess footage devoted to the night riding sequences. Other technical assists are good.

The Magic Face
(AUSTRIAN-MADE)

Moderately successful melter of man who impersonates Hitler. Companion feature for general runs.

Hollywood, Aug. 7.

Columbia release of Mort Briskin-Robert Smith production. Stars Luther Adler, Patricia Knight; features William L. Shirer, Ilka Windish, Heinz Moog, Peter Preses, Manfred Inger, Jasper Von Oertzen, Charles Koenig. Directed by Frank Tuttle. Written by Briskin and Smith; camera, Tony Braun; editor, Henrietta Brunsch; music score, Herschel Burke Gilbert. Previewed July 27, '51. Running time, 88 MINS.

Janus The Great	Luther Adler
Vera Janus	Patricia Knight
William L. Shirer	Himself
Carla Harbach	Ilka Windish
Hans Harbach	Heinz Moog
Warden	Peter Preses
Heinrich Wagner	Manfred Inger
Major Weinrich	Jasper Von Oertzen
Franz	Charles Koenig
Hans	Toni Mitterwurzer
Martana	Annie Masers
Himmler	Sukman
Goering	Herman Ehrhardt
General Rodenbusch	R. Wanka
General Von Schlossen	Willner
General Heitmeier	Michael Tellering
General Steig	Hans Sheel
General Haider	Bell
Colonel Raffenstein	Eric Frey

World events since 1945 date this independently-made melodrama produced in Vienna and being released by Columbia. Star names of Luther Adler and Patricia Knight supply no marquee voltage, and the best it will achieve is companion bookings in the general situation.

Mort Briskin and Robert Smith, who wrote and produced, based the script on a rumor that Hitler had been impersonated during the last years of World War II. Plot idea has merit for the meller trade and has been competently put on film but it lacks the timeliness needed to really get it over.

William L. Shirer, playing himself, gets the film underway with narration of the rumor against a present-day Berlin backdrop. Flashback takes plot to Vienna where Adler, master impersonator, and his wife, Miss Knight, attract the attention of Hitler. Miss Knight plays it cozy with the fuehrer and Adler is imprisoned and beaten. He makes his escape and carries out a plan to kill Hitler and take his place. Plot poses thought that the reason Germany lost the war was because the imposter purposely fouled up the well-laid pattern of conquest first dreamed up by the dictator.

Frank Tuttle's direction gears some good suspense sequences and performances, although film has a tendency to run too long at 88 minutes. Adler carries off his difficult role with considerable skill, and Miss Knight is satisfactory as the mistress of Hitler. Foreign players perform the other characters, and the strange faces supply a note of freshness.

Foreign backgrounds are another good touch in the production, but the low-key photography by Tony Braun is so murky and dark at times that both players and backgrounds are but shadows. Music score by Herschel Burke Gilbert is interestingly used. *Brog.*

G. I. Jane
(MUSICAL)

Okay program musical comedy for secondaries.

Hollywood, July 31.

Lippert Pictures release of Murray Lerner production. Stars Jean Porter, Tom Neal, Iris Adrian; features Jimmy Dodd, Jean Mahoney, Jimmy Lloyd, Mara Lynn, Michael Whalen, Robert Watson. Directed by Reginald Le Borg. Screenplay, Jan Jeffries; based on an original story by Murray Lerner; camera, Jack Greenhalgh; editor, William Austin; music score, Walter Greene; songs, Jimmy Dodd, Richie Kuller, Dian Manners, Johnny Clark, Teepee Mitchell, Johnny Anz, Lew Porter. Previewed July 30, '51. Running time, 62 MINS.

Jan	Jean Porter
Tim	Tom Neal
Lieut. Adrian	Iris Adrian
Tennessee	Jimmy Dodd
Hilda	Jean Mahoney
Lieut. Bradford	Jimmy Lloyd
Pilsnick	Mara Lynn
Major	Michael Whalen
Colonel	Robert Watson
Mousey	Phil Arnold
Winkie	Jimmy Cross
Chuck	Alan Ray
Tired P.F.C.	Richard Monahan
WAC Quartet	Jean Coleman, Amie Bates, Jeri Strong, Olive Krushat
Corporal	Jack Beltzen
Private	Mark Lowell
Recruiting Sergeant	Loren Welch
Captain	Garnet Marks
Sergeant	Jimmie Parnell
WAC	Diana Mumby
Lieutenant	Monty Pittman
MP Driver	Vic Massey

This is a pleasant, unpretentious musical programmer that will fit nicely into lower-case bookings in the secondary situations. Pace is okay, the tunes well handled and there are enough mild chuckles in its comedy to see it through release intentions.

A dream is the plot gimmick used to show some highly unorthodox phases of Army life, with WAC and GI furnishing the boy-meets-girl flavor. Tom Neal, TV producer, is staging a show with a group of WACs when he receives his induction notice. The shock makes him faint, and while in the dream stage he finds himself stationed at a remote radar post in the desert. Hungry for femmes along with his soldier buddies, he mixes Army orders freely to get a company of WACs transferred to the desert station.

Life in the sagebrush is fun, except for a stern Iris Adrian, officer in charge of the femmes, and both male and female resort to all kinds of ruses to pitch a little woo against orders. Before Neal snaps out of his faint he has fallen in love with Jean Porter and continues the romance when he returns to normal, which winds up things satisfactorily.

Eight tunes are spotted and are better than would be expected in such a budget offering. Coming over best are two Jimmy Dodd numbers, "Gee, I Love My GI Jane" and "I Love Girls," which he sings, and "Baby, I Can't Wait," Dian Manners-Johnny Clark tune sung by Miss Porter. Also listening nicely is "What's to Be Is Gonna Be," by Teepee Mitchell and Johnny Anz.

Reginald Le Borg's direction of the Murray Lerner production keeps it moving satisfactorily over the 62 minutes of running time, and the performances by the three toppers are okay. Others showing up pleasantly in the cast include Jean Mahoney, Dodd, Mara Lynn, Jimmy Lloyd, Alan Ray and the femme quartet, Jean Coleman, Amie Bates, Jeri Strong and Olive Krushat.

Jan Jeffries scripted from a story by Lerner, and Jack Greenhalgh photographed. *Brog.*

Boite de Nuit
(Night Spot)
(FRENCH)

Paris, July 26.

Consortium Du Film release of SFFAR production. Stars Claudine Dupuis. Written and directed by Alfred Rode; editor, Andre Brossier. At Berlitz, Paris. Running time, 85 MINS.

Gina	Claudine Dupuis
Nicolas	Louis Seigner
Gaby	Pierre Louis
Charles	Howard Vernon
Albert	Maurice Regamey

This film is a looksee into some sordid meanderings in a single night at a Pigalle hot spot. Hackneyed plot, shallow characters and static proceedings do not give this many possibilities for the U. S. arty houses. The semi-nudes and the sensational aspects of the yarn made this good fodder for more lurid hypoing, and as such could go in some grinds.

Director-writer Albert Rode, who also plays a gypsy violinist in the film, has placed all the action in the nitery and loaded the plot with the obvious. A beauteous dancer is the focal point of all the histrionics. There is a jealous partner, a leering customer who chases the dancer while his wife carries on with a gigolo, a police inspector posing as a playboy and assorted stock drunks and characters. An apache dance by sultry Claudine Dupuis is a standout. Lensing is ordinary and editing does not give the film the tempo it needs.

Miss Dupuis contributes a sexy allure to role of the abused dancer, but does not do much acting. Louis Seigner hams as the heavy and remainder of the cast is less than adequate. *Mosk.*

Film History

Continued from page 2

possible except for a few very rare items.

Each time a print is duplicated, of course, it also loses some of its quality, so that in any case not much of a permanent record of motion picture progress can be left to the world. Each duplicate costs from $400 to $500, so it would take $500,000 to preserve just the top 1,000 pix, and many millions to preserve, through regular duplicating, all the better films ever made.

Since the Museum can afford to duplicate very few, and Griffith must regularly make the choice of which one to do, he's kidding on the square when he cracks: "I shudder to think that on my disposition on any given day may hinge what posterity is given to know about the history of the American film industry."

Griffith ran headlong into how acute the problem is while attempting to arrange an "Ernst Lubitsch Festival" to mark the fifth anniversary of the director's death next year. He planned to include Lubitsch's 10 best pictures in a 10-week series of screenings in the Library's auditorium.

He has discovered that the negatives held by Paramount, which made four of the pictures, are useless. Unless he can locate stray prints somewhere, the series will have to be shortened or abandoned. Companies customarily burn their prints after a pic has gone through release, but occasionally one gets away and turns up years later.

Films on which Griffith is hoping to find a stray are "The Patriot" (1928), starring Emil Jannings; "The Man I Killed" (also released as "Broken Lullaby" (1952), starring Lionel Barrymore; "Smiling Lieutenant" (1931), starring Maurice Chevalier and Claudette Colbert, and "Forbidden Paradise" (1929), starring Pola Negri.

"What's needed to save the lives of films," Griffith said, "is the development of the equivalent of the rag paper on which newspaper files are preserved. Research people I've talked to say they believe a permanent non-deteriorating film basis could be developed, but so far we've never discovered anyone with sufficient combination of money and interest to attempt it."

Curiously, Griffith said, the Library of Congress has preserved some old films by printing them on paper. Among them is "The Great Train Robbery" and "The Life of an American Fireman," both of which, made in the early 1900s, were milestones in film history. The Museum of Modern Art's present film copies were duplicated about 10 years ago from these paper prints, which are still in good condition.

Paper prints resulted from the Library of Congress' early demand that a copy of each picture be filed with it before a copyright would be granted. Space problem soon became so great that the paper print method was devised. In a short time it became evident that that, too, would require too much room, and then only copies of the main title had to be filed.

Difference in quality of processing various films is quite evident, according to Griffith. He said many of the Museum's Biograph prints of the period 1900-1912 are still in good condition, while numerous others from the 1930s are already beyond repair. Sloppy processing of this era, Griffith believes, is going to prove costly to studios, which, in eventually selling old rights to television, will suddenly discover they can't duplicate the picture.

Par Ad Switch

Continued from page 7

end of August and beginning of October.

Veered to Co-ops

Distribs have been veering from large national expenditures in favor of co-op advertising on the theory that the latter provided more for the money. The co-op, going into local papers at the time and point of sale, has been felt to make more impression on potential audiences. Particularly so, it's said, since space is so much cheaper than in national mags that any near-equivalent expenditure can buy large eye-attracting copy.

Also, the exhib contributes to co-op advertising—from which fact the category takes its name. That permits larger space with less expenditure by the distrib. Still another factor is that the promise of a heavy local campaign by the distrib is a telling sales point in talking terms with the theatremen.

"Since 'Place' is a big and unusual picture," Pickman said in explanation of the Par expenditure, "we felt it needed a big and unusual campaign. We figure to attract attention to it by the heavy pre-selling."

Par is also going unusually big on the New York local campaign with a $30,000 budget set for pre-opening and first week. Though the pic is going into the Capitol, Pickman said it is being given a "Music Hall campaign." Reference is to the extra coin generally spent on preeming at the Rockefeller showcase.

Par is handpicking dates to get the film started. Only three have been set so far. World preem will be at the Fine Arts, Los Angeles, next Tuesday (14), followed by the St. Francis, San Francisco, Aug. 17, and the Capitol, N. Y., Aug. 29. Shelley Winters will personal at the L. A. opening and Montgomery Clift in New York. Both are starred in the updated version of "American Tragedy."

Pickman will personally supervise each opening. Ad manager Sid Blumenstock flies out to the Coast over the weekend for that purpose. He'll guide both the L. A. and S. F. bows.

Col in Tix-Block Sale To Industrial Firms On 'Eaton Falls' Pic

Columbia is underway with numerous deals by which blocks of tickets to its pic, "Whistle at Eaton Falls," are sold to industrial outfits which in turn are distributing them to employees in the interest of labor-management relations. Film concerns the business conduct between operators of a New England factory and the personnel.

In York, Pa., where the film opened at the Southern Theatre on Aug. 1, ticket sales were made covering all employees at the American Insulator Co., the Alloy Rod Co. and Goodly Electric. Last named outfit closed its plant last week at 4 p.m., instead of the usual 5:30, to allow the workers to see the film during part of their business day.

Col is negotiating with numerous Toledo firms on pre-sale of tickets. Film opens at the Rivoli Theatre, that city, Aug. 23. Owen-Illinois Glass and the DeVilbiss Co., both Toledo, are working on details for distribution of 10,000 tix.

Same device is being repeated in Detroit, Akron, Cleveland, Springfield, O.; Worcester, Reading and other spots. Col, of course, is playing up the big personnel harmony angle in the Louis de Rochemont production.

B'way Rivalry

Continued from page 3

Par's "Here Comes the Groom" and Warners' "Streetcar Named Desire."

WB's "Capt. Horatio Hornblower," which follows "Show Boat" at the Hall, also is expected to hold for a long run and this will further aggravate the booking jam conditions. Criterion is now tied up with Walt Disney-RKO's "Alice in Wonderland." It's now in its second week and promises to stay at least an additional two weeks, if not longer.

Vigorous Bidding

Pointing up the sharpened competition among the theatre ops is the vigorous biding for important pix. On the other hand, the distribs, when they have top product to license, apparently are becoming more demanding in their terms. Theatre guarantees of minimum rentals, of the type which were given infrequently in past, now are becoming widespread.

Criterion's deal for "Alice" included a provision guaranteeing Disney-RKO at least $100,000. Criterion wound up with the film when Brandt, who had played Disney's previous two films at his Mayfair, balked at the proposition the producer was insisting upon.

Cap is giving Par a guarantee of $150,000 on "Place in Sun." This is plenty high and plenty unusual. Part of the pact requires the film company to spend a minimum of $25,000 on advertising the run.

In another unusual twist, Par Theatre has entered a flat rental deal for Par's "That's My Boy," Hal Wallis production starring Dean Martin & Jerry Lewis. Distrib collects $100,000 for the pic and is not called upon to assume any of the ad costs.

M-G hasn't decided on final plans for its "Quo Vadis," but there has been some thought given to playing the film at two spots. Same company did this with David O. Selznick's "Gone With the Wind" (Metro release), which had a simultaneous run at the Astor and Capitol. Par also did it with Cecil B. De Mille's "Samson and Delilah," at the Rivoli and Paramount. If M-G follows through on the idea with "Vadis" the logjam obviously will be still further tightened.

Meanwhile, one spot decided to bow out of the pic field entirely. This is the Mayfair, which this week disclosed plans to swing into legit. Initial show will be "Bagels and Yox," Yiddish-American revue to be done in English, opening Sept. 24. Presumably motivating the departure from pix was the fact the house has been drawing sluggish business over a period of months. Top product had been available, such as Disney's "Alice," but the house refused to go for the terms.

BING'S BANG-UP

Paramount Promotion

has the whole nation talking about Bing's biggest in years:

FRANK CAPRA'S

HERE COMES THE GROOM

Sensational previews in over 100 selected cities, week of August 13th!

It's Paramount's new and sensationally effective technique for generating word-of-mouth. Every preview handled individually with special ads, invitations, lobby displays, opinion cards—and even a special preview trailer starring Bing! One performance in each city with praise fanning out to tell and sell—for every engagement in the territory!

All this climaxing colorful Elko, Nevada, National Press Premiere!

Just about all America is hearing about it, reading about it! Ten plane-loads of reporters representing newspapers, wire services and magazines from border to border and coast to coast! Nevada's Governor and other officials—Bing and a huge contingent of stars—broadcasts galore including entire CBS network!

All this beating the drums for its kick-off—Paramount Week Sept. 2-8!

Frank Capra's "HERE COMES THE GROOM" starring Bing Crosby
Jane Wyman • Alexis Smith • Franchot Tone • James Barton • with
Robert Keith • and introducing Anna Maria Alberghetti • Produced and
Directed by Frank Capra • Associate Producer—Irving Asher
Screenplay by Virginia Van Upp, Liam O'Brien and Myles Connolly
Story by Robert Riskin and Liam O'Brien

Clips From Film Row

NEW YORK

Irving Lesser and Seymour Poe, partners in Producers Representatives, Inc., are touring 19 RKO exchanges currently on behalf of "Kon-Tiki." They rep Sol Lesser, who owns U. S. rights to the documentary, which RKO is handling. Lesser and Poe are each visiting different exchanges. Idea is to discuss sales policy and exhibition plans, and to promote staff enthusiasm for the pic.

John B. McCullough, director of Motion Picture Assn. of America's Technical Services department for the last six years, elected a charter member of Society of Fire Protection Engineers.

Meeting of Warner Bros. district managers has been called by sales chief Ben Kalmenson for Aug. 16-17 in N. Y. Sales plans for company's fall and winter releases will highlight the two-day parleys.

James R. Grainger, Republic sales chief, named Jules Livingston as New Haven branch manager. Prior to taking over his new post Monday (6), he was a salesman in company's Cleveland office.

Local 306, of the projectionists' union, rented a floor in the former Bickford Bldg. on West 50th St. for executive offices.

"American In Paris," Gene Kelly tinter for Metro, has been definitely set by the N. Y. Music Hall to follow "Capt. Horatio Hornblower" (WB) there. Now figured that the two pictures will take the Hall up nearly to Christmas, with following films not likely to be set until after the Hall's Russell V. Downing makes a trip to the Coast in September or October.

Duke Clark, south central division manager for Paramount, and George A. Smith, western division topper, both are celebrating their 30th anniversary with the company. Smith started with Par as an exploiteer in Canada. Clark joined the outfit as a salesman in Columbus, O.

William Mishkin picked up "Female Sex," "Outcast Girls," "Male and Female" and "Born to Sin" for national distribution except in territories where he makes states rights deals.

CHICAGO

After working for a half hour bandits gave up trying to blast open a safe containing $6,000 last week at Twin Open Air Drive-Ins, Oak Lawn, Ill.

Defendant answers in the Star and Garter anti-trust suit were postponed 30 days.

Chi censor board was lenient during July with only two "pinks" and one reject.

Audio Visual Society in convention here elected as prexy, J. K. Lilly; veepee, Jasper Ewing; Carrol Haddon, secretary, and Jack Lewis, treasurer.

Local drive-ins are running weekend circus nights with animal acts, clowns, and free pony rides. In addition, four ozoners have been showing double horror bills two and three times weekly.

MINNEAPOLIS

Film Row considers that the new $500,000 indie Tower, in a 28-day clearance spot like a number of other nabe and suburban houses, which is pulling $3,500 to $5,000 weekly, is doing best biz relatively in the Twin Cities; also outgrossing some downtown firstruns consistently.

Republic has 20 prints of "Robinson-Turpin Fight" booked solidly in territory until mid-September. Minnesota Amusement Co. and all big indie circuits bought the picture.

Back from visits to St. Louis and Des Moines branches, under his supervision along with the Minneapolis exchange, M. A. Levy, 20th-Fox district manager, reports "a pick-up in business all along line."

United Artists branch here notified exhibitors that Selznick releases have been withdrawn from its distribution.

RKO-Orpheum tilted children-under-12 scale from 12c to 50c for "Alice in Wonderland."

LOS ANGELES

Charles P. Skouras has announced that a new deluxe theatre, the Fox, 1,033-seater, costing $450,000, will open Aug. 16 in Venice, Calif.

Paramount's Portland, Ore., branch leads all that company's exchanges in the U. S. and Canada in the special "Salute to Al Schwalberg" sales drive. St. John branch in Canada tops Dominion exchanges.

Bob Goodfried resigned as coast exploiter for United Artists and rejoined the Sherill Corwin organization as ad-pub chief for Metropolitan Theatres and the North Coast Circuit.

John H. M. Scribner, WB manager in Central America, planed to Panama City after gandering new product here.

Realart Pictures, Inc., closed deal to release 10 Jack Broder productions a year, starting with "Basketball Fix," "Two Dollar Bettor" and "Bride of Gorilla."

SEATTLE

James Hendel, former Coast division manager for Eagle Lion Classics, joined Sterling Theatres as assistant to the circuit's general manager, Fredric A. Danz.

Walter Hoffman, northwest publicity director for Paramount, went to Nevada for preem of "Here Comes Groom" in Elko.

Because construction of Alaskan Way viaduct cut into the old building on First Avenue, Paramount film exchange has moved into new quarters on Second Avenue.

SAN ANTONIO

Uptown Theatre, owned and operated by Southern Theatres, is hypoing summer biz by shifting from a single-pic policy to double features and cutting prices to 40c for adults and 9c for kids.

Construction started on a new office and film exchange to house Azteca Films, Inc. Building will contain about 8,000 square feet, constructed of tile and brick. It's scheduled for completion by Nov. 1.

DALLAS

Edward Stockton Thompson named manager at Conroe for the Jefferson Amus. Co. He formerly was manager of Sabine Theatre, Port Arthur. T. L. Dickey was named to fill the Sabine vacancy.

Truman Riley, city manager for Interstate at McAllen, transferred to a similar position in Denison for circuit. Jimmy Neinast, manager of the Rio in Denison transferred to Tyler where he will be assistant to R. D. Leatherman, Interstate city manager.

Kem Lemke, formerly publicity director for Josephine Theatre, San Antonio, joined staff of King Drive-In at San Marcos.

Lloyd Rust took over operation of Urban Theatre at Urbanvale. He formerly owned houses at Oak Cliff, suburb of Dallas, with Gene Autry.

ST. LOUIS

The Joy, Kansas, Ill., house operated by Delbert Bell under lease from M. W. Jessup, shuttered for summer.

Martin Davis, manager of the Hi-Way here, to Beardstown, Ill., as member of public relations bureau for MPTOA of Eastern Missouri and Southern Illinois to talk before Beardstown Rotary Club.

Fred Wehrenberg circuit is sending cuffo ducats for its Ronnie's St. Louis county ozoner to parents of newly born babies, promises baby sitters while parents attend shows.

The ozoner near Carmi, Ill., owned by S. R. Stanley and Bartis Williams, shuttered when high wind blew down the screen tower, has been relighted.

REGINA, SASK.

Park Theatre, Choiceland, Sask., sold to E. Hebb, of Birch Hills, Sask., by Ted Grimes. Grimes, a former Famous Players manager, rejoined F-P in Winnipeg.

Savoy Theatre at Moose Jaw, Sask., closed for 15 years, bought by Service Theatres, Ltd., and reopened as the Studio. Manager is Jack Tivy, who also manages the Royal in Moose Jaw. House has been entirely renovated.

Senate Finance Group Seen Flooded by Exhibs Against 20% Exemption

Washington, Aug. 7.

Senate Finance Committee, which has wound up its hearings on the new tax bill and is beginning executive session work, is expected to be bombarded with requests from exhibitors all over the country to eliminate special exemptions from the 20% admissions bite.

Same stand against special exemptions will be carried by the exhibs to Senators who are not members of the committee, but who must ultimately vote on what the Finance Committee reports to the floor.

House of Representatives wrote into its bill exemptions from the 20% bite for entertainment put on by religious, educational or charitable organizations, non-profit operas and symphony orchs, cooperatives, benefits for police and firemen, and National Guard and veterans' organizations.

Nation's film exhibitors will be spearheading the battle to kill all these exemptions on the ground that they constitute unfair competition. Decision to urge exhibitors to go down the line against the exemptions was taken here last week in a huddle by Allied States Assn. board chairman Abram F. Myers and Gael Sullivan, executive director of Theatre Owners of America, following appearance of Myers before the Senate Finance Committee.

Myers appeared as official spokesman for Council of Motion Picture Organizations and concentrated his fire primarily on Section 402 of the House-approved bill, which would grant the string of exemptions. He also asked Senate support for Section 401 of the House bill. This eliminates the present requirement that when a person is admitted free or at a reduced rate, the admission tax on the full, face price of the tickets must be collected.

Myers' testimony was buttressed by spokesmen for other organizations.

PITTSBURGH

(Continued from page 8)

cane Island" (Col). Average $5,500. Last week, "Lorna Doone" (Col) and "Mask of Avenger" (Col), $5,000.

Penn (Loew's (3,300; 50-85) — "Ace in Hole" (Par). Fine $11,000. Last week, "Show Boat" (M-G), (3d wk-9 days), $15,000.

Stanley (WB) (3,800; 50-85) — "Peking Express" (Par). Drab $8,500, if that. Last week, "On Moonlight Bay" (WB), $15,000.

Warner (WB) (2,000; 50-85) — "Moonlight Bay" (WB) (m.o.). Fast $8,000, terrific here for a move-over. Last week, "Dear Brat" (Par), brutal $4,000.

Picture Grosses

WASHINGTON

(Continued from page 8)

Last week, "Cyrano" (UA) (2d wk), $11,000.

Metropolitan (Warner) (1,164; 44-74)—"Capt. Horatio Hornblower" (WB). Terrific $12,000 in day-date with two other Warner houses. About double average biz here. Last week, "Pickup" (Col), $6,000.

Palace (Loew's) (2,370; 44-74)—"Ace in Hole" (Par). Sad $13,000. Last week, "Show Boat" (M-G) (3d wk), steady $13,500, but not up to hopes.

Playhouse (Lopert) (485; 55-$1)—"Tony Draws Horse" (Indie). Okay $5,000, with tab quietly raised from 85c to $1 after end of roadshow run of "Tales of Hoffmann." Last week, "Tales" (Indie) (15th wk), sturdy $5,000.

Warner (WB) (2,174; 44-74)—"Capt. Horatio Hornblower" (WB). Smash $20,000, and well above average for house. Last week, "Moonlight Bay" (WB), nifty $15,500, over expectations.

Trans-Lux (T-L) (654; 44-80)—"Alice in Wonderland" (Souvaine). Modest $5,900. Last week, "Interrupted Journey" (Indie), weak $4,000.

DENVER

(Continued from page 8)

—"That's My Boy" (Par), (2d wk). Nice $12,500. Last week, near record at $16,000.

Denver (Fox) (2,525; 40-80) — "Cyrano" (UA), also Aladdin, Esquire. Good $14,000. Last week, "Francis To Races" (U) and "Fat Man" (U), $15,500.

Esquire (Fox) (750; 40-80) — "Cyrano" (UA), also Aladdin, Denver. Trim $3,000 or near. Last week, "Francis To Races" (U) and "Fat Man" (U), ditto.

Orpheum (RKO) (2,600; 40-80)—"Alice in Wonderland" (RKO-Disney). Sock $18,000 or near. Last week, "Happy Go Lovely" (RKO) and "Roadblock" (RKO), $10,500.

Paramount (Fox) (2,200; 40-80)—"Little Big Horn" (Lip) and "Savage Drums" (Lip). Big $12,000. Last week, "Cattle Drive" (U) and "Hollywood Story" (U), $8,000.

Tabor (Fox) (1,967; 40-80) — "Scarf" (UA) and "Going to Town" (Indie), day-date with Webber. Light $5,000. Last week, "Francis To Races" (U) and "Fat Man" (U), $8,000.

Webber (Fox) (750; 40-80) — "Scarf" (UA) and "Going to Town" (Indie), also Tabor. Thin $2,000. Last week, "Cattle Drive" (U) and "Hollywood Story" (U), $3,500.

SEATTLE

(Continued from page 9)

—"Law and Lady" (M-G) and "Train of Events" (Indie). Mild $6,000. Last week, "Katie Did It" (U) and "Inheritance" (Indie), $6,700.

Music Box (Hamrick) (850; 65-90) —"Rage of Burlesque" (Indie) and "Paper Gallows" (Indie). Good $5,000. Last week, "Five" (Col), same in 8 days.

Music Hall (Hamrick) (2,200; 65-90)—"Show Boat" (M-G) and "Night Into Morning" (M-G) (3d wk). Great $13,000. Last week, $16,500.

Orpheum (Hamrick) (2,600; 65-90)—"Moonlight on Bay" (WB) and "Fugitive Lady" (Rep). Great $14,000. Last week, "Francis to Races" (U) and "Old Amarillo" (Rep), $7,000.

Palomar (Sterling) (1,350; 40-70) —"Strangers on Train" (WB) and "Ace in Hole" (Par), (2d runs). So-so $3,500. Last week, "You're in Navy" (20th) and "Goodbye, My Fancy" (WB) (2d runs), $3,400.

Paramount (Evergreen) (3,039; 65-90)—"Sirocco" (Col) and "Redskins Rode" (Col). Fair $8,500. Last week, "Frogmen" (20th) and "Scarf" (UA) (2d wk), $8,200.

ST. LOUIS

(Continued from page 9)

week, "Sirocco" (Col) and "Texas Rangers" (Col), $15,000.

Loew's (Loew) (3,172; 50-75) — "Show Boat" (M-G) (4th wk). Big $13,000 after $16,000 for third stanza.

Missouri (F&M) (3,500; 60-75) — "Moonlight Bay" (WB) and "Never Trust Gambler" (Col) (2d wk). Holding at $10,000 following $15,000 for initial stanza.

Pageant (St. Louis Amuse.) (1,000; 50-90)—"Trio" (Par) (2d wk). Good $2,000 after $2,500 for initial session.

Shady Oak (St. Louis Amuse) (800; 50-90) — "Trio" (Par). Fine $2,500 following $3,000 opening stanza.

'CYRANO' LUSTY 15G, MONT'L; 'OUTPOST' 10G

Montreal, Aug. 7.

United Artists "Cyrano" at the Princess looks best of newcomers' big total. "Strictly Dishonorable" at the Capitol shapes okay. "Last Outpost" looms socko at Imperial.

Estimates for This Week

Palace (C.T.) (2,625; 34-60)—"Kind Lady" (M-G). Poor $7,000. Last week, "Excuse My Dust" (M-G), oke $14,000.

Capitol (C.T.) 2,412; 34-60)—"Strictly Dishonorable" (M-G). Okay $14,000. Last week, "Telegraph Hill" (20th), $11,000.

Princess (C.T.) (2,131; 34-60)—"Cyrano" (UA). Big $15,000. Last week, "Sealed Cargo" (M-G), $11,000.

Loew's (C.T.) (2,855; 40-65)—"Great Caruso" (M-G) (7th wk). Still great at $18,000 following solid $19,000 sixth stanza.

Imperial (C.T.) (1,839; 34-60)—"Last Outpost" (Par) and "Prairie Chickens" (Par). Sock $10,000. Last week, "When Redskins Rode" (Col) and "When Smiling" (Col), $8,000.

Orpheum (C.T.) (1,048; 34-60)—"Two of Kind" (Col) and "Pier 23" (Col). Hefty $9,000. Last week, "Dick Turpin's Ride" (Col) and "Big Gusher" (Col), $5,800.

'Moonlight' Shines In Portland, Lush $16,500

Portland, Ore., Aug. 7.

Hot weather continues to cut into big biz here despite some stronger product. "Moonlight Bay" looms standout with solid total in two spots. "Show Boat" still looks good in third round.

Estimates for This Week

Broadway (Parker) (1,890; 65-90) —"Ft. Worth" (WB) and "Thunder In God's Country" (Rep). Okay $8,500. Last week, "Francis To Races" (U) and "Timber Fury" (Rep), $13,000.

Mayfair (Parker) (1,500; 65-90)—"Francis To Races" (U) and "Timber Fury" (Rep) (m.o.). Nice $5,000 or near. Last week, "Prince Who Was Thief" (U) and "Million Dollar Pursuit" (Rep) (m.o.), $4,500.

Oriental (Evergreen) (2,000; 65-90)—"On Moonlight Bay" (WB) and "14 Hours" (20th), day-date with Paramount. Oke $5,000. Last week, "Warpath" (Par) and "Long Dark Hall" (UA), $3,600.

Orpheum (Evergreen) (1,750; 65-90)—"Peking Express" (Par) and "Kentucky Jubilee" (Indie). Mild $6,000 or over. Last week, "Warpath" (Par) and "Long Dark Hall" (UA), $6,600.

Paramount (Evergreen) (3,400; 65-90)—"On Moonlight Bay" (WB) and "14 Hours" (20th), also Oriental. Fancy $11,500. Last week, "Half Angel" (20th) and "Father Takes Air" (Mono), $8,000.

United Artists (Parker) (890; 65-90)—"Show Boat" (M-G) (3d wk). Solid $9,500. Last week, $11,500.

BALTIMORE

(Continued from page 8)

row (Wed) after mopping up mightily at great $21,000 in first frame.

Mayfair (Hicks) (980; 20-70)—"Passage West" (Par). Starts (Wed.) after "Katie Did It" (U) did mild $4,200.

New (Mechanic) (1,800; 20-70)—"Convict Lake" (20th). Okay $8,000. Last week, "Guy Who Came Back" (20th), $6,600.

Stanley (WB) (3,280; 25-75)—"On Moonlight Bay" (WB) (2d wk). Dull $8,500 after fine $14,800 opener.

Town (Rappaport) (1,500; 35-65) —"Alice Wonderland" (RKO-Disney). Huge $18,000 with juve attendance extra heavy. Last week, "Happy Go Lovely" (RKO), all right $8,900.

UNITED PARAMOUNT THEATRES, INC.

The nation's largest theatre operator, United Paramount is destined to become a major factor in the rapidly growing television industry via its proposed merger with American Broadcasting Company. Our current Research Report discusses the outlook for the combined companies and their securities.

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WORLD PREMIERE
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SIX DESPERATE PEOPLE . . HIDING ONE GUILTY SECRET!
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TV Webs Also Plan Hollywood Originations for Dramatic Stanzas

Television networks are mulling the possibility of originating some of their major dramatic and comedy programs on the Coast this year, now that the transcontinental relay is definitely scheduled for launching Sept. 30. But, where the comedy shows will probably emanate from Hollywood permanently, the dramatic programs will move out there only sporadically, in order to utilize certain film stars who might not otherwise be available.

NBC, for example, figures that both Robert Montgomery's "Lucky Strike Theatre" and its "TV Playhouse" (to be bankrolled alternate weeks this season by Philco and Goodyear) will continue to headquarter in N. Y. but may move to the Coast from time to time. Producers of the shows several times have found scripts which call for the talents of a certain film star. But previously, if the star was in Hollywood and the show was being done in N. Y., they would either have to bypass the star or postpone the script until the star was available.

Webs, of course, must take into consideration in all their planning the fact that, from the start, there will be only one channel available in either direction. As a result, they will have to compete for the most favorable time on that channel. While their plans are still in the formulating stage, execs of all four webs predict that only certain of their programs lend themselves to Hollywood origination. They're not too worried, consequently, about getting the cable when they want it, either through direct allocation or through swaps with whichever net might have the desired time.

It's generally believed that, while straight comedy shows, utilizing a revue-type format, such as NBC's "Comedy Hour" and "All-Star Revue," will wind up in Hollywood, the variety programs must necessarily remain in the east. Reason is that the vaudeoers must book different acts each week and most of these acts concentrate in the east, where booking possibilities for them in theatres and niteries are more plentiful than they are in Hollywood. Thus, shows like Mil-

(Continued on page 38)

Joe Palooka TV Series

Roger Carlin, of Maxwell-Carlin productions, inked a long term deal with Ham Fisher, creator of Joe Palooka, to start shooting a series of 30-minute films centered around the comic strip pugilist.

The TV series is slated to tee off sometime in January, 1952.

NBC Preps Study On Summer Video

NBC is laying plans this week for a statistical survey on how summer television has paid off for its sponsors, which it claims will rival in scope the recently-completed Hofstra study. Since the survey will take at least several months to compile, the web expects to hold the results until it's ready to start pitching for summertime clients next spring.

NBC last spring was able to prove to potential sponsors that the advantages in staying on through the summer were worthwhile in increased product sales. Even so, the web was forced to make some concessions, via absorbing a part of the program costs, in order to keep their clients on the air. Web hopes the new survey will prove beyond doubt that summer video pays off, to the extent where they can abandon such concessions next year.

Goodyear Sticks With Whiteman, Giving It Brace of Sun. Stanzas

Goodyear Tire & Rubber, which last week decided to take the Sunday 9 p. m. hour on NBC-TV on an alternate week basis, will continue to bankroll the "Paul Whiteman Show" on ABC-TV Sundays at 7-7:30 p. m. Client resumes sponsorship of the ABC-TV airer on Sept. 9 and is firmly committed through Dec. 30.

Tire outfit is taking over the "Philco Television Playhouse" on a skip-a-week basis. Philco, which had backed the stanza weekly in the past, is going to a fortnightly sponsorship. Question had been raised in the trade whether Goodyear would stick with Whiteman in view of its signing for another big show on another network on the same evening.

'IRMA' TO TV, BUT NO SPONSOR AS YET

Video version of "My Friend Irma," which CBS-TV is kinescoping on the Coast this week for audition purposes, has yet to be assigned a time slot in the web's fall programming lineup. CBS is currently pitching it at three different sponsors, all in search of a show.

Possible airing times are Mondays at 9:30, where Sanka Coffee is looking for a replacement for "Goldbergs"; Wednesdays at 9, where Colgate has bought the time but has not yet selected a show, and the alternate Thursdays at 8, where "Irma" would rotate with Burns and Allen. Johnson's Wax currently has that period with "Starlight Theatre" but may buy "Irma" instead. TV show, which is to be staged on the Coast, will star Marie Wilson and be scripted and packaged for the web by Cy Howard.

Evangelist Billy Graham Buys ABC-TV Segment

Billy Graham, evangelist who has attracted audiences of hundreds of thousands to his revival meetings, has bought time on ABC-TV. Graham, who has been described as a "new Billy Sunday," will be aired on Sundays at 10-10:30 p.m., starting Sept. 30. Account was placed through Walter F Bennett agency.

Graham's "Hour of Decision," is beamed on ABC radio.

Cuban Network's $1,400,000 Sale

Havana, Aug. 7.

Union Radio, one of Cuba's leading networks, and Union Radio Television, the country's pioneer video station, have come under the full control of Manolo Alonso, local theatre magnate.

Confirmation of the purchase of these properties from Gaspar Pumarejo and the Menendez Bros. for the sum of $1,400,000 was made by Alonso. His backers include Ramon Rodriguez, the Polar brewery interest and the firm of Humara and Lastra, local RCA distributors.

Alonso will divide his time among the radio and TV properties, the Noticiero Nacional (newsreel company) and the film studios which he is building on the outskirts of this city.

Alonso said that for the present he had no new plans for either Union Radio or its TV affiliate, other than to continue to conduct them as independent enterprises.

OG'S 4½-YR. RENEWAL ON 'AMATEUR HOUR'

Old Gold, via the Lennen & Mitchell agency, has just concluded a long-term deal giving it a four-and-a-half year exclusivity on sponsorship of the "Original Amateur Hour" on TV and radio.

OG has been sponsoring the show for the past two-and-a-half years, with the new contract thus giving the ciggie company a seven-year lease on the property which was originally conceived as a network attraction back in 1935 by the late Major Edward Bowes "Original Amateur Hour" is heard on radio via ABC. The TV version is seen on NBC.

GEORGIE PRICE
One of America's Great Entertainers
BOwling Green 9-8420 60 Beaver St. New York City

GF Sets Rogers As Hoppy Exits

Cowboy star Roy Rogers has signed an exclusive television contract with NBC and will probably go in the Sundays at 6 p.m. slot this fall as General Foods' replacement for Bill (Hopalong Cassidy) Boyd. Whether the web will utilize Rogers' old features or lens new footage especially for the show will depend on the outcome of the oatuner's pending suit against Republic Pictures.

According to Edward D. Madden, NBC-TV sales and operations veepee, the new pact calls for Rogers to appear exclusively on NBC whether he does a film or live show. Madden said the web hopes to be able to use the feature oldies. Rogers has obtained an injunction against Rep to restrain the company from selling the films, to which it claims it owns all rights. Since the suit is the first of its kind, it's expected that it will drag through the courts for several years. As a result, NBC will probably be forced to lens new films.

GF reportedly has decided on the switch from Hoppy because the latter's feature film oldies have already played the TV circuits five and six times. If Rogers goes on for the sponsor this year, he'll be committed to work special promotion and exploitation tie-ins for GF products in all cities where his rodeo plays.

Misfires

NBC-TV sales veepee Edward Madden and sales exec Harry Floyd had a date last week with General Foods account execs at Young & Rubicam and Benton & Bowles to talk over the upcoming replacement of Hopalong Cassidy with Roy Rogers. As a gag, Madden sent his secretary out to a neighboring store to pick up a couple of cap pistols, which he and Floyd wanted to wear in their belts, in line with the western motif of the talks.

Secretary picked up the guns, of course, but they weren't exactly what Madden had in mind. Store had nothing in stock but pistols autographed by Gene Autry, whose oatuners air on the rival CBS video web.

'Meet Me at Waldorf' Test-Kinnied By ABC

"Meet Me at the Waldorf," new television gab series which will originate from the Peacock Alley lounge of the Hotel Waldorf-Astoria, N. Y., was test-kinescoped Monday (6) by ABC-TV. Show will spotlight Constance Moore and Robert Alda as emcees.

ABC will use the kine to pitch the package to potential sponsors and is not expected to put the show on the air until it is sold. Series is a Philbin-Bergmann package, and is being produced by Bob Bach, of the Mark Goodson-Bill Todman office.

Station Reps See Promising Season For Spot Radio; Schedules Lined Up

Spot radio business for the fall looks especially promising, according to station reps. A large number of small and medium-sized spot spenders feel that they have been priced out of the TV picture and are expanding their AM activities.

Some seasonal spot users, such as cold remedies, are already lining up heavy schedules in radio. TV, they feel, can't give them the quick saturation that's needed for relatively short-term campaigns.

Rybutol Vitamins, which now has Gabriel Heatter on MBS one night weekly, is setting a big spot drive. Harry B. Cohen agency is placing the biz in Chi, Louisville, Indianapolis, Atlanta and other cities, and the Weinberg agency is handling the Coast end.

Instant Maxwell is putting more local spot promotion in 20 markets, via Benton & Bowles. Local programs are being used, chiefly between 7-9 a.m., but other daytime shows are also being purchased.

National Biscuit Co. is planning a special 17-week campaign for its Milk Bone in a number of major markets. It will use 60-second spots and chain breaks both daytime and nighttime and is also considering five-, 10- and 15-minute programs. Agency is McCann-Erickson.

Jergens lotion is buying spots on southwestern stations, through Robert W. Orr agency. Feenamint, via Duane Jones, is setting a fall sked, to start Sept. 4 for a 32-week run. Sure Jell, handled by Benton & Bowles, is lining up markets for the home canning season.

Kendall Mills, manufacturer of tobacco seed covers, is placing a 13-week campaign in areas where there is a big tobacco growing industry. Agency is H. B. Humphrey, Alley & Richards.

Eigen's WMGM Exit

Jack Eigen left the 12 (midnight)-3 a.m. disk jockey stint on WMGM, N. Y., on Sunday (5) simultaneously with Hutton's eatery bowing out of the airer.

WMGM is temporarily closing down at 1 a.m., beaming records from its studios with a staff announcer after midnight, but expects to get back into the allnight field.

Back Pay Melon To Chi TV Talent

Chicago, Aug. 7.

As a result of the Wage Stabilization Board ruling which okays the pay hikes established by the local Television Authority contracts, video talent here is set to split a sizeable melon in back pay.

Indie WBKB last week handed out checks totaling $18,000 to TVA staffers. Sum represents the pay balance that was put in escrow pending the WSB edict, when the pact went into effect in March. Figure was the difference between the new TVA fee schedule and the old pay rate minus the 10% boost permitted without a specific WSB ruling.

Meanwhile WGN-TV is setting up machinery for the retroactive payoff which is expected to be considerably larger than that shelled out by WBKB because of the greater number of TVAers at the Chi Tribune station.

The two owned and operated outlets—WNBQ and WENR-TV—are not involved since their TVA pacts were not subject to WSB examination, as they implemented wage hikes within the allowable 10% limit.

NBC Getting Off Hook On 'Prosecutor' Vidfilm Series Via Local Sales

"Public Prosecutor," one of the original vidfilm series, which NBC produced in conjunction with Jerry Fairbanks four years ago, is finally getting the web off the hook. After trying vainly to sell the show since it was completed, NBC's film syndication department has lined up a number of markets which will play it on a local sponsorship basis. Web, meanwhile, has two new vidfilm series in the works, "Texas Rangers" and "Dangerous Assignment."

According to NBC spokesmen, the chief trouble confronting the film salesmen in attempting to sell "Prosecutor" was the 20-minute running time of each episode. No station or bankroller wanted to buy a show of that length. Web finally decided to pad it by inserting a panel quiz session at the finale and it's now going out as the standard 27-minute feature, which permits for three minutes of commercials.

Series co-stars John Howard and Mary Beth Hughes. It was reportedly budgeted at $15,000 per episode, which would have represented a net loss to NBC if the web had not found a way to move it off the shelf.

MAURICE EVANS MULLS VIDEO SERIES FOR FALL

Actor Maurice Evans is mulling a video series on which he'd be co-producer and narrator and for which he'd star in a limited number of shows. Evans was queried on the vidpic project last week in Saranac Lake, N. Y., by Henry Morgenthau, 3d, who last season produced Mrs. Eleanor Roosevelt's AM and TV shows.

Morgenthau, who is a director of the New York City Center, also confabbed with Evans on the outfit's plans for the fall and Evans' successor. Evans is resigning as artistic supervisor for the City Center's dramatic season, in order to do "Androcles and the Lion" in Hollywood and to work on plans for a Broadway legiter.

Chandler Defends Series Sale to TV

Washington, Aug. 7.

Former baseball commissioner A. B. (Happy) Chandler has no apologies for the $6,000,000 deal he made to sell the TV rights to the world series for the next six years. Testifying yesterday before a House Monopoly Subcommittee investigating baseball, Chandler said "no one knows what the rights are worth," but the contract provides "sure money" to the major league clubs.

Chandler indicated that lack of parking provisions may be as much a problem to club owners as TV, but he would not predict the ultimate effect of the medium on baseball attendance. "If there are adequate parking facilities," he said, "no real fan who can go to a game will see it over television."

WOR's 'People Have More Trouble Than Portia' Show

Real life washboard weepers will be used by WOR, N. Y., to compete with soap operas. The MBS station is prepping a cross-the-board afternoon stanza built around A. L. Alexander, who has been conducting his "Mediation Board" on WOR for over a decade.

Recorded segments, several years old, from Alexander's past programs (on which husbands and wives give vent to their emotional disputes or business partners publicly air their problems) will be played, after which the individuals involved will be brought back to tell how the conflict was resolved. Alexander will keep his Sunday evening "agony" series in addition to the upcoming stanza.

McClay Back to WCAU-TV

Philadelphia, Aug. 7.

John McClay, director of operations for the N. Y. Daily News' WPIX, is returning to WCAU-TV as assistant manager of the Evening Bulletin's TV division.

Prior to joining WPIX in May, 1950, McClay was operations chief at WCAU for two years.

TV THEATRES AS WEB AFFILIATES

Royal Sendoff

Around NBC they were still talking this week of the nostalgic farewell socked across by John F. Royal at a luncheon tossed in his honor last week at 21 bistro, N. Y., upon his retirement as NBC veepee after 21 years with the network. (Royal continues as a consultant for NBC after a vacation).

Luncheon idea originated with Sylvester L. (Pat) Weaver, web's television chieftain, and practically every NBC exec put in an appearance to pay tribute to the vet showman. After NBC prez Joseph H. McConnell's laudatory intro, Royal arose and, for nearly an hour, reprised his career in show biz, dating back to his Keith-Albee days and early experiences with NBC, with some crystal-balling into the newer and wider horizons in a TV era. Those present say it was even a topper to Royal's now famous Chi address of three years back when, single-handedly, he whipped the NBC affiliates into line at a crucial NBC management meet when key affiliate broadcasters were in revolt.

Armour's Sudden Nix on Garroway Poses $2,000,000 NBC Problem

Chicago, Aug. 7.

NBC-TV's "Garroway at Large" is back on the market again this week as a result of the sudden cancellation of the show and time segment by the Armour Co. Because of web's failure to line up a satisfactory number of stations to carry the Dave Garroway show live, Armour dropped the package leaving NBC with a $2,000,000 yearly time and talent bundle to peddle again.

Meat packer and Foote, Cone & Belding, its agency, abruptly turned thumbs down on the deal Friday (3) when the best station lineup NBC could come up with was 11 live outlets and 47 kine stations. As Armour planned to plug special items such as holiday meats the kine delay wasn't acceptable.

The Pabst Wednesday night boxing telecasts on CBS-TV are seen as a factor in the reappearance of the station clearance bugaboo in this particular case. The Garroway spread, bumped out of its long-time Sunday night slot by the upcoming Red Skelton show, was to go in the Wednesday 9:30 p.m. (CST) spot opposite the CBS fights. Evidently most of the single-station execs decided to string along with the Pabst-backed CBS show which last season rang up some healthy ratings.

With NBC off on another bankroller hunt for the Garroway beaming, Foote, Cone & Belding is also back in the market for another show and time period for Armour.

Only ½-Hr. Open In NBC-TV Lineup

NBC-TV pacted with two more sponsors this week for major shows on its fall schedule and so moved within a step of posting the SRO banner for its Class A time. Only a single half-hour alternate weeks on the new Wednesday night Kate Smith remain available in the network's lineup.

New bankrollers are Reynolds Metals Co., which signed for a half-hour alternate weeks on Miss Smith's program, and Libby, McNeil & Libby, which pacted for a half-hour participation on the Saturday night "Show of Shows." Libby moves into the spot being vacated by Minnesota Mining, which in turn signed for "Juvenile Jury," which is taking over the Sunday 3:30 to 4 p.m. period on the full network in the fall. Miss Smith's show tees off Sept. 19 with Norge and Congoleum-Nairn as bankrollers with Reynolds making its first appearance the following session.

Each of the web's bankrollers, incidentally, has signed on a firm 52-week basis under new rules posted earlier in the summer by exec veepee Sylvster L. (Pat) Weaver and sales and operations veepee Edward D. Madden. With those billings to anticipate, consequently, NBC figures it's almost certain to show a profit on its networking operations this year.

WLOU on Block for 40G

Louisville, Aug. 7.

Mrs. John Messervy, owner of WLOU, has applied to FCC for authority to sell the station, local daytime indie.

Sale price reported from Washington is $40,000, and prospective buyer is Robert W. Rounsaville, who owns and operates stations in Tennessee and Georgia.

O'seas Press Club Gangs Up on ABC 'American Agent'

Detroit, Aug. 7.

A good "cover" job is being hunted for Bob Barclay, ABC's secret American agent. Wednesday night show, titled "American Agent" is fed to the ABC web by WXYZ. The job must have only one qualification: it must not offend anyone in a similar job who thinks that Barclay's spying on the side is degrading to the profession.

Barclay got into trouble with the Overseas Press Club because he was cast in the role of a foreign correspondent. He used his job as a "cover" for spying activities.

"The pressure is on," George Trendle, producer of the show, lamented. "We'll have Barclay resign in the script next week, and after that he'll be something else, but we don't know what."

After the show had been on the air over a year, the Overseas Press Club finally got around to listening to it. What it heard made the committee blow its collective top. Bruno Shaw, chairman of the committee, sent letters to ABC and Trendle. Shaw called the show a

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Barry-Enright's 500G Bonanza As NBC Pacts 'Jury' For Two Years

"Juvenile Jury," Jack Barry-Dan Enright show, has been inked by NBC-TV on a firm two-year contract that gives the indie packagers $500,000 over the two-year span.

Show, which is currently in the 8 p. m. Tuesday spot during the Milton Berle hiatus, moves to Sunday at 3:30-4 p. m. when "Texaco Star Theatre" returns in the fall. It will be bankrolled by Minnesota Mining, for Scotch brand cellophane tape, the present sponsor. CBS-TV had put in a bid for the property, but NBC-TV offered a better deal.

NBC radio program v.p. Charles (Bud) Barry is now thinking of reprising a radio edition of "Jury," which until early this year was backed on Mutual by General Foods for Gaines dog food.

PLENTY REVENUE FOR EVERYBODY

Theatres with big-screen television equipment may wind up as special affiliates of the major broadcasting networks, if plans being mapped out by the webs this week take fruit.

Adopting the film industry's current "if-you-can't-lick-'em-join' em" attitude towards TV, the broadcasters assert that there's no reason to start brawling with the theatre-TV chains for rights to sports and other events. Webs believe that there's a new, untapped source of revenue lying ahead for them in building programs for theatre-TV. Resultant cooperation, they claim, will pay off to the mutual interests of both groups.

Idea was explained as follows by the topper of one video network: Suppose that eventually up to 1,000 theatres get the big-screen equipment. Each of the four major TV webs could then split the pool by lining up 250 houses as affiliates. They would then service the affiliates by feeding them specially-built shows — the entertainment programs which the theatres are convinced they'll need if they're to make their big-screen units pay off on a continuous basis.

Such a system, of course, would necessarily be different from the way the networks now service affiliate stations. In standard broadcasting, the webs, while creating most of their own programming, serve mainly as a clearing house with the stations for time desired by advertisers. For theatre-TV, which is to have no sponsors to pay the freight, the networks could derive their profits either from charging the theatres a flat fee for the shows, or else on a percentage deal from each theatre's gross.

Web exec pointed out that several moves toward such a system are already under way. There is almost certainly a theatre-TV tieln in the works between United Paramount Theatres and American Broadcasting, when the FCC approves the proposed merger of the two companies. In addition, NBC

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We Did It Before'

NBC, apparently convinced that it must fight theatre television to a standstill for rights to major sports events, wired the prexies of the top video set manufacturers last week proposing they form a permanent organization to snare rights to such events away from the theatres.

NBC would have the manufacturers assign a person to handle the bidding, on the assumption that the manufacturers banded together will be able to outbid the theatres for a number of years to come. DuMont anticipated such a step several weeks ago, when it lined up nine of the set manufacturers to bankroll its pickup of the Joe Walcott-Ezzard Charles fight in Pittsburgh.

LATE SUN. NIGHT BERTH FOR 'GIRLS' ON NBC-TV

With Chesterfield having bought the Sunday night at 7 slot on NBC-TV for a new half-hour comedy show this fall, the web has decided to move "Leave It to the Girls," which previously aired at that time, into the 10:30 to 11 period Sunday nights. Regent cigarets will continue as sponsor.

To date, Bob Hope is the only comedian set for the new Chesterfield show, which is to have four comics rotate once a month, as in the web's Sunday night "Comedy Hour." New half-hour slot for "Girls" is local option time but the web took it over in order to round out its Sunday night schedule, which is now sold out.

Acquisition of GE Waring Billings Projects BBD&O Into Top Video Spot

BBD&O, with the acquisition of General Electric's "Fred Waring Show" from Young & Rubicam this week, virtually cemented its position as the agency with the biggest annual billings in television. Waring show, aired Sunday nights via CBS-TV, will represent an estimated $2,000,000 more a year for BBD&O and gives the agency a total of 11 major network video entries.

Y&R, in losing the GE account on Waring, picked up two daytime video shows. New business, however, doesn't come near matching what the agency is losing on the Waring shows. Two new shows, which are to be bankrolled by GE's appliances division, are the "Bill Goodwin Show," to be aired Tuesdays and Thursdays via NBC-TV, starting Sept. 11, and a 15-minute segment of the Garry Moore show thee times weekly on CBS-TV.

In losing the Waring show, Y&R's stock in video is declining as the BBD&O biz rises. Where Y&R last year at this time was the top agency in TV, it recently lost the Packard account to Maxon. Switch in agencies on the Waring program was reportedly due to the fact that the show is now to be bankrolled on an institutional basis by GE, with BBD&O handling all general company advertising for the sponsor. It's also reported, however, that GE was dissatisfied with "GE Guest House," which has been the summer replacement for Waring, and decided to give BBD&O a crack at the program when it returns in the fall.

BBD&O is expected to lose one of its current crop of TV shows in the fall. It's "Meet the Press," bankrolled during the summer Tuesday nights on NBC by Curtis Publishing. Show is filling part of the time occupied during the regular season by Milton Berle's "Texaco Star Theatre." When the Berle show returns, "Press" will either be shifted to a different time period or axed. Since NBC's fall programming lineup is now almost entirely sold out, the show would have to be moved into a daytime spot.

Biggest account held by BBD&O in video is still American Tobacco. Ciggie outfit bankrolls Robert Montgomery's "Lucky Strike Theatre," an hour-long dramatic show aired alternate Mondays on NBC; "This Is Show Business," Sunday

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'Toast' Roast

Comic Harvey Stone, guesting on CBS-TV's "Toast of the Town" Sunday (5), was standing in the wings a few moments before he was to do his stint with just enough time for a quick smoke. As he was lighting the cig, the entire book of matches flared up, severely burning his hand.

Despite the agony, Stone went on — without betraying his pain. After the performance he was rushed to Polyclinic hospital, N. Y.

NBC Still Mulls Chain Break Sale Despite Rep Rap

NBC is still mulling the plan to sell six-second network chain breaks, tied in with its chimes, although it had sat on the idea for a while. Plan has drawn a strong blast from the National Assn. of Radio and Television Station Representatives and from some affiliates which consider the project a web "move-in" on the stations' national spot business.

The web identification quickie spots, aired 24 times a day, could bring the chain around $6,000,000 a year, it's estimated. Actually the plan did not originate with NBC but with Foote, Cone & Belding, which was looking for a spectacular coup in an effort to hold on to the Pepsodent billings (which subsequently went to McCann-Erickson).

NBC queried four big affiliates on the plan, who reportedly endorsed the idea. Meanwhile, as details of the project leaked, two other agencies came to the web wanting in, and FC&B still wants it for part of the Lever account.

The station rep organization last week hit the plan, saying it considered it "incredible that NBC, or any other network, would even consider such an encroachment upon their affiliates' spot revenue, let alone pressure the stations to take it."

NARTSR added, "The action is simply additional evidence of the networks' creeping encroachment into the spot field, compounding the stations' problems forced by the network rate cuts." It declared that while only 30% of the network billings of $122,000,000 went into the cash registers of their affiliates in 1950, the stations were able to keep 70% of the $120,000,000 spent by national spot advertisers. It warned that "if enough stations accept enough spot advertising from any network, they will eventually destroy the legitimate spot biz."

$50,000 Settlement In Lieu of 800G Award In 'Bride & Groom' Suit

Hollywood, Aug. 7.

Settlement of $50,000 has been accepted by the three Johns—Masterson, Nelson and Reddy—in lieu of the judgment of $800,000 awarded by a Superior Court jury last month. KLAC-TV manager Don Fedderson effected the settlement. The station's show, "Wedding Bells," basis of the suit which charged it was lifted from "Bride and Groom," is being withdrawn, having been hobbled by a permanent injunction.

Verdict of $800,000—plaintiffs had asked $1,000,000—was one of the largest damage awards ever made in a plagiarism suit. Fedderson had planned to appeal, but chose the settlement instead.

Gruskin Resigning ECA; Back to U.S.

Ed Gruskin is resigning as director of radio of the Economic Cooperation Administration, after a two-and-a-half year hitch during which he was headquartered in Paris. He is returning to the United States next month to enter the commercial TV sweepstakes in the writer-producer field.

Gruskin feels he's accomplished his mission of setting up the elaborate ECA Network of radio programming, of transcribed shows embracing 14 European countries, which has played a dominant role in propagandizing the Marshall Plan. In addition, he established local radio units designed to give employment to talent in the 14 countries. His last mission took him to Berlin for a month, during which he helped establish the State Dept.-ECA program, including CBS color television demonstrations and RCA large-screen TV projection, to run concurrently with the Communist World Festival of Youth.

Prior to joining ECA in 1949, Gruskin was a top comedy writer identified with many of the commercial network shows, including "Duffy's Tavern," "Amos 'n' Andy," etc.

'Does Forced Radio Listening Violate 5th Amendment?' to Supreme Court

Washington, Aug. 7.

The novel question of whether the right of freedom from listening to the radio is protected by the Constitution is now before the Supreme Court. A petition for review of a U. S. Court of Appeals decision holding Transit Radio unconstitutional was filed with the high tribunal Friday (3) by WWDC in Washington, the Capital Transit Co., and the D.C. Public Utilities Commission.

Supreme Court is asked to decide whether the minority of passengers who object to the radio on busses and trolleys is deprived of liberty under the Fifth Amendment. Another issue is whether the broadcasts must be limited to news and music, but must exclude commercials.

In urging review of the lower court action, the petition declares that the application of the Constitution to the prohibition of radio broadcasts on transit vehicles is unprecedented. The question is important, the petition said, because of "similar situations" throughout the country. Transit Radio operates in about 20 cities.

The petitioners contend that the decision of the lower court ignores Supreme Court decisions "which show that passengers have no constitutional rights to use the services of Capital Transit and that their rights are governed wholly by statutes that do no more than require equal and non-discriminatory treatment of all."

Transit Riders Assn.

The court test of "forced listening" was brought by a local group called "Transit Riders Assn.," led by two attorneys, Franklin S. Pollak and Guy Martin, who appealed to the District Court after the PUC held that the service was in the public interest. Transit Riders then went to the Court of Appeals which reversed the District Court and remanded the case to PUC for further proceedings to conform to its opinion.

Following the Appeals Court decision and a refusal to reconsider its ruling, Station WWDC obtained a stay order to continue Transit Radio broadcasts until the issue has been decided.

Meanwhile, WWDC has inaugurated a series of hourly civil defense announcements to transit passengers to point up the value of Transit Radio in case of an emergency. In the event of need, the announcements declare, "the radio-equipped busses and street cars of the Capital Transit Co. stand ready to be mobilized at a moment's notice by our Civil Defense officials. Directed by static-free FM radio, they could be sent wherever needed. Passengers would be provided with accurate, up-to-the-minute information to avoid panic—save lives. Yes, the radio equipped street cars and busses of the Capital Transit Co. are ready for duty, whenever the call comes."

A&V (Ampex) Takes Over WQXR Studios In Expansion Program

Audio & Video Products Corp., eastern distribs for Ampex tape recorders, is offering sinking fund debentures totaling $150,000, as part of its expansion plan. Outfit has also leased 10,000 square feet of space at 730 Fifth Ave., taking over the old studios of WQXR, N. Y.

A&V is spending around $100,000 in remodeling the ex-WQXR layout, building five studios, all of which will have floating acoustical walls and ceilings. These will be used by its subsid, Audio-Video Recording Co., tape recording outfit, which previously had rented space from other outfits. Construction job is expected to be completed in a month to six weeks.

New recording studios, each of which will have its own control room, and four editing rooms will have a total of 24 Ampex machines. There will also be six special machines for duplicating tape. Able to make five copies of a half-hour show in 7½ minutes the setup will be equipped to turn out 200-300 copies of a show overnight. Outfit also has five disk recorders.

The largest studio will be made

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No Live TV Web Shows In Salt Lake Before 1952

Salt Lake City, Aug. 7.

Prospects for live TV shows brought here from the east via micro-wave relay chain before the end of the year look dim, after last week's announcement by the telephone company. According to J. E. Buckwalter, district manager, Mountain State Telephone & Telegraph Co., the chain connecting Chicago with the Coast is now being tested, and should go into operation for phone calls next month.

Use of circuits for video will be held up locally pending installation and checking of loops, which usually takes from six to eight months. If everything goes smoothly, there's a chance the TV operation will be clicking in December, but company isn't too optimistic.

Trade here is wondering how local TV stations are going to adjust when shows become available. Current practice of KSL-TV is to limit between program spots to 1½ minutes. KDYL-TV gets in up to five or six minutes, and doesn't stick to announced time skeds. Problem will get really hot when time becomes a must, and lost revenue forced by cutting down spots has to be made up somewhere.

SWG, ALA Fight RWG's TV Mantle

Hollywood, Aug. 7.

Screen Writers Guild and Authors League of America will oppose Radio Writers Guild claims to rep video scribblers, according to a joint announcement from SWG prexy Karl Tunberg and Oscar Hammerstein, 2d, ALA prez.

Statement said RWG doesn't have jurisdiction and that the SWG and ALA are "in process of working out jurisdiction which will serve and protect all television writers, including those who work concurrently in radio, motion pictures, theatre or any other field."

Probe Into Auto-Towing Scandal in Cincy Gets TV 'Kefauver Treatment'

Cincinnati, Aug. 7.

Cincy's three TV stations did a Kefauver hearing video coverage Monday (6) of city council's investigation of alleged auto towing racket reportedly involving 36 policemen. AM and FM stations also carried proceedings.

Telecasts from City Hall were done jointly by WLW-T and WKRC-TV and separately by WCPO-TV from 2 to 6 p. m.

Witnesses were permitted to deny lensing of them while on stand.

Capsule reports at intervals were made by Jim Ault, newscaster, and Jerry Hurter, Times-Star City Editor, on WCPO; Terry Flynn, Crosley's news chief on WLW-T, and Harry Mayo, City Editor, and Leo Hirtl, columnist, of Post on WCPO-TV.

Forester in N. Y. to Script 'Victory at Sea'

Novelist C. S. Forester, author of the "Horatio Hornblower" books, arrived in N. Y. from the Coast this week to begin his scripting chores on NBC-TV's projected history of the U. S. Navy, titled "Victory at Sea." Series, which will be compiled and lensed totally on film, is scheduled to preem before the end of the year, with Robert Montgomery as narrator.

Henry Salomon, Jr., who'll produce, left for England last week to discuss the project with the British Admiralty, while Clay Adams, who directs, is in Canada gathering material for the project from the Royal Canadian Navy.

HARRY SALTER
MUSICAL DIRECTOR
Stop the Music—ABC

Halley to Do New Tele Show, Not 'Gangbusters,' For CBS-Schick Shavers

Rudolph Halley, former chief counsel for the Kefauver Crime Investigating Committee, will star in a new television show via CBS this fall, instead of appearing in indie packager Phillips H. Lord's "Gangbusters," as originally announced. New program, which will be packaged jointly by CBS and the Kudner agency, starts Sept. 4 in the Tuesday at 9 p.m. period, Schick Electric Shavers sponsoring through Kudner.

The Halley-Lord split resulted from a difference of opinion between the two over the format of the show. According to Lord, "Gangbusters," which is an established package, must rely on the participation of police officials, rather than an attorney. Halley did not want to do a cops-and-robbers type of show, prefering instead to do a series on the work of crime commissions, such as the Kefauver group, dealing with real-life investigations. Halley feels that such a program would be especially timely now and that he has the "leads" and knows where to compile the necessary information. Under the new setup, the show will be produced by Jerry Danzig and scripted by a specially-selected stable of writers.

Halley, incidentally, confirmed that he will turn over his entire salary, minus expenses and tax deductions, to various charities, such as the Police Athletic League, for work in combatting juve delinquency. He's to receive $1,500 per week for the first year and $1,000 a week the following year. This "spread" is to enhance the charity auspices. Halley plans to select a board to pick the charities which will receive the money.

New show is to preem as a live production but may later be put on film. Lord, meanwhile, revealed that he's working out a deal to put "Gangbusters" on film for TV, while the radio show continues as a separate series on CBS Saturday nights, sponsored by General Foods.

$1,000 For 5 Mins.-a-Wk.

Ex-Kefauver committee counsel Rudolph Halley, who preems his own show on CBS-TV Sept. 4, may also do a five-minute cross-the-board radio show on the Mutual web this fall. MBS is dickering with him for the show, in which he would give his opinions on crime problems currently confronting the nation.

Halley would get $1,000 weekly for the series which, like the payment for his TV show, would be turned over to various charities. Attorney said each five-minute broadcast would probably require two hours of preparation, but he'd like to do the series as another method of combating crime.

WPIX's 'Video Chef'

WPIX, N. Y., yesterday (Tues.) launched a new cooking show, sponsored by Associated Food Stores, via Furman, Feiner agency.

Titled "Video Chef," it stars Joel Holt and will be beamed Tuesdays at 5-5:30 p. m.

From the Production Centres

IN NEW YORK CITY . . .

Morris Novik, radio consultant, in Montreal for AFL exec board, then to Quebec and Toronto (where he'll confab with Canadian Broadcasting Co.).... **Roger Greene** upped to assistant ad manager of Philip Morris, working on AM and TV among other duties.... **Jo Anne Wallace**, secretary, to **Ray Diaz**, ABC program operations director, left Monday (6) to handle **Fred Waring's** publicity in the metropolitan area .... **Ruth Rawson**, of NBC's "Road of Life," starring opposite **Burgess Meredith** in Westhampton strawhatter this week.... **George T. Duram**, ex-Lever Bros., is a new account exec for **C. E. Hooper**.... **Francis X. Zunulo**, just upped to manager of press information at Mutual (reporting to public relations director **Dick Darrance**), celebrated by taking off Friday (3) for two weeks of golfing .. **Herb Landon** of Kenyon & Eckhardt off for a fortnight in Florida and West Indies, following **Hal Davis'** return from summer vacation.

CBS' longhair chieftain, **Jim Fassett**, checked in yesterday (Tues.) after swing of European festivals, including stay with **Jan Sibelius** ... CBS president **Frank Stanton** to Coast today (Wed.) for Frisco station 50,000-watt hoopla.

NBC on the prowl for secretaries and TV engineers . . . **Ed Cazzella**, of ABC's art department, has been awarded a Fulbright grant and goes to Rome on Sept. 25 to study for a year . . . **Julie Bennett** into ABC's "Newsstand Theatre" tomorrow (Thurs.) . . . **Jean Suhberger**, AM-TV news gatherer for Time, shifts to the mag's Chi office for one month . . . **Wayne Howell** has taken over the RCA Victor "Musical Merry-Go-Round" on NBC, vice **Eloise McElhone** ... **Sammy Kaye's** "Sunday Serenade" for Sylvania Radio and Television kicks off on ABC Oct. 7 from Chi . . . **Ruth Ellington James**, WLIB femme gabber, will broadcast tomorrow's (Thurs.) press conference of the National Assn. for Advancement of Colored People for the **Harvey Clarks**, couple whose attempt to move into Cicero, Ill., was followed by a riot . . .

IN HOLLYWOOD . . .

Arnold Marquis has assembled old recordings of **Will Rogers** broadcasts for a series of five-minute programs. **Mitch Hamilburg** is now east talking a deal with **Leonard Reeg** of ABC. A sequel of stories and anecdotes in narrative form is also being prepared . . . **Lou Holzer** pulled out of Lockwood-Schackleford to set up his own agency with nearly a half million in billing as a starter . . . **John Wagner**, with ABC (and the Blue) since 1935, was named controller of the net's western division . . . **Walter O'Keefe** will tape "Double or Nothing" for three weeks while his troupe is entertaining the military in Europe . . . **Ralph Story**, KNX's "Morning Host" (5:30 to 7 a.m.) has it all figured out how to regale early risers without annoying late sleepers. All they have to do is make their own earphones and he's sending out pamphlets showing them how . . . "Suspense" will be back Aug. 27 but with a different design. Stories from the files of law enforcement agencies and the dailies will be dramatized instead of fiction as in past years. **Elliott Lewis** continues as producer-director with the added duty of script editor . . . **Fred Jordan** turned in his veepee stripes to Earl Bothwell agency and is making another connection away from commission row . . . How radio deals are made: **H. K. Carpenter**, KNX account exec, grabbed a tray in a cafeteria and called for the manager to complain about a dish. His gripe out of the way he started selling him on the station. Next day the eatery signed for 13 weeks of the Dan Cubberly News.

IN CHICAGO . . .

Lowell E. Jackson joins ABC's Central Division as AM network salesman . . . **Bob McKee** has replaced **Howard Dorsey** on WGN's post-midnight disk stint . . . **Hugh Downs**, NBC staff gabber and emcee of WNBQ's daily "Luncheon Date," has unveiled still another talent. He's clefted "Soliloquy" which was unwrapped Saturday (4) on NBC's "Surprise Serenade" by **Joseph Gallicchio's** tootlers . . . **Murray Forbes**, ex-Chicagoan and longtime regular on the "Ma Perkins" soaper, visiting radio friends here . . . **Curley Bradley**, Mutual's "Singing Marshall," guesting Thursday (9) at Chi Tribune Charities kiddies party . . . WLS' National Barn Dance will have its annual airing from the Illinois state fair Saturday night (11) . . . Armour is plugging its new shampoo on NBC's "Dial Dave Garroway" morning strip . . . **Clark Dennis** returns to ABC's "Breakfast Club" Monday (13) for two weeks, subbing for **Johnny Desmond** who skies to the Coast for film tests . . . WBBM spieler **Jim Conway** spending two weeks of his vacation on active duty in the Navy air corps . . . **Bob Chill**, ABC tub-thumper, out on a two-weeker.

IN WASHINGTON . . .

In the excitement of preem of her new TV show (WTOP-CBS), **Muzz Richardson** forgot to read the telegraphed "Good luck" message from ex-boss **Arthur Godfrey**.... **Lee Dayton**, WMAL-ABC staff announcer, has just completed a series of training films for Veterans' Administration and is currently narrating 26 transcriptions of the Navy Band ... **Jerry Strong**, former ayem man for WINX, moving over to WMAL-ABC (radio and TV) as disk jockey starting Aug. 20.... **M/Sgt. Glenn Darwin**, USAF, former MGM and RCA disk click, and **Pvt. Leonard Ouzey**, USA, vet of such TV shows as "Toast of Town" and **Dave Garroway**, will vie for baritone honors on Armed Forces Review next Friday night (10).... **Mrs. Elizabeth Krouse**, winner of the "Stop the Music" jackpot (May 10) set for a novel stint on the **Ruth Crane** "Modern Woman" airer (WMAL-ABC) to tell localites about the headaches of the $14,000 haul . . . A special radio-TV crew from Office of Public Information, Department of Defense, currently touring Europe to gather film and recording material, to be made available to networks, on activities of North Atlantic Treaty Organization Countries. Aforementioned team consists of special reporter **Maxwell Marvin**, radio engineer **Sgt. Ray Krueger**, and cameraman **Sgt. Ralph Santos**.

OG Buys 'Down You Go'

Old Gold cigarets this week bought DuMont's "Down You Go," quiz show originating Thursday nights for the net from Chicago. Agency is Lennen & Mitchell.

Web's N. Y. flagship, WABD, also pacted with Strauss Stores this week to bankroll its "Saturday Night Wrestling" for 26 weeks, starting Saturday (11), while Savarin Coffee and Rheingold Beer inked for spot announcements.

El Paso—William J. Small, writer-producer here for KROD has resigned his post to join the continuity staff of WLS, Chicago.

RCA MULLS COLOR TV EXPANSION PROGRAM

RCA prez **Frank M. Folsom** and veepee **Manie Sacks** have been huddling on expanding NBC color television programming in line with plans to resume demonstrations of the RCA color system in New York later this month.

When Brig. Gen. David Sarnoff, RCA board chairman, returns Monday (13) from Europe they may decide at that time about filing an application with the Federal Communications Commission for new hearings on their system.

MGM SPARKS WAX WEB ERA

Cedric Adams' Blue-Chips Deal

Minneapolis, July 7.

Cedric Adams, the Northwest's top radio personality, has signed an agreement extending his contract with the Twin Cities' CBS station, WCCO, through 1955. Sum involved is undisclosed, but is believed by Gene Wilky, WCCO manager, to be "the largest ever paid to any radio personality outside of New York and Hollywood." Deal gives WCCO and CBS continued exclusive rights to Adams' services for the next four years.

Adams, also a Minneapolis Star and Sunday Tribune newspaper columnist for many years, started his first regular WCCO series of radio newscasts in 1934. In the 17 years since his first broadcasts, his popularity in the five-state area covered by WCCO has increased apace and still continues to grow, and he also has attained national eminence. Despite new TV competition from two other stations during the past two years, Adams' news programs popularity ratings have risen to new peaks. Latest surveys indicate his share of audience for the 10 p.m. news is greater than the audience of all other Twin Cities stations combined and is three times greater than the second-rated station. Audience share in the outside area is even greater.

At present Adams has 14 per week news broadcasts of 15 minutes each, three Class "A" half-hour shows a week of various kinds, a daily five-minute CBS network stint and "Open House" broadcasts in surrounding towns regularly, all of which are sponsored. Radio advertisers' demands for his services, in fact, have been so great that WCCO has been unable to meet them, according to Wilky.

Adams went to New York two summers to pinchhit for Arthur Godfrey on radio and TV on latter's network talent show while Godfrey vacationed. His newspapers claim for him the largest readership "by far" of any non-syndicated columnist anywhere, surveys having shown this, and as a newspaper columnist, as well as a radio personality, he is considered the Northwest's most influential person in these lines. He even has been mentioned as a gubernatorial possibility.

Must Restrict Big League Ballcasts More to Save Minors—Trautman

Washington, Aug. 7.

Too many broadcasts of major league baseball games are hurting attendance at minor league games and further restrictions are necessary, a House monopoly subcommittee was told last week by George M. Trautman, prexy of the National Assn. of Professional Baseball Leagues (the minor leagues).

Trautman defended the present broadcast limitations by organized baseball which prevent radio and TV stations within 50 miles from carrying major league games while the local club is playing at home. "When you hear four of five major league games in the afternoon in one little community," he asserted, "by the time our game starts in the evening, everybody is a little tired of baseball."

Although the local clubs were given wide authority in 1949 to restrict big league broadcasts, Trautman said, such authority has since been reduced and the number of major league game broadcasts reaching minor league cities has more than doubled.

Trautman expressed hope that the Justice Dept., which is investigating monopoly aspects of limitations on baseball and football

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Texas Oilman Buys Interest In Liberty

Dallas, Aug. 7.

Gordon McLendon, prez of the Liberty Broadcasting System, has announced that H. R. Cullen, a Houston, Texas, oilman, has purchased an interest in the network.

The amount of Cullen's interest was not disclosed. Cullen is a leading Texas philanthropist and has given away millions for hospitals, schools and charitable institutions.

The LBS web has 431 outlets in 43 states, Hawaii, Alaska and Japan, and is second in size only to the Mutual Broadcasting System among the major networks.

McLendon founded the web in 1948 as a sports network. Since then it has expanded full time, 16 hour a day, national network.

McLendon quoted Cullen as saying in Houston:

"My principal concern in acquiring an interest in Liberty is to help provide more wholesome entertainment, information and education for the American public through radio."

MacQuarrie Sued for 250G

Los Angeles, Aug. 7.

Haven MacQuarrie, radio actor-producer, was named in a $250,000 damage suit in Superior court by Gilbert Sonbergh, his former business associate.

Plaintiff claims he was slugged during a conference in MacQuarrie's home.

NBC's $1,510,000 Snares Rose Bowl In 3-Yr. Exclusive

Hollywood, Aug. 7.

Bidding in the dark against two competitors and topping its nearest rival by $500,000, NBC carried off exclusive television and radio rights to the Rose Bowl game for the next three years with a sealed-in offer of $1,510,000. It was immediately accepted, and now all the network has to do is go out and sell it to get off the hook. With cable, time and other charges thrown in, it is estimated the sponsor or sponsors of the New Year's Day classic will be billed for better than $500,000.

Second highest bid was KTTV's $1,000,000, which would have been telecast to a hookup of 42 newspaper-owned stations around the country and other open markets. CBS was third with $840,000 for the three years. ABC-United Paramount withdrew from the competition when the Coast Conference called no dice on closed circuit theatre exhibition.

On the breakdown it is guessed the NBC bid $400,000 for the first year; $500,000 for the second year,

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Gillette Standing Pat On ABC Fisticuffs Ride

Gillette Friday evening fights on radio return in the fall to ABC, although NBC had made a concerted pitch for the biz. NBC, which beams the tele edition, tried to bring both ends under the same roof.

It will be the seventh season the bouts are on ABC. Agency is Maxon.

OFFERS DISCOUNT TO MATCH WEBS

Growing emphasis placed by bankrollers on tailoring their radio coverage to particular patterns, as opposed to the blanket use of full AM hookups, is resulting in a bonanza for the transcription outfits. Latter are practically turning themselves into waxwork networks that compete with the chains. In turn, the webs are getting into the transcription act, as are indie packagers.

MGM Radio Attractions, a subsid of Loew's, Inc., (Metro), is embarking on a novel selling formula whereby it will provide a national advertiser with a hand-picked program on a selected group of stations, at individually designated times — and with the same discounts that would be offered on a network.

Under the MGMRA plan, the bankroller would get discounts for number of markets used, dollar volume and length of contract, comparable to those offered by the national webs. Thus if a spender gets a 33⅓% rebate from a chain for an order totaling $1,500,000, MGMRA will offer the same discount. Difference is that the transcription firm will pay the discount out of its own packet, rather than trimming payment to the local stations.

TV As Factor

According to Bertram Lebhar, Jr., director of WMGM, N. Y., and MGMRA, the transcription concern is offering one package which eliminates stations in TV markets and another which includes only outlets in video areas. Former is designed for spenders who feel over-extended, advertisingwise, in tele markets, while latter is being pitched to clients (such as TV set manuf cturers) who want radio homes in tele areas.

MGMRA, which in January ended its deal with Music Corp. of America for latter to serve as sales rep, is still going after local station sales with a force of eight men and plans a major expansion of the field staff. However, it is concentrating efforts on inking national spenders direct. In addition to selling existing programs, it will custom-build airers to clients' specifications.

Programwise, MGMRA is adding four to six new shows to its present stable of eight properties. One new show already inked is "The Lives of Harry Lime," produced in England by Harry Allen Towers with Orson Welles starred in his "Third Man" pic characterization. Half-hour stanza features zither backgrounding of Anton Karas, who also worked on the Alexander

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WMGM FORMS WEB FOR ARMY GRIDCASTS

Despite the current "cribbing scandal" at West Point, WMGM, N. Y., is going full speed ahead with plans for building a web around the Army football games this fall. WMGM may hook up with Liberty network to beam the gridcasts, with possibility of 400 stations taking the series. National sponsor is being sought.

Idea of a WMGM grid web for the Saturday Army games parallels the Loew's-owned indie's network for the New York Giants pro football broadcasts on Sunday afternoons, sponsored by Miller's Beer. Ballcasts are fed for Miller to the Yankee network, plus New York state and Pennsylvania outlets, and may be extended to the south and southeast.

Capehart's MBS Buy

Capehart-Farnsworth, a subsidiary of International Telephone & Telegraph Co., has bought a 15-minute news commentary with Fred Van Deventer. It will be aired Sundays at 1 p.m. on Mutual, starting Aug. 19.

Agency is J. M. Mathes.

NLRB Hears TVA, Screen Guilds Fight on Webs' Vidpix Jurisdiction

Washington, Aug. 7.

National Labor Relations Board today (Tues.) heard oral argument on the question of whether Television Authority or the screen unions should have jurisdiction for actors making vidpix for the networks.

Case stems from CBS-TV's "Amos 'n' Andy" show, over which TVA feels it should have control (since it was made for a network with which it has a contract) while Screen Actors Guild and Screen Extras Guild want control because it is on film.

TVA filed a petition in New York saying that all talent employed by the nets should come within its unit. Screen guilds, however, feel there should be a separate unit for talent making vidpic for the webs.

NLRB won't announce its decision for some time. However, its memo on what it regards as the issues asks the questions: (1) does the board direct an industrywide election for all talent, as TVA wishes? and (2) do actors engaged in making motion pictures for TV networks destined for initial television release appropriately belong with the other actors engaged in live TV?

Election, when it takes place, will involve all the video ntworks, ABC-TV, DuMont and NBC-TV, CBS-TV, N. Y. Screen guilds want those voting in a separate vidpic unit to include performers who have had at least two days employment in the nine months preceding the election. TVA, although objecting to a separate unit for vidpic talent, wants eligibility restricted, if a separate unit is decided upon, to performers who did at least two days work between Jan. 3 and April 3.

Taking part in the argument were Paul P. Pryor, TVA attorney; Robert W. Gilbert, SEG attorney; and William Berger, SAG attorney. Three of the five NLRB members —John M. Houston, James J. Reynolds and Abe Murdock—were present. Hearing departed from the usual procedure in that the original hearing examiner's recommendations were not made public and further oral argument was heard.

New A&A Blast

Committee for the Negro in the Arts this week blasted CBS-TV's "Amos 'n' Andy" show as representing a "flagrant revival of stereotypes" and said that the series is "in strong contradiction to the efforts for more democratic participation by Negroes in all phases of American life." Claiming that "hundreds of thousands of dollars have been spent (on A&A) to insult the Negro people for 30 minutes once a week," the committee declared in a prepared statement:

"What is needed is a representative presentation of Negro life, written by Negro writers preferably, many of whom have such material available, and fuller use of Negroes in all aspects of radio and TV on a dignified level of merit and equality. All democratic-minded citizens should make known their objections to this program and urge its withdrawal."

Blatz's Goodwill Bid in A&A Snarl Backfires in Chi

Chicago, Aug. 7.

Attempt by the Blatz Brewing Co. to better its relations with the Negro community as a result of the stereotype charges leveled at the video version of "Amos 'n' Andy" which it bankrolls on CBS, backfired here over the weekend. With considerable fanfare, Blatz and CBS brought in three of the Negro principles of the all-colored TV show to take part Saturday (4) in the annual Bud Billiken day parade sponsored by the Chicago Defender, Negro newspaper.

However, Tim Moore, Spencer Williams and Alvin Childress who play The Kingfish, Andy and Amos, respectively, failed to appear in the parade. Official reason given by a Defender spokesman was that Childress "had taken violently ill Friday night and the appearance of the other two actors would have been no good without the third."

Actual reason, VARIETY learned, was that Walter White, NAACP national topper, burned up the telephone wires from New York Friday night protesting to the Defender publisher, John Sengstacke. White reiterated the NAACP's opposition to the video show in no uncertain terms and Sengstacke reportedly "requested" that the trio not take part in the Billiken festivities.

Fracas left the Blatz and CBS people in something of a quandary

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Coke to Sponsor NBC Junior Baseball Hoopla

Morton Downey and a flock of major league ballplayers and sports announcers will salute the 25th anniversary of the American Legion's junior baseball program in a half-hour stanza tomorrow (9) over NBC at 8 p.m. The airer will be transcribed.

The ballplayers, who will be interviewed by Mel Allen, Connie Desmond, Curt Gowdy and Jimmy Dudley, include Pee Wee Reese, Preacher Roe and Gil Hodges of the Brooklyn Dodgers; Yogi Berra and Gerry Coleman of the N. Y. Yankees; Ted Williams, Dom DiMaggio and Clyde Vollmer of the Boston Red Sox and Bobby Feller of the Cleveland Indians. Coca-Cola will foot the bill.

Ralston Lured Back Into Radio

Chicago, Aug. 7.

Additional evidence that the radio network sales folk have launched a determined counterattack was supplied by ABC last week who succeeded in luring Ralston-Purina back into the fold after a year's layoff. Cereal company boards ABC Oct. 6 for a full web Saturday morning half-hour.

R-P will put "Space Patrol," Hollywood originating moppet science fiction package, in the 9:30 to 10 a.m. (CST) period.

Sale, engineered by Chi ABC-AM topper Ed Smith and sales chief Bob McKee, has more than usual import since Ralston checked off network radio a year ago to concentrate on regional spot AM and to study the TV picture. At that time cereal outfit dropped the Tom Mix and "Checkerboard Jamboree" shows on Mutual. The Mix strip had been bankrolled by Ralston on Mutual and previously NBC since 1933.

Another clue to Ralston's and Gardner's, its agency, thinking regards AM versus TV, is that they are cancelling their weekly sponsorship of ABC-TV's "Pet Parade" to pick up same web's tele version of "Space Patrol" but only on an alternate week basis.

Kine version of "Patrol" goes in Sundays at 3:30 to 4 p.m. (CST) Sept. 9, immediately preceding ABC's top rated "Super Circus."

NBC Brass London-Bound to Prep Return of Tallu Via 'Big Show'

Tallulah Bankhead, who was the toast of London back in the '30's when she scored in a succession of legit clicks, makes a triumphant re-entry next month, this time as femcee of the NBC "Big Show."

The 90-minute Sunday evening musical extravaganza tees off the '51-'52 season with two London originations on Sept. 30 and Oct. 7. The brace of broadcasts to be heard in this country will be tape-recorded a week in advance, with the entire cast doing in-person shows at the Palladium on the dates that the shows will be heard on the air here. (Initially it was planned to also do a Paris origination, but latter plan has now been discarded in favor of two London performances.)

Flock of NBC brass shoves off by air this weekend as the advance guard to set up preliminary details. These include network prexy Joseph H. McConnell; Dee Englebach, director-producer of the "Big Show"; Charles H. (Bud) Barry, radio programming veepee, and Bill Brooks, veepee in charge of public relations. Week or so later Miss Bankhead, along with Meredith Willson, musical director and conductor on the show, and the writers, topped by Goodman Ace, join them to start actual production work.

It's likely that one of the major NBC comics who rotated on the show last season—possibly Groucho Marx or Fred Allen—will also fly over for the London originations. Otherwise, the talent will be recruited from the ranks of London show biz. McConnell, Barry and Brooks will be gone from 10 days to two weeks, with Englebach remaining on through the Oct. 7 Palladium date.

"Big Show" has already snared a half-hour sponsor for next season, with Reynolds Metal, manufacturer of aluminum products, picking up the tab for the first 30 minutes (6:30 to 7 p.m.). Buchanan agency sealed the deal. Web is currently negotiating for sale of the second half-hour, with the third reserved for integration into the NBC "Operation Tandem" sales pattern.

File For Portland, Bangor TV Outlets

Bangor, Aug. 7.

Television stations will be constructed in Portland and Bangor according to plans filed today with the FCC.

Murray Carpenter, treasurer and general manager of the company which owns radio station WABI in Bangor, announced yesterday that his company is applying to the FCC for two television stations. One station would operate on channel 6 in Portland and the other would occupy channel 5 in Bangor. Carpenter said that both applications will be filed with the FCC in Washington Tuesday morning.

The two television stations will cost more than $300,000 to construct, according to Carpenter.

The proposed television stations will be owned and operated by Community Broadcasting Service, the same company which owns and operates WABI in Bangor. WABI was the first commercial radio station in Maine, having been operated in Bangor for 26 years. The company is jointly owned by Carpenter and ex-Governor Horace Hildreth.

'Pyramid Plan' Pyramids Into ABC Fall Lineup

Clorettes, which bought participations for the summer on three shows as part of ABC's "Pyramid Plan," is continuing at least through September and is expanding the present lineup of stations. Bankroller is using "Fat Man," "The Sheriff" and "Stop the Music."

On these shows and on the Drew Pearson show, which Carter Products is partly sponsoring, ABC is permitting the local affiliates not bought by the bankroller to insert local or national spots on a cut-in co-op basis. Stations pay a talent fee amounting to 3% of their highest evening network hourly rate.

WNJR 'ON ALERT' WITH 'PEACE IN KOREA' DISK

WNJR, 5 kw outlet of the Newark (N. J.) News, has wrapped up a half-hour disk on "Peace in Korea," to be beamed when and if a cease-fire becomes official.

Show offers expert and man-in-the-street opinions about chances of a lasting peace in Korea and includes comments from Leonard Dreyfuss, N. J. state director of civil defense; William Hetherington, Newark News correspondent in Korea; an AAF pilot, parents of wounded and dead Korean vets, etc. Disk is being kept up to date with addition of other timely material.

Voice of America recently picked up WNJR's broadcast of ceremonies when "Jersey Joe" Walcott received the key to Newark, for beaming overseas. Special events-minded indie recently scored an exclusive in the metropolitan area with its coverage of the Senate crime probe in Atlantic City, and its coverage of the Port Newark fire-blast was fed to WNYC, N. Y., and WFPG, Atlantic City.

Twin Cities Transit Embraces Radio, TV To Court Public Favor

Minneapolis, Aug. 7.

Twin Cities Lines, which operates the Minneapolis and St. Paul streetcars and buses, is using radio and TV on a big scale to increase its traffic, improve its public relations and prepare the public for another boost in fares which are now 15c. It's the first time the transit company has used anything but newspaper advertising.

Radio spot announcements urge the public to use streetcars and buses instead of their own autos for transportation because they are more economical, enable people to avoid jangled nerves suffered by motorists because of traffic congestion and eliminate parking troubles and costs. Amount of money the rider can save has been figured out and is emphasized in the announcements. The company's need for more revenue also is subtly suggested from time to time on the radio as is its desire to serve the public in the best possible manner. One point made, too, is that streetcar and bus riders have the chance to "catch up on their reading."

Company recently went on TV, too, sponsoring the WTCN-TV televising of one of the big Aquatennial summer festival parades. During televising, some of company's directors, substantial Twin Cities professional and business people, were introduced while the commercials plugged the alleged savings and other advantages of streetcar and bus riding.

Company's public relations have been at low ebb because of its continued demands for fare increases and because a fight for control led to a state investigation which brought out the fact that some underworld characters had bought into the company heavily.

WPTR Trims Owl Shift

Albany, N. Y., Aug. 7.

WPTR has moth-balled 24-hour operation for the second time in two years. The 50,000-watter returned to a 1 a. m. closing Sunday (5), after running round the clock for six months. Bill Bennett's Night Owl show is now on the air for 90 minutes instead of six and a half hours. Morgan Ryan, former ABC executive and new WPTR manager, ordered the change.

The expected big late-evening audience, due to war production work, apparently did not materialize.

Block's 'Tag the Gag'

Hal Block will emcee a new comedy quiz program for NBC-TV, "Tag the Gag."

Show will have four comics on the panel, which is being lined up now by Block, and will include Morey Amsterdam and Jack Leonard. It replaces "Cameo Theatre" on Monday.

JOHNNY ANDREWS

Appearing on "Song at Twilight" Monday thru Friday, 7:30 to 7:45 P.M. NBC-TV.

Third year "Easy Does It" Monday thru Friday, 2:00 to 2:30 P.M. WNBT.

Exclusive Management
DOUG STORER
1270 Sixth Avenue, Radio City, New York

Color TV Slated For IRE Discussion

Washington, Aug. 7.

New developments in color television will have an important place on the agenda when the nat'l leading electronic engineers gather in the fall for their annual meeting. The occasion will be the joint meetings Oct. 29-31 in Toronto, Canada, of the Institute of Radio Engineers and the Engineering Department of the Radio-Television Manufacturers Assn.

A symposium on color will take up the morning session of the second day's meeting, with David B. Smith, Philco veepee in charge of research and engineering, presiding. Philco recently received FCC authorization to test the "white brightness" system developed by the National Television Systems Committee over its Philadelphia TV station, WPTZ. It's expected that the NTSC system will come in for considerable discussion at this symposium.

Color television will also have a part of the afternoon session of the third day's meeting which is devoted to TV receiver developments. Robert Dressler of the Chromatic Television Laboratories, in which Paramount Pictures, Inc., owns a substantial interest, will report on the "Chromation" tri-color tube, sometimes known as the Lawrence tube.

Developments in UHF will take up a part of the esssions, with reports by RCA and DuMont engineers on converters to enable present sets to tune in new UHF stations.

'Voice of Democracy' Radio Contest Lines Up Top Names As Judges

Washington, Aug. 7.

Radio Industry's "Voice of Democracy" contests, now in its fifth year, is hitting the big leagues as a public relations project. Reflecting increased popularity of the annual high school competition, the contest has obtained for its 1951 judges such personages as Sen. Margaret Chase Smith, Sen. J. W. Fulbright, Gen. Hoyt S. Vandenberg, CIO president Philip Murray, FCC Chairman Wayne Coy and Mrs. Hiram Houghton, president of the General Federation of Women's Clubs.

Others named judges are Joseph B. Chaplin, president of the National Assn. of Secondary School Principals; Seymour N. Siegel, prexy of the National Assn. of Educational Broadcasters; the Right Rev. Angus Dun, Bishop, Diocese of Washington; and Miss Jan Geister, winner of the 1947 "Voice" contest.

Last year the contest attracted 2,300,000 students as compared with 37,000 in its first year.

The contest is sponsored by the NARTB, the Radio-Televison Manufacturers Assn. and the U. S. Junior Chamber of Commerce. Robert K. Richards, NARTB public affairs director, is chairman of the national "Voice" committee.

Television Chatter

New York

Jack Raymond, formerly with **Goodman Ace**, now writing the **Sammy Kaye** stanza on CBS-TV... **Steve Previn** signed to direct "Flying Tigers" on DuMont... **Claudia Pinza** guests on **Steve Allen's** CBS-TV show tonight (Wed.)... **Kathi Norris** flew to Paris with producer **Babs Doniger** on Friday (3) to kick off her "shop the world" feature. Hubby **Wilbur Stark** and **Carl Caruso** are doing the WNBT stanza through Aug. 15. . . .

Peggy McCay set for the femme lead on CBS' "Crime Photographer", tomorrow night (Thurs.) . . . **Buddy Rogers**, just back from a European vacation, guest-emcees on NBC's "Break the Bank" tonight (Wed.) and has been set for six shows on a once-monthly basis on "Duquesne Showtime" starting Sept. 26. Show originates from WDTV, Pittsburgh . . . **Worthington Miner** drew the producing assignment from CBS for the upcoming "An Affair of State," which is to be aired in co-op with the State Dept. . . . **Franklin Schaffner**, producer last year of "Ford Theatre" for Kenyon & Eckhardt, back to CBS on a term pact now that Ford has cancelled. He'll alternate as director with **Paul Nickell** on "Studio One" . . . **Kevin O'Morrison** pacted as the lead on NBC's "Philco Playhouse" Sunday (12) . . . **Millicent Brower** into ABC's "Theatre of Romance" Saturday (11) . . . **John Rich**, NBC-TV production staffer, guest-lectured to the U. of Michigan's TV Technique's class of the U. of Michigan, his alma mater, and also guested as director on the Speech Dept.'s radio show, "Angell Hall Playhouse" . . . **Max Liebman**, producer-director of NBC's "Show of Shows," returned from his European vacation over the weekend with his wife. He'll start preparatory work this week for the show's resumption Sept. 8 . . . **Barbara DeMott** resigning from the Kenyon & Eckhardt publicity staff, effective Sept. 1 . . . **Don Blauhut**, formerly assistant radio-TV chief of the Peck agency, upped to head of the department . . . **Felix Jackson** named exec producer of the new "Schlitz Playhouse of Stars," which preems Oct. 5 via CBS . . . **Richard Hodgson**, prez of Paramount's Chromatic TV Labs and Par's TV development chief, named a consultant on research and development to Air Force chief of staff Gen. Hoyt S. Vandenberg . . . **Robert Q. Lewis** subbing for panelist **Hal Block** on CBS "What's My Line?" Sunday (12) . . . United TV Programs moving into new and larger quarters at 270 Park Ave. to accommodate an expanded staff . . . **E. Jonny Graff**, national sales chief of Snader Productions, to Atlanta to open a regional office before heading for the Coast . . . **Wallace A. Ross**, publisher of Ross Reports on TV, to Hollywood over the weekend to open a Coast office . . . **James Melton** leased 2,000 square feet of office space at the Henry Hudson Hotel for production offices for his Ford video show (NBC) . . . **Hank Leeds**, formerly with Blaine-Thompson and CBS, joined the Earl S. Peed talent office as radio-TV chief.

Chicago

Present tele set circulation here is 937,965 according to the latest Electric Assn. figures. TV sales during June totalled 7,556 . . . DuMont's word game, **"Down You Go,"** originating from WGN-TV Thursday nights, will tele debut a couple of big-name authors. **Nelson Algren** guests this week and **James Jones** comes in next week . . . **Eddie Peabody** is plunking his banjo in a cycle of vidpix produced in Cleveland by the **Sol Heller Co.** . . . Standard Oil's "Short Story Playhouse," beamed Thursday nights on the midwest NBC-TV net, this week is using an original yarn scripted by **Doug Johnson**, who also writes same web's "Hawkins Falls" . . . **Bob Elson** is converting his AM package "Bob Elson, On the Century" into a telepix series. First thirteen week strip has been sprocketed at Academy Films . . . N. W. Ayer flack **Wauhillau La Hay** in town hustling publicity of agency's "Hawkins Falls," daytimer on NBC-TV . . . Television Operations super **James Valentine** has ankled ABC's Chi section to join the Federal Telecommunication Laboratories as South American rep . . . **Luckey North** filling in for **Betty Whitney** while she vacations from WBKB's "Tel-A-Shopper" strip . . . Ekco Products, kitchen equipment, dipping into video with a spot campaign, through the **Earle Ludgin** agency . . . Cedargreen Frozen Foods and Beltone Hearing Aid join the participation lineup on WBKB's "Fun and Features" . . . **Dr. Herman Bundesen**, Chi Board of Health topper, gets the cross-examination treatment tonight (Wed.) on WGN-TV's "Press Conference."

Hollywood

Cliff Selkirk named associate producer of Royal Five Productions, which has 52 "The Calico Kid" oaters skedded for an early start at Mesa, Ariz. . . . **George Zuckerman** is penning **Frank Wisbar's** next teleplay, "Next Time Go By Train" . . . **Allan Jones** inked for five more Snader Telescriptions . . . KTLA's **Spade Cooley** tops July ratings in Pulse survey of L. A. video tastes, only show to up rating from June . . . **Bruce Cabot** and **Kristine Miller** topline Revue Productions' "Driven Snow" telepic, while **Ruth Warrick** heads cast of RC's "Return to Vienna." . . . Courneya Productions shooting background footage on series of 26 sports action telepix. **Jerry Courneya** in charge . . . **Dick Avonde** exec veepee and associate producer of Wes Beeman Productions, which rolls series of telepix oaters at Goldwyn studios this month, **Milt Swift** toplining . . . **Ken Barton** new production head for Leo Carrillo's Dude Ranch on KLAC-TV . . . United Television Programs sales topper **Frank Evans** visiting accounts in Frisco, Portland and Seattle . . . Cast of Bracken Productions' "Willie Wonderful" TV puppet series taped sound track of first 20 episodes at Universal Recorders . . . "So This Is Life" is tag of new series of five-minute video series planned by **Jerry Schnitzer, Bernard Luber** and **Robert Maxwell** . . . KLAC-TV's **Joe Grayden** on two-week vacation, with **Bob McLaughlin** subbing on his cross-the-board show . . . **Moe Kerman**, prexy of Regal Television, N. Y. video distributor company, in town on a vacation . . . **Tennessee Ernie** returns to "Hometown Jamboree" on KLAC-TV following a month on NBC's "Grand Ole Opry," out of Nashville . . . **Rupert Hughes** will appear in prolog of Trans-World's telepix based on his yarns. First on agenda is "The Lady Who Smoked Cigars" . . . **Rene Williams'** sales chief, **Walter Klinger**, to Gotham to show telepix to ad agencies. **Whitney Ellsworth**, editor of National Comics Publications, back to N. Y. after confabs here with producers of "Superman" series, being bankrolled by NCP, for release to video in a few months.

CBS Sets della Cioppa To Guide Net's TV Programs On Coast

Hollywood, Aug. 7.

Guy della Cioppa, onetime assistant to CBS board chairman, William S. Paley, last week was named director of network programs for CBS in Hollywood by Harry Ackerman, v.p. and program chief. Since coming to the Coast two years ago, della Cioppa has been associate director under Ackerman, which association continues.

During the last war della Cioppa served with Paley in the psychological warfare division and won the Bronze Star and Cross of Lorraine for having set up the first radio station after France's liberation.

Pooches Primp for TV

Minneapolis, Aug. 7.

A "Pooch Parade" is now one of the features of Jimmy Valentine's "Junior Jamboree," TV show aimed at youngsters, over KSTP-TV daily at 5 p.m. Youngsters enter their dogs and there are prizes for the best looking canines in their classes, making the show virtually a pooch beauty contest.

Evidence of show's substantial audience is found by KSTP-TV in the fact that when Valentine announced one of the contestants had nine other puppies like his one in the parade and wanted to give them away, the youngster's parents received more than 300 telephone calls during the evening from prospective gift recipients.

High As a KITE

San Antonio, Aug. 7.

KITE, 1,000-watt indie, daytime only, is buying time on WOAI-TV and KEYL, local TV outlets to advertise itself and its wares. KITE is using 20 and 60-second spots which are takeoffs on the current overdose of testimonials to promote products over radio and TV.

After showing closeups of both doctors and tobacco planters who deny they ever recommended KITE for anything, KITE's TV spots proclaim: "Yes, it's true. Less doctors recommend KITE than any other radio station. But most of their patients in San Antonio find that KITE's "good music" all day is very soothing to their nerves. Tune to KITE's good music tomorrow morning."

Another KITE promotional spot for TV goes like this:

"It's absolutely true that all surveys show less tobacco planters recommend KITE than any other radio station, but most tobacco smokers in the San Antonio trade territory depend on KITE's headlines every hour on the hour for complete news, with 15-minute editions, etc."

Both WOAI-TV and KEYL accepted KITE's copy only with the understanding it plug daytime operation, when TV stations are not competing for the broadcast audience.

Charles Balthrope, owner and manager of KITE, and Hugh Halff, of Southland Industries, operators of WOAI-TV, issued a joint statement: "What's sauce for the goose is sauce for the gander."

WOAI-TV recently bought the signoff spot, at local sunset, on KITE to plug its evening TV shows.

ACLU Mulls Pix-Vs.-TV Implications Of ABC-UPT Merger; Fly Dissents

American Civil Liberties Union is considering projecting itself into the discussion of ABC's merger with United Paramount Theatres. A sub-committee of the ACLU radio committee has drafted a letter to the FCC urging a "full investigation of all the ramifications" of the merger and asking for a voice in the hearings.

James L. Fly, a former FCC commissioner who is on the ACLU sub-committee, strongly dissented from the draft letter. Thomas Carskadon, chairman of the committee, has referred the issue to the full committee.

ACLU letter, as it now stands, doesn't take an outright position against the merger. On one hand, it declares, the Supreme Court decision in the Paramount Theatres case would tend to indicate that the merger should be disapproved. On the other hand, it reasons, the merger in the short run would strengthen ABC-TV and would mean "additional competition and diversification for the near future at least."

Present ACLU letter, which may be further revised or changed, asks these questions, among others: Will the merger set a precedent for other mergers of webs and theatre chains that will not stimulate competition? Is there a conflict of interest between TV and films so that mergers might result in TV programming being "sacrificed" to help the pic b.o.? What if TV becomes the "normal method" of exhibiting pictures? and what are the [illegible]ons of pay-as-you-see tele?

ACLU group also [illegible] concerning subscription tele: if networks combine with theatrical chains, will TV shows be sacrificed for pay-as-you-see TV? On the other hand, is there an increased chance of democratic control over program content by giving the public opportunities to see items a commercial sponsor would not or could not pay for? Would subscription TV be used on existing channels, thus "depriving the public of programs which might otherwise go on the air?

WLBS Technicians Claim Lockout By Ex-Gov. Rivers Group

Birmingham, Aug. 7.

Local 253, International Brotherhood of Electrical Workers, Radio Technicians, has asked the NLRB to hear their charges that they were locked out of WLBS two weeks ago when a group of Georgia businessmen took over WKAX and changed the call letters with FCC approval.

The radio technicians, who have been picketing the new daytime station for two weeks, charged that the new owners, a group headed by Ed Rivers, former governor of Georgia, is violating the Taft-Hartley Law. They claim that the four engineers who had a contract with the WKAX management are still under terms of the unexpired contract. They say that the contract, to run one year from March 1951, was part of the sale.

This station is Liberty's first full time outlet in this city.

WLAN Anni Hoopla

Lancaster, Pa., Aug. 7.

WLAN here flies out a group of timebuyers from New York City on Thursday (9) to help Frank H. Altdoerffer's ABC outlet mark its fifth anni. Fete will include golf at the Lancaster Country Club, visits to the home plants of Hamilton Watch, Armstrong Cork and RCA Tube Division.

RTDG's Initial Chi Pact With WBKB

Chicago, Aug. 7.

Radio-Television Directors Guild reached agreement on Monday (6) with indie WBKB for its first pact with a Chicago television station. Negotiations continue with WNBQ (NBC) and WENR-TV (ABC), with inking expected shortly.

WBKB pact, subject to approval of RTDG and Balaban and Katz (WBKB owner) boards, sets director and floor managers' base wage at $95 weekly. Directors' weekly take will also include commercial show fees, which under new contract are not subject to recapture by the station. Last week's RTDG national board meeting took a firm stand against any recapture or "kickback" clauses in future pacts.

RTDG bargaining was handled by RTDG local prexy, Alan Fishburn, and union attorney Sanford Wolff.

COBURN-BYINGTON RIGHTS TO COWAN

Louis G. Cowan this week acquired all rights to the new Charles Coburn-Spring Byington telefilm series of half-hour situation comedies, titled "Bed and Board," which are being made on the Coast by Morris Wein. In addition the Cowan office will supervise production on the series and will handle sales.

Acquisition of the series marks Cowan's initial entry into the TV film market, the packager until now having restricted his activities to live programming.

Deal signatured by Coburn with Wein for his exclusive services is significant and believed unprecedented in the TV-pix competitive sweepstakes. Henceforth, if a film company wants to do a picture with Coburn, it will have to get a greenlight from Wein.

Cornell Exits Radio Cincy

Cincinnati, Aug. 7.

Syd Cornell, commercial production manager of WKRC-TV, is winding up 11 years' affiliation with Radio Cincinnati, which also operates AM and FM stations, this week to join Rollman, Cary & Rittenhouse, Cincy ad agency, as vice president.

He was a scripter for Crosley's WLW for two years before starting with WKRC as announcer and continuity writer.

Towers Sets Priestley, Orson Welles Series

Towers of London has inked J. B. Priestley for 26 quarter-hour programs being sponsored by Bovril over Radio Luxembourg. Richard Attenborough is also under a Towers contract and is taping a new series, "A Date with Dickie," which is to be aired five nights a week over Luxembourg, with guest stars featured.

Another Luxembourg show being handled by Towers is "Movie Magazine," which is introduced by Wilfred Thomas.

Ind. Standard Oil Sets Grid Splurge

Chicago, Aug. 7.

Standard Oil of Indiana, one of the midwest's heaviest users of spot radio, is set for its annual AM football splurge. A schedule of 63 college games on eight stations has been readied for a takeoff next month throughout Standard's distribution area.

Oil concern is also dickering with George Halas, owner of the Chicago Bears pro grid team, for Sunday airings. Standard has bankrolled the Bears broadcasts via WIND and a midwest individual station hookup for the past four years and is expected to again latch onto the AM rights.

The regular-season football lineup includes: U of Colorado, KOA, Denver; U of Iowa, WHO, Des Moines; U of Minnesota, WCCO, Minneapolis; U of Nebraska, KFAB, Omaha, and KOLT, Scottsbluff; Wichita U, KFH, Wichita; U of Wisconsin, WTMJ, Milwaukee, and U of Michigan, WJR, Detroit. Latter station will also carry the Michigan State-Notre Dame and U of Detroit-Notre Dame games.

Project is handled by McCann-Erickson agency.

NCAA, Westinghouse Meet on Grid TV'ing; Reynolds Appointed

National Collegiate Athletic Assn.'s plans for televising college football games this fall moved a step nearer completion at a meet of NCAA reps in N. Y. yesterday (Tues.) with officials of Westinghouse, which will sponsor the complete 10-week package, and its agency, Ketchum, MacLeod & Grove.

Simultaneously, the NCAA named Red Reynolds, formerly associated with CBS radio sales, as its TV program director. It will be his job to work with Westinghouse and the agency in lining up the schedule of games to be televised. Under the NCAA moratorium plan, not more than one game is to be televised in each area per Saturday, and there will be total TV blackouts on three of the 10 Saturdays during the season.

No decision has been made yet as to which network will get the games. As soon as the web is selected, Westinghouse and its agency will deal directly with the schools involved in lining up their schedule.

AFRA, LANG-WORTH TAKE UP WARING CASE

American Federation of Radio Artists and Lang-Worth Transcriptions, having amicably settled their bitter sixmonth-old strike last week, are now trying to patch up their differences on the (Fred) Waring Enterprises case.

Waring dispute centered on AFRA's allegations that L-W had taken tunes waxed by Waring for its library service and integrated them with introductions by Waring into what the union termed "open-end transcriptions," which require a higher rate of pay than library service work.

In the strike settlement, AFRA has withdrawn its pickets, removed the "unfair" listing of the waxery and dropped its case before the National Labor Relations Board. L-W has signed the union's transcription code and is dropping its appeals on suits against AFRA. Details are being worked out by the attorneys.

Iowa, Ill. B'casters Warn Against Encroachments on 'Free Speech'

Des Moines, August 7.

A resolution disclaiming the "right or power of any group to bar any broadcaster from the broadcast of any public or semi-public entertainment or contest or hearing" has been adopted unanimously by the Iowa Broadcasters' Assn. in a meeting held here last week.

The meeting was attended by 42 men representing 32 Iowa stations. They pledged themselves to "resist through the courts and through every avenue open to us, the denial of the right of free speech."

Discussion of the resolution referred to the action of the secretary of the Iowa High School athletic association in barring Al Couppee, KRNT sports director, from helping to telecast the 1951 State high school track meet over WOI-TV, Ames, in May.

The meeting elected William B. Quarton, general manager, WMT, Cedar Rapids, president. Edward Breen, general manager, KVFD, Fort Dodge, was named vice president and George Volger, general manager, KWPC, Muscatine, secretary-treasurer. The following four directors were named: Owen Saddler, general manager, KMA, Shenandoah; Bob Dillon, general manager, KRNT, Des Moines; Ben Sanders, general manager, KICD, Spencer; and W. W. Woods, assistant manager, WHO, Des Moines.

Ill. B'casters Also Warned

St. Louis, August 7.

Possible encroachment by the Government on radio's freedom should be closely watched according to Charles Shuman, prez of the Illinois Agriculture Assn., Chicago, at the midsummer meeting last week of the Illinois Broadcasters' Assn., at Grafton, Ill., near here. Shuman citing the harmful aspects of state-controlled radio in European countries, urged radio broadcasters to be "unafraid of reprisals."

"Speak out for the American way of free enterprise," Shuman urged his listeners. More than 61 radio and tele stations were represented at the two-day session the members of which adopted resolutions including one opposing the reservation of channels for future use of tax-supported school or university stations, which the association argues, are susceptible to "propaganda use" by governmental agencies.

Cosmetic Firm's 2-Year Deal on Freddy Martin

With NBC-TV's Wednesday night at 10:30 slot opening up this week via Armour's cancellation of "Garroway at Large," Hazel Bishop Lipstick is moving in with the "Freddy Martin Show." Latter program has been bankrolled by the cosmetic firm this summer on a test basis in the Thursday night at 10 period, to which "Martin Kane, Private Eye," returns this month.

While the deal was signed for two years, it's expected that Bretton Watch Bands may move into the Martin show as an alternate week sponsor with Hazel Bishop. Raymond Spector agency handles both accounts.

Hazel Bishop lipstick has also been inked by ABC for a five-minute radio show, cross-the-board, bringing the web about $800,000 annually in gross billings. Airer, still to be selected but with a musical entry most likely, will go into the 8:55 a.m. slot, in front of Don McNeill's "Breakfast Club."

KLAC-TV's 300G For Top Name Pix

Hollywood, Aug. 7.

In what is believed to be the largest single station film deal in the television industry, KLAC-TV paid Quality Films $302,500 for exclusive rights to 52 feature films for one year. Deal was concluded between station's general manager, Don Fedderson, and Quality prexy Charles Weintraub.

Some of the pix were obtained from indie producers, some from Chemical Bank and Trust Co., and some from Standard Capital, whose board chairman, Nate Wallach, now is in partnership with Weintraub.

In the package are "The Moon and Sixpence," "Tomorrow the World," "So Ends Our Night," "And Then There Were None," "Angel On My Shoulder," "The Powers Girl," "Texas, Brooklyn and Heaven," "The Crooked Way," "Inner Sanctum," "Bill and Coo," "Babes in Toyland," "Girl from Manhattan" and "Linda Be Good."

Star names in the package deal include Claudette Colbert, Glenn Ford, Fredric March, Diana Lynn, Dennis Day, George Murphy, Betty Field, Zachary Scott, George Sanders, Barry Fitzgerald, Paul Muni, Claude Rains, Anne Baxter, Dorothy Lamour, Marie Wilson, Joe E. Brown, Jane Powell, John Payne and Walter Huston.

FAIRBANKS, GOODHEART ELECTED TO OF BOARD

Ike Levy, board chairman of Official Films, just back from Europe, commuted from his Philadelphia home to Jersey City for the board meeting of the company last Friday Thursday (2). It was decided to merge the A and B issues into one stock issue.

Jerry Fairbanks, whose Hollywood vidpic studio was recently purchased by OF, was elected to the board as was William H. Goodheart, Jr., executive veepee.

Understood that the OF stock may go on the N.Y. Curb Exchange listing this fall.

Pearson's Twin Cities Setup on Tall Corn Web

John E. Pearson, station rep outfit, opens a Minneapolis-St. Paul office around Oct. 1, when it takes over the regional representation of the Iowa Tall Corn Network. On Jan. 1 Pearson gets the web's national biz, currently handled by Everett McKinney.

Heading up the Minneapolis office will be James D. Bowden, who joins Pearson on Aug. 13, replacing Tom Peterson, who recently resigned to go with CBS. Bowden most recently was with the Louis A. Smith agency.

Pearson opened an office in Dallas last month, headed by H. W. Maier, formerly with International Milling Co.

Mutual Merchandise Operations Linked To New Nielsen Tie

Radio networks' interest in hypoing merchandising operations is behind Mutual's signing up with A. C. Nielsen's marketing service. In April ABC was inked by Nielsen for a similar deal, and has used the data in sales pitches and promotion presentations.

The additional service provides the webs with food and drug sales information, the consumer index and other marketing data, which can be used in conjunction with the Nielsen audience info to show AM's impact in moving goods.

Both ABC and MBS can get reports on sales of a product in homes listening to a particular program, sales in the same homes before the program went on, sales in non-listening homes, and so on.

It's pointed out that the new emphasis on marketing as a sales weapon aims at selling the medium as a medium, rather than networks scrapping among themselves. Also it stresses sales results rather than straight circulation figures.

'B'FAST CLUB'S' SRO AS JELLO BUYS MORE TIME

Chicago, Aug. 7.

The soldout tag goes back on ABC's "Breakfast Club" when General Foods ups its Jello ride on the early morning strip from three to five times weekly Oct. 1. Food company is currently bankrolling the first 15 minutes on Monday, Wednesday and Friday.

GF bought into the show earlier this summer when General Mills cancelled out. Young & Rubicam is the agency.

We've got *news* for you. Amid all the huff-and-puff about the future of radio, several *steady trade winds* are prevailing here at Mutual... and one of the steadiest is *news.* This network has always been First for News—with *more* news, more *often,* and more of it *sponsored.*

IN NEWS TOO, MR. PLUS POINTS TH

Today, Mutual's lead is even wider on all these counts: 91 news programs a week (69% more than a year ago)...72 of them sponsored (67% more than last year). And boosting this trend along is a continuing updraft in *news-listening* on the Plus Network. Our average news sponsor now reaches *5% more* homes than in 1950, (the only network gain in news-*ratings*). And actual tune-in to all MBS news periods now totals *13,722,000 family-hours* a week (the largest news-*audience* on any network). We still have 19 compelling news programs for sale, so if you've got *selling* news to tell America—we've got news for *you!*

—the difference is MUTUAL!

AUDIENCE DATA: N.R.I., 8 AM–11 PM NOV. '49–APR. '50 vs. NOV. '50–APR. '51.

WAY
E
W
MUTUAL Broadcasting System
ERDOES

THE WOMEN TAKE OVER
With John K. M. McCaffery, emcee; Fannie Hurst, Jan Struther, Mrs. William Sporberg, Virgilia Peterson, Edwin Lukas, Wayne Barker
Producer: Lorelle Lewis
Director: Herman Liveright
30 Mins.; Fri., 11 p.m.
PARTICIPATING
WJZ-TV, New York

"Women Take Over" aims to serve as a forum on which femme celebs tackle controversial social issues frankly, and it shows some promise of achieving that goal. For the kick-off stanza Friday (3), airer had an excellent panel in novelists Jan Struther and Fannie Hurst; Mrs. William Sporberg, American Federation of Women's Clubs observer at the United Nations, and literary critic Virgilia Peterson. They teed off on a provocative subject, "Are We Rearing a Generation of Neurotics?"

On hand to add some authoritative data were Edwin Lukas, of the Society for the Prevention of Crime, and Dr. Wayne Barker, neuropsychiatrist.

The femmes were fairly unanimous on the point that America has a large dose of mental illness, but were less in agreement on causes of the situation. While the discussion was interesting and generally well-informed, flow of conversation was disjointed, largely due to moderator John K. M. McCaffery's failure to guide it sufficiently.

McCaffery expressed the view that the chairman's role is "to foment trouble," to brink out the points of difference between the participants. While argument may generate more interest, verbal fireworks on superficial or irrelevant issues merely creates confusion. That's particularly a problem when a half-dozen persons are giving their opinions. Clarity might be improved by pre-broadcast exploration of the issues, trimming down the panel and having a single male guest. Further, the old femme-vs.-male debate should be minimized.

Cameras weren't properly balanced, but that flaw can be easily corrected. Airer has lined up some provocative subjects: sex education in schools, conditions in insane asylums, the baby-selling racket, teen-age dope addiction, etc. With guests of the calibre on the preem and some tightening to get the issues into clearer focus, "Women" can make a good addition to video's forum programs. *Bril.*

WHAT'S THE STORY?
With Walter Raney, Betty Forsling, Allan Keller, Nancy Thompson, Bob Cooke; Fred Scott, announcer
Producer: James L. Caddigan
Director: David Lowe
Writer: Joseph Roper
30 Mins.; Wed., 9 p.m.
DUMONT, from N. Y.

"What's the Story?" could get some place other than near oblivion if the news events served up for tabbing were more skillfully dramatized. Clues voiced via studio phone by a series of actors, for spotting by working reporters and feature scribes, were vague and even obtuse at the show viewed (1). Program preemed previous Wednesday.

Walter Raney functions as permanent "city editor" and guest panelists were Newsweek's radio-tv editor Betty Forsling (who's leaving to move over to ABC-TV); N. Y. World-Telegram & Sun's Allan Keller, Look's fashionist Nancy Thompson, and N. Y. Herald Tribune's sportscribe Bob Cooke. Their job is to identify "historic" news events from hints supplied. Events themselves are suggested by mail from home viewers. Where clues given are not sufficient, more dope is supplied by the thesping legmen.

For change of pace that's strictly excess, viewers were let in on two of the happenings. The reporters muffed the Scopes "monkey" trial in Dayton, Tenn., and Charge of Light Brigade in Crimean War. The others were sinking of Graf Spee off Montevideo, first fight at Madison Square Garden, N. Y. (Paul Berlenbach vs. Jack Delaney), Lawrence Tibbett's click in "Emperor Jones" at the Metopera, N. Y., and the Reichstag fire.

Such a diverse parade presented rich opportunity for background casting, film clips, etc., but an obvious low-budget setup is something else again. Just the same, the panel quartet livened things up in the guesswork department, and the gals this trip had photogenic qualities. At finish, Raney called on each for "interesting stories" of their reporting careers. They weren't allowed enough time for decent reprises, but did okay. Better preparation and more time would improve this nostalgia niche.

THE AD LIBBERS
With Peter Donald, emcee; Charles Mendick, Patricia Healey, Joe Silvers, Jack Lemmon, Cynthia Stone, Earl Hammond
Producer: Percone Productions
Directors: Hal Percone
30 Mins.; Fri., 8 p.m.
GENERAL FOODS,
CBS-TV, from N. Y.
(Benton & Bowles)

With "Mama" taking only a five-week hiatus this year, CBS-TV and the Benton & Bowles agency have replaced it with a low-budgeted but fairly entertaining little package which spotlights a group of actors ad libbing their way through a story idea. Ad lib idea has been attempted previously on TV but never with sufficient success to rate it a regular spot. This one is on a par with its predecessors and so will undoubtedly be ditched at the completion of its scheduled five-week run.

Repertory group on the initialer (3) proved highly imaginative as they originated a series of sketches based on ideas submitted by home viewers (who get a case of the sponsor's Maxwell House Coffee if their idea is accepted). Constant emphasis on comedy, however, too often made their work seem cloyingly cute, rather than talented. The resultant house party atmosphere is probably good for light summer viewing but it's also the drawback to prevent such programs' rating a year-round airing.

Best of the sketches was a comparison bit, in which a trio of the company first worked out an idea in dialog and then sang it à la grand opera, complete with the recitative and sweeping gestures. Peter Donald, as host-emcee, was his usual affable self, parlaying some of his dialect jokes into the intros for the sketches with good results. Show, incidentally, was played on a bare stage with only a few props in sight. That factor, plus the need for the cast to do the show unrehearsed, cut production costs to the bone.

Sponsors' plugs, handled by the cast and Donald, were average. *Stal.*

RUSS DAVIS SHOW
With Sylvia Davis
Producer: Davis
Director: Sid Breese
30 Mins.; Mon.-thru-Fri., 12 p.m.
Sustaining
WGN-TV, Chicago

Here's another variation on the noontime gab and interview theme, this time using Russ Davis and his wife as the host and hostess. If Davis continues to line up as interesting a batch of guests as displayed on frame caught (31), the session should hold its own with the casual daytime viewers.

No stranger to the video cameras, Davis conducts himself with savvy but should remind himself before each show that he's no comic, to avoid a creeping tendency to crack wise with weak results. He carries most of the program alone, with Mrs. Davis wandering in and out in an assistant role. Her contributions might be enlarged as she evidenced a good teevee personality.

Gadgets used on the segment included gabfests with an exec of the R. H. Donnelly Corp., which handles most of the major mail contests conducted throughout the country. Bit provided some interesting background on the "25 words or less" projects. Another good portion was an interview with a wheel chair vet seeking a disk jockey job. Show finaled with a chat with the Chicago postmaster, who described the first aid training the mail carriers are getting in preparation for national emergencies.

Format aims for and reaches a nice note of informality in a neat appearing living room set. However, they could easily toss out the coffee pouring routine which, although a nice teaser for a potential coffee sponsor, makes for a lot of awkwardness on the part of the guests, who can hardly be expected to chat and sip with much aplomb with a teevee camera staring at them. *Dave.*

HERB SHELDON

"The Herb Sheldon Show" Monday thru Friday 12:30-1 p.m. on WJZ.

"Video Venus" Saturday night 11-12 p.m., WJZ-TV.

And announcing the premiere of another program on WJZ...on August 13, Monday thru Friday, WJZ 6:30-8:15 a.m.

Personal Management
TED LLOYD, INC.
270 Park Avenue, New York

Tele Follow-Up Comment

Gene Raymond took over as emcee for the vacationing Ed Sullivan on CBS-TV's "Toast of the Town" Sunday night (5) and, with his wife, Jeanette MacDonald, topping the talent lineup, the show made for a pleasant hour's viewing. Raymond, although showing signs of nervousness at times, proved an affable emcee, demonstrating much of the charm that made him a film star several years ago. Miss MacDonald was in fine voice and, backed by the lush new production mountings that Lincoln-Mercury is bankrolling for the show, scored impressively.

Peg-Leg Bates opened the program with his dexterous one-legged terping, displaying his usual agility with the wooden gam. Miss MacDonald took over next for a medley from Franz Lehar's "Merry Widow," in which the six-girl line and three boy dancers, plus an ambitious set, helped her project the tunes. Soprano returned later in the show for her "Indian Love Call," and then teamed with Raymond on a special material tune he had cleffed, ostensibly so they could entertain guests at Hollywood parties. It was a clever bit of fluff and gave them both a chance to demonstrate a little strutawaying. Their gags about "Who's your favorite film star?" and "Where's Nelson Eddy?" might have been a trifle cute but it was diverting.

Comedian Harvey Stone, returning for his ninth appearance on "Toast," scored with an updated version of his GI routine. He's picked up considerably more animation in his presentation, which made the act that much better. DeSantos Trio registered with their acrobatics, the two males impressing with some fine lifts and tumbling. Three Redheads, personable young males, pushed their special material over nicely and Dolly Barr looked good with some difficult acro routines on roller skates. Martin Bros. must have pleased the kids with their puppets.

Ben Gross' tangling with the high IQ, high s.a. babes on "Leave It to the Girls" this past Sunday night (NBC) is a good object lesson to the professional finger-pernters: to wit, those who throw typewriter barbs should not expose themselves to counter-attack. The dean of radio-TV crix (N. Y. Daily News) was in a not too comfortable spot as the moderator, and even though the femme panel tried to act polite there was a suggestion of that now-you-know-how-it-feels-on-the-other - side - of - the-mike and/or camera. At that, Gross didn't fare too badly—for a newspaperman. Apparently, when a newshawk achieves the desired showmanship he can then look upon his typewriter as a by-product, as witness Winchell and Sullivan to name about the only two.

ABC-TV's "Hollywood Screen Test" utilized an original yarn by Mort Lewis Monday night (6) as an on-the-air audition for a projected video series based on the story. Titled "The Tribles" and scripted by Mort Lewis, who wrote the show at one time for radio, it was a turn-of-the-century tale about a smalltown newspaper editor and his family. Trials and tribulations of the family had something of the quality of an Americanized "Mama" series and might make for good commercial package.

Stanza also spotlighted the thesping talents of Peggy Allenby and Joe Walsh. With Neil Hamilton doing his usual capable job as the "test director," the show presented Loring Smith as the star with whom the aspiring thesps worked. Smith turned in a commendable job as the autocratic head of the household. He was given fine assists by Miss Allenby,

(Continued on page 36)

SURVIVAL
With Richard Harkness, officials of the Federal Civil Defense Administration
Producers: Harold Azine, Al Lapin
Director: John McKercher
30 Mins.; Sun., 4 p.m.
Sustaining
NBC-TV, from Washington

Working without benefit of budget or professional actors, the TV division of the Federal Civil Defense Administration has had the thankless job of awakening a complacent populace to the importance of preparing for atomic attack. It is a tough assignment, which would seem to justify ample funds and facilities, but despite the handicap the FCDA is doing a remarkable job with "Survival," thanks to the energy and imagination of Harold Azine, chief producer, and the cooperation of the high brass and various members of the staff who perform as actors, scene movers, set makers, and what have you.

Azine emphasizes production values in this combination of instructional, informational and dramatic type of documentary. He employs film, charts, photographs, props, music, and, above all, live people. The camera moves from Harkness, the narrator, to FCDA officials, to a house, to an old lady in a wheel chair, to a nurse, to a warden, to a pile of rubble, to a child's toy, to an exposed arm, to a rescuer using an acetylene torch, to a child being placed on a stretcher.

Wherever possible, people are superimposed on background shots. Throughout, there is movement and pace. "Survival" attempts to cover a vast panorama—of cities and neighborhoods and homes—in bringing its message of preparedness to the individual.

While the whole effect is one of elaborateness, "Survival" suffers somewhat from the limitations under which it must operate. Jumps from narrator to set are sometimes abrupt and instructional talks don't get over too well.

But there are moments in "Survival" that pack a terrific punch, particularly that of the child being freed from a mass of debris. This is the kind of realism it takes to sell the FCDA program.

NBC has obtained the rights to kinescopes of "Survival" and the program is now available from FCDA to any TV station, whether an NBC affiliate or not. *Jack.*

SPORTS STAR TIME
With Tom Duggan, guests
Producer: William Ray
Director: Lynwood King
30 Mins.; Sun., 7:30 p.m.
ETHYL CORP.
WNBQ, Chicago
(BBD&O)

As this sports show contains a little something for practically every type of fan it should make a strong bid for summertime honors. Production on segment seen (29) was major league throughout. Even host Tom Duggan was on his good behavior, playing down the frequently excessive petulance that mars his weeknight shows on the same station. He handled the numerous guests in an unusually genial fashion to help make the show a standout offering.

High spots of the session were the visit of new Chi Cubs manager, Phil Cavarretta, and a film of the running of the Arlington Handicap which took place the day before. Cavarretta was "good copy" since his grandslam homerun had won the ball game the same afternoon and his recent elevation to the manager berth made for good interviewing. He was accompanied by the Cubs' director of player personnel, Wid Mathews, who is never at a loss for words, especially under Duggan's prodding.

The horse race film was of excellent quality, aided by the expert calling of Jack Drees. Reel was a hefty addition to the well rounded program.

Grid fans weren't ignored with Chi Bear coach Luke Johnsos and player George Connors on hand to report on the future of the popular Bears. Golfers came in for their bit when pro Mario Gonzales appeared for a few demonstration swings.

Another sock segment, a regular feature, brought on a fishing expert who reported the casting situation at nearby Lake Geneva.

As usual, lensing by the WNBQ crew was smooth. *Dave.*

MIND YOUR MANNERS
With teenage panelists; Allen Ludden, emcee
Director: Dwight Hemion
30 Mins.; Sun., 12:15 p.m.
Sustaining
WNBT, N. Y.

"Mind Your Manners," a teenage panel show which recently preemed on WNBT, N. Y., analyzed a number of problems in its half-hour talkfest Sunday afternoon (5) but failed to accomplish little except to bring forth a bushel of pros and cons. If viewers were looking

(Continued on page 40)

TALES OF TOMORROW
('Verdict from Space')
With Lon McAllister, Martin Brandt, others
Producer: Mort Abrams
Director: Leonard Valenta
Writer: Ted Sturgeon
Music: Clark McClellan
30 Mins.; Fri., 9:30 p.m.
KREISLER WATCHBANDS
ABC-TV, from N. Y.
(Hirshon Garfield)

As evidenced from the title, this is a new dramatic series with a science fiction motif and, in view of the new interest in scientifiction, it should gain and hold an audience. Like all dramatic shows, of course, its success will depend on the scripting quality, but the preem (3) showed that George Foley and Dick Gordon, who package it, are headed in the right direction on that score. Series is being bankrolled by Kreisler Watchbands in place of the "Kreisler Bandstand," recently axed.

Initialer presented a fantastic but highly-interesting tale titled "Verdict from Space" and scripted by Ted Sturgeon. Apparently to make the title pay off, the yarn opened in 1952 with Lon McAllister, a young mechanic, on trial for the alleged murder of a college archaeologist. When the jury filed out to consider its verdict, the cameras cut to McAllister, who reminisced about the tale via flashback. Sock ending had the jury rendering a "guilty" edict but, seconds later, the spaceships started bombing the city to prove that McAllister's story was true.

Young actor did an okay job with the meller, and was aided by a competent supporting cast. Sets by Robert Bright were good for the most part but the papier mache used for the hidden cave was a little too obvious to be realistic. Kreisler commercials featured plugs for the jewelers handling the product, an okay way to combine institutional advertising with a straight sales pitch. *Stal.*

SAY IT WITH ACTING
With Maggi McNellis, Robert Alda, others
Producer: Wayne Wirth
Director: Bob McCahon
30 Mins.; Fri., 7:30 p.m.
BROWN SHOES
ABC-TV, from N. Y.
(Leo Burnett)

"Say It With Acting," the charade show featuring actors from current Broadway productions, wound up on the full ABC-TV network Friday night (3) after several years on WNBT, NBC's key N. Y. video outlet. With the exception of some new faces, the format has not been changed a bit. It's still a pleasant 30 minutes, complete with suspense as the contestants race the clock and the vicarious participation possible in the guessing game by home viewers.

Maggi McNellis and Bud Collyer are regular emcees on the new series but, with Collyer vacationing, Robert Alda (featured in "Guys and Dolls" on Broadway) took over. Duo handled their chores well, introducing the members of their teams and the charade questions for the contestants. Teams this week came from "Rose Tattoo" and "Dolls." Under the rules of the show, the winning team comes back the following week to match wits and thesping ability against a new group. "Tattoo" team won hands down Friday night.

Questions put to the contestants were based mainly on song titles and familiar sayings, some tough to figure and some easy. Sponsors' plugs were handled by Miss McNellis and some live models, with the former demonstrating she can model shoes with the best of them. *Stal.*

FROM ADAM TO ATOM
With Prof. Donald Born; Prof. Mervyn Bailey, guest
Producer: Joseph Pathier
15 Mins., Tues., 1 p.m.
WBZ-TV, Boston

Another in WBZ-TV's educational sweepstakes, "From Adam to Atom" shapes as a fairly interesting stanza for the segment of viewers who are interested in art and art forms down through the ages. Initialer, with Donald Born, a professor of Huamnities and English at Boston U. interviewing Mervyn Bailey, head of Boston U.'s Dept. of Fine Arts, gave viewers an interesting 15 minutes of info showing and comparing art effort of prehistoric man and that of a later civilization, circa 2,000 A.D. Objects shown were a replica of a crude bit of sculpturing hewn out of stone by a prehistoric man and the sculpturing product of a more advanced and civilized member of the later civilization.

Professors Born and Bailey, both of whom project affable personalities, handled the querying and answering in neat, informal fashion. Camera work was slightly overdone, with switching action somewhat disturbing in what essentially was a straight interview show. *Elie.*

Inside Stuff—Radio

A series of four "Day at the Races" parties for New York City time buyers has been planned for the Saratoga racing season by Morgan Ryan, new manager of WPTR. Jerry Lyons, sales manager for Weed & Co., WPTR reps, and Don Frost, also of Weed, will accompany the first group. They fly to Albany, luncheon in the State suite of the Ten Eyck Hotel, hop to the Spa for the races and dinner, and plane back to New York the same night. It is believed to be the first time the idea has been tried in Albany radio on such a scale.

First group was announced to include: Tom Lynch and Bill Dollard, Young & Rubicam; Norm Chester, BBD&O; Doug Ballin, advertising director of Whitehall Pharmacal Co.; Vera Brennan, Duane Jones; Frank Daniels, Lennen & Mitchell; Chet Slaybouth, Morse International.

Russ David, WPTR v.p. for engineering, and George Miller, sports director, assist Ryan in the hosting.

With Leo Burnett having grabbed off about $3,000,000 of Kellogg's Corn Flakes billings from Kenyon & Eckhardt, it's figured likely that some time shifting will be done on the Kellogg "Mark Trail" and "Clyde Beatty" shows.

At present "Trail," handled by K&E, is on ABC at 5:30 p.m. cross-the-board, directly opposing "Beatty," handled by Burnett, on Mutual. With Burnett taking over both shows, which would put the agency in the schizophrenic position of fighting itself, it's expected one of the webs will be asked to shift one show to 5 p.m., which would end the direct competition.

Exclusive disclosure in VARIETY that RCA was going into the "white goods" (appliances) business was important trade news to the Dow-Jones ticker. Prexy Frank M. Folsom meantime is laying his lines for RCA's advent into the manufacture and merchandising of refrigerators, stoves, etc., to go out as part of the regular line, along with radio, records and television.

Procedures to be followed by AM and TV stations in New York State in event of atomic attack have been issued by the State Civil Defense Commission. These may set a pattern for other states.

Regulation calls for all AM stations, on sounding of the Red Alert, to announce the alert, sound a Red siren warning for three minutes, reduce power to 250 watts and broadcast a sustaining recorded music program or recorded civil defense instructions. On sounding of the all clear, stations will go back to full power and rebroadcast the State CD radio network program.

FM stations and TV stations are to broadcast the Red Alert announcement, carry the Red siren for one minute and then go off the air. Amateur stations are to go off the air immediately.

Last week was a busy one for some early morning platter spinners in Gotham.

On Friday (3) Dee Finch (who is partnered with Gene Rayburn on WNEW) became the father of a boy. Following day, Saturday, Ted and Rhoda Brown, Mr. and Mrs. rise-and-shinecasters for WMGM, also became parents of a son.

WOR, N. Y., is asking its audience to help select its next new disk jockey. Station is mapping a show on which top platter-chatterers from around the nation will each get an hour to display their wares, with the deejay who pulls the most votes from listeners to be offered a regular spot.

The Mutual key in Gotham is interested chiefly in high-rated gabbers. It will air the record-spinners via tape, with the tunes integrated into the show from WOR. Stanza will be aired on a Saturday afternoon, starting in the fall.

Radio and TV will get the biggest bite of the Air Force advertising budget for the 1952 fiscal year, according to recruiting plans detailed to the House Appropriations Committee at recent hearings on Defense Department expenses.

Transcript of the closed hearings, released last week, disclosed that Defense plans for national advertising call for an outlay of $735,000 for radio and TV as compared to $525,000 for magazines, $420,000 for newspapers and $80,000 for films. An additional $1,000,000 would be allocated for local advertising.

Maj. Gen. T. J. Hanley, chief of the Office of the Adjutant General, Military Personnel Procurement Service, told the Committee that recruiting advertising via radio registered better on prospective candidates than announcements in other media.

Gen. Hanley cited a survey of service men, conducted by the Armed Forces Research Branch, showing that 74% remembered recruiting announcements on radio or TV, that 65% recalled them in magazines or newspapers, that 53% noticed them in magazines and 46% in newspapers.

WANTED!

MURDER SCRIPTS

Wanted — Scripts Adaptable for Radio and/or TV

For more information on story requirements, payment rates, etc., write to—

W. P. ROBINSON
V.P. in Charge of Programs
WLW
Cincinnati 2, Ohio

INTERMOUNTAIN IN U. OF UTAH REPEAT

Salt Lake City, Aug. 7.

For the sixth consecutive year Intermountain Network has nabbed radio rights for all U. of Utah football and basketball games. Network, with KALL as local outlet, will air 11 football and 28 basketball games. According to Lynn L. Meyer, v.p. in charge of sales, tab was $5,500 for rights.

Last year games were sponsored by Utah Oil Refining Co. As yet no sale is reported for coming season. Mal Wyman, sports director, will handle play by play again, with man to take care of color still to be chosen.

TV rights for football games went to KSL-TV, on a playback basis. Games will be filmed and aired Monday nights at 7:30. No sale has been closed yet. University gets $375 per game, and supplies film to station. Supplying film entails no extra cost, since all games are shot to enable coaches to do some analyzing.

Philadelphia—Robert J. Cresswell, formerly with NBC in New York, has been named to the WFIL radio sales department . . . John D. Scheuer, Jr., operations assistant to the general manager at WFIL, WFIL-TV, has been named vice-chairman in charge of promotion for the YMCA's 1951 city-wide membership drive.

AFRA, WGN TANGLE ON CONTRACT ISSUES

Chicago, Aug. 7.

American Federation of Radio Artists and WGN are setting up arbitration proceedings in an attempt to iron out two contractual disputes. Hearings have not been set but likely will take place within a week or two using a three-man panel.

One dispute centers around the sick leave policy. AFRA pact with WGN provides that the station "agrees to grant sick leave to employees in accordance with the policy of the company prevailing at the time." Current WGN company policy is to grant sick leave in accordance with the circumstances of each case. AFRA claims that this is a change in policy since the contract was inked and eliminates the standard two-week sick leave allowance the union seeks for its members.

Second point going to arbitration has to do with the union's demand that WGN-TV sound effects men be AFRA members. AFRA says its pact states that all sound men employed by the company, which operates both WGN (AM) and WGN-TV shall be AFRA members.

Tyler, Tex.—Marshall H. Pengra has been named general manager for KGKB here. He was formerly part owner and general manager of WATO, Oak Ridge, Tenn.

BAB Maps Pilot Studies on Radio's Impact, Lining Up Research Experts

Broadcast Advertising Bureau's report on its first three months under an independent status details the services it has expanded and projects which are planned.

BAB prexy William Ryan and board chairman Ed Kobak report that, in addition to getting cooperation from existing research organizations in the field, BAB will conduct some small scale "pilot" studies evaluating radio's impact. Bureau is forming a committee of research experts who will examine gaps in existing radio research.

Industry promotion body has completed arrangements with Advertising Research Bureau and will soon publish three summaries dealing with results of more than 50 ARB tests in which equal amounts were spent for advertising in AM and newspapers.

Also on the drafting board is a publication giving advertising and sales patterns for 91 commodities, which will help stations plan their selling campaigns. BAB is also trying to get an agency and a bankroller to cooperate in controlled tests on commercial copy and merchandizing's sales effects.

AM promotion outfit is also continuing to release its retail information folders and dealer co-op data services, and will bring its stripfilms on retail advertising and spot radio up to date yearly.

BAB recently added a library staffed by a pair of experts in the field. It will serve as a repository for statistical data on commercial broadcasting, keep current data on AM coverage, issue bulletins on developments in radio research, etc.

Lantz Wins By a Walk

Kansas City, Aug. 7.

Jim Lantz, KCMO disk jockey, is not only a long talker, but is also a long walker. He recently won the championship of the annual Kansas City Athletic Club Walking Contest. He won by walking 14 miles, but had to share honors with Duncan McIntyre, another member of the club.

Athletic honors are nothing new to Lantz. He also recently won the Missouri Valley A. A. U. Junior doubles handball championship, again with McIntyre as partner.

Dallas—Joe Pierce, Jr., has been added to the staff of WFAA and takes over three Saturday newscasts. He is doing graduate work here at Southern Methodist U.

What price people?

You have to reach and influence people to move goods. To move goods in volume at low cost, you must reach a lot of people. You must reach them frequently and at low cost.

But what Price People?

In WLW-Land, the market that is approximately 1/10th of America, WLW delivers people—a lot of people—at the lowest possible price.

The new presentation entitled "What Price People?" is a factual substantiation that WLW is your best buy to reach more people, more often, to move more merchandise —for less.

140 West Ninth St., Cincinnati 2, Ohio
Phone Cherry 1822

360 North Michigan Ave., Chicago 1, Illinois
Phone State 2-6693

630 Fifth Ave., New York 20, New York
Phone Circle 6-1616

6381 Hollywood Blvd., Hollywood 28, California
Phone Hollywood 9-5408

Crosley Broadcasting Corporation

"the most remarkable cookin

Creati

PRESENTED ONE HOUR DAILY, 11 TO

Kon-Tiki and Pope Cookbook lead best seller list in Chicago

Since CREATIVE COOKERY started on WBKB last June 4, the Antoinette Pope School of Fancy Cookery Cookbook has quickly become a Best Seller among all Non-Fiction books in Chicago. Most Pope recipes are original creations, some exclusive developments for television, others created especially for their famous cookbook, published by The MacMillan Company. Here's the Chicago Sun-Times ranking of Best Sellers for week of July 29th: 1. Kon-Tiki 2. Antoinette Pope Cookbook 3. Crime in America 4. The Sea Around Us 5. A King's Story.

In the CHICAGO DAILY NEWS, Jack Mabley, Radio and Television Editor, says . . .

From the August-September issue of the GAS GAZETTE, published by the Peoples Gas Light and Coke Company and mailed to 962,000 separate Chicago families!

THE PEOPLES GAS GAZETTE

"Gas Cooks Best" says TV Cooking Star

"I've always used gas for cooking and now with my new modern automatic gas range, I like it better than ever."

Star of "CREATIVE COOKERY" Television Show — WBKB • Monday thru Friday • 11 a.m.-12 Noon

Francois Pope's Party a Gourmet's Delight

The Food Editor of the CHICAGO HERALD-AMERICAN says . . .

VARIETY says . . .

". . . Francois Pope carried it off with little strain and considerable dexterity. His easy manner and obvious knowledge of food gives the show the poise that lifts it above other ventures in the same vein. . ."

". . . It should strike a responsive chord with the haustrous hankering to keep hubby happy with her scullery art."

THOUSANDS OF LETTERS EXPRESS DEEPEST APPRECIATION AND ALMOS

Never, never has any cooking program received mail like this. Read a few of these extraordinary wo

"Your wonderful school of cookery is the best that has ever been seen on television."

"Your Creative Cookery is simply delightful. I won't answer our telephone between 11 and 12 for fear of missing a part of a recipe."

"Many, many thanks for Pope's Creative Cookery show!"

"Probably you have received mountains of correspondence congratulating you on your fine program, and I am just adding my best wishes, congratulations and thanks."

"What a break for us ladies to get the benefit of your wonderful skills free of charge over television!"

"I can't find words to express how much I really enjoy it."

"I want to tell you my friends and I enjoy your daily program and your little 'extras' are the things we need to know."

"It is indeed a wonderful thing to see you cook on television. I cannot resist watching you."

"Your TV program, 'Creative Cookery,' is a delight and an inspiration. Because of you, your assistants and the TV crew, I am gaining self-confidence in making cookery an exciting new hobby."

"Your program is like a dream come true for me."

"You just cannot imagine the television cooking thrills I get when your wonderful program comes on the air."

"What a beautiful and natural program—it is a work of art."

"This is the third time I have heard your program as I do not have much time to listen but I do take out time now. I love your program, it is wonderful."

"It is the first daytime TV program I've found worth taking time to watch."

"I have never been as interested in a cooking program as yours."

"I am trying to tell you what a wonderful thing this TV program of yours is doing—you can take your —— and —— programs right off the air."

"We think your program is the best cooking program that has been on TV."

"Your program is the only hour I manage to devote to TV. Enjoying your 'plain cooking dressed up.'"

"We have watched all your programs and really love them! You are the world's finest cooking teachers."

"It is a wonderful treat to watch your fine program. It is the best any station has put on so far."

"Your program is far superior to others."

"Have called many friends and told them about your wonderful one hour TV class and they are all thrilled about it too."

"I have told so many of my friends of your wonderful hour so they also are enjoying your cooking class every morning."

"The program is ... ing program... cooking lessons ... to miss any of ...

"I learned ... than at several ... attended ...

"I know that ... the convenience ... course without ... ing to Chicago."

"You certainly ... good taste in ...

"But I'll simply ... undone' begin... miss any more ... is very urgent."

program in the history of radio and television"

ve Cookery

NOON, OVER WBKB, CHANNEL 4, CHICAGO

Conducted by Francois Pope, director of the nationally famous Antoinette Pope School of Fancy Cookery. Ably assisted by his two sons, Frank and Robert Pope, instructors at the school.

CREATIVE COOKERY is a new kind of cooking program. It is a fascinating school of art devoted entirely to the selection, preparation, and service of incredibly good tasting and invitingly beautiful food. The lessons are taught by the world's finest teachers of cooking. The television audience are "students" and are so termed by Mr. Pope, director of CREATIVE COOKERY and of the Antoinette Pope School of Fancy Cookery.

21 years of personal catering to the tastes of thousands

The Antoinette Pope School of Fancy Cookery was established in Chicago 21 years ago. It ranks today as America's largest and finest cooking school, with thousands of graduates and classes booked full from semester to semester.

Francois Pope, the director, was born in Paris. Antoinette Pope, the co-director and founder, is Italian born. The co-directors have combined many different forms of foreign cookery with American native dishes and the result is a never-ending array of eye and taste appealing dishes for everyone.

top-flight sponsors already participating in Creative Cookery

Summertime or no, Chicago housewives didn't wait to see CREATIVE COOKERY—and neither did the sponsors. Though CREATIVE COOKERY has been on television just 8 weeks, the list of sponsors already includes Libby Pineapple, Sunkist Lemons, C & H Sugar, Roper Ranges, Ballard Biscuits, Bowman Milk, French's Mustard, Florida Citrus, and Swift & Company Poultry—all finest quality products.

ORSHIPFUL REGARD FOR THE POPES

ise for CREATIVE COOKERY

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"One day my mother and I had been watching the —— —— show, and after it was over, I turned to Channel 4 and made a wonderful discovery, 'Creative Cookery.' Since that day we have been faithful watchers of your program."

"What a delightful program, the answer to a bride's prayer—please don't ever go off TV."

"Just got thru watching your television program and I must say I never enjoyed a lesson so much."

"You are doing a marvelous job and everything looks so inviting."

"Want you to know I have learned more in the short time I have been able to tune in than all other cooking schools put together."

"Creative Cookery is the best cooking program on TV."

"I'm sure this post-card will resemble many others that you receive, so since I can't be different, I will join others in saying that I enjoy your program immensely. My cooking has improved so my husband indirectly is enjoying you too."

"Nice to take lessons from such a grand cook as Mr. Pope and sons."

"Have been to your cooking school for special lessons several times. I sure was thrilled when you came on TV. That is the only program I listen to in the day time."

"It is constructive programs like this that make TV worthwhile."

FOR CREATIVE COOKERY AVAILABILITIES
CALL

WEED

AND COMPANY

Radio and Television
Station Representatives

THE UNTOUCHABLES
With Fahey Flynn, Russ Reed, Frank Smith and orch
Producer - Director - Writer: Perry Wolff
30 Mins.; Mon., 8:30 p.m.
Sustaining
WBBM, Chicago

Although the ether has been pretty well flooded of late with pseudo-, semi-, and 100% documentaries on the narcotic situation, it's doubtful if any of them exceed the stature of this WBBM series written and produced by Perry (Skee) Wolff. The cycle of six weekly half-hour segments dealing with the Chicago dope problem is another bullseye for Wolff and the Chi CBS station which copped major radio honors last year with "The Quiet Answer," series on race relations.

For enlargement of public knowledge of the addiction problem, depth of penetration into a highly complex situation and sheer dramatic impact, "The Untouchables" can only be rated as superb. It's an example of radio journalism at its best and demonstrates what a potent force a tape recorder can become when combined with initiative, intelligence and integrity.

As the widening of public understanding of the situation under examination should be the chief motivation of a documentary and its measure of success, it's in this area that "The Untouchables" registers most strongly. It's more than a revelation of an unfortunate facet of Americana, providing listeners with a vicarious peek into the sordid world of addiction. By using a wholly documentary technique, dialers are given a real-life looksee into this world with its unique vocabulary, its mental and physical sicknesses, and its police and political participation. They also learn of the so-called constructive side from the medicos, phychiatrists, law enforcement and judicial officials attempting to cope with the rising tide of dope. But most importantly, listeners are warned to expect no quick and easy solutions.

This series is definitely not a once-over-lightly treatment. Wolff has probed deeply with his tape recorder and what has emerged is a well-rounded and frightening excursion into drugdom. The producer has been devoting full time to the project since April and has collected about 50 hours of taped material. Besides establishing contacts with Windy City addicts, Wolff recorded interviews with inmates at the Federal hospital in Lexington, Ky., the Illinois state prison, the women's reformatory and the Chicago house of correction. (Incidentally, he was the first radio reporter ever allowed in the Lexington institution.)

To do an effective public service job, there must, of course, be an audience. And on the strength of the three segments, the package should rack up a terrific listenership. The stark realism of the recorded talks with actual persons intimately involved in addiction stacks up as some of the most dramatic vignettes ever put on the air.

Wisely, Wolff has let the junkies themselves tell the story of their plight. Narration, sincerely done by Fahey Flynn, is used only as the binding fabric. Only one actor is used on the series and that's Russ Reed who ably handles the occasional paraphrasing of medical statements.

It's the tape reporting that provides the real pith. There's interviews with addicts, one of them a doctor, who describe the sensations provided by opiates. At the other end of the road there's a description of the suffering when deprived of the drugs—the withdrawal syndrome. A few seconds of animal-like noises made by an addict in the midst of a forced withdrawal were used with disturbing effect.

The personal tragedy of the habit was forlornly outlined by a young girl who drew her boy friend into addiction because of her own inability to kick the stuff. One inmate at the women's reformatory bluntly described the shakedown proclivities of the Chicago coppers. A peddler stated that prior to the current heat the monthly police protection tab was $100. Another told which street corners are most widely populated with pushers and users.

The series, launched July 16, ends on WBBM, Aug. 20. CBS is missing a great public service opportunity in not providing a full network airing for anything as vital as this newsworthy expose of the narcotic situation as it exists in one city. It's too provocative and universal in its import to be confined just to WBBM's audience.

Dave.

KAL ROSS SHOW
Producer: George Ross
180 Mins.; Mon. thru Sun., 1 a.m.
Participating
WOR, N. Y.

Covering WOR's dawn patrol beat from Monte's restaurant in the Belmont Plaza Hotel, N. Y., Kal Ross is another one of that disk jockey fraternity who will debate any question at the drop of a kilocycle.

Ross flays the airlanes with a mighty torrent of words and, if he runs short of ideas, merely repeats himself. The important thing, though, is that he sustains the verbal din at a high intensity, interrupting himself about every hour to spin a platter and get back his wind.

Ross fancies himself to be something of an orator which is a distinctive, if not particularly happy, departure for the airlane boys on the graveyard shift. At the outset of each show (at least on the two sessions caught), he declaims a 10 or 15-minute commentary on a top news event with a soapboxer's heat. He even ends each of his tirades with a deadpan "I thank you" to the scattered mitting of the restaurant denizens. The introductory "editorial" parallels Barry Gray's opening routine at the opposition Chandler's (WMCA).

Ross, who has been on the Philadelphia airlanes, is also a college man and doesn't care who knows it. In one of his minor tiffs with a dialer who phoned in (the telephone has become one of essential props on these early morning airers, Ross clinched his point by saying: "I just happened to write a paper on that subject for my sociology class." How can anyone argue against that sort of thing?

Everything is fodder for Ross' forensic talents on this show. From the West Point cribbing scandal through the baseball reserve clause to the politics in South Carolina ("one of the more less progressive states," is his phrase), Ross has an opinion with no ifs, ands or buts. This type of unequivocal mentality can get somewhat boring.

Ross otherwise handles the show in conventional style. There are telephone calls, interviews with visiting celebs and infrequent disks to carry the session. *Herm.*

Detroit — George F. Leydorf, WJR vice-president in charge of engineering, has been elected chairman of the communications engineering committee of the Michigan Office of Civil Defense.

FIESTA
With Ora San Juan, Bob Graham, Anthony Barrett, Samba Kings Trio, Wilbur Hatch orch
Director: Sterling Tracy
Writer: Les Farber
30 Mins., Sun., 7:30 p.m.
Sustaining
CBS, from Hollywood

This Latino flavored summer entry shapes up as moderate fare even for the devotees of south of the border tempos. Using a musi-comedy format the stanza moved along at an easy clip but it needed more than chile rhythms and Mexican accents to give it authenticity.

Preem (5) introduced "Pancho" (Anthony Barrett) as the series guide and comic. Although Barrett had little to work with in Les Farber's script, he tied the show together nicely and bridged the gap between songs with zestful delivery. Ora San Juan, 18-year-old sister of screen actress Olga San Juan, was more adept at handling her singing chores than her lines. Gal's piping on a pair of rhumba tunes was okay. Bob Graham, only one in cast without Mexican accent, provided pleasant "gringo" balance singing "Begin the Beguine" and "Let Me Love You Tonight."

The Samba Kings Trio accomped both vocalists with a bit too much drive. Wilbur Hatch supplied adequate background music.

1280 CLUB
With Phil Gordon, Leigh Kamman
90 Mins.; Mon. thru Sat., 7:30 p.m.
Participating
WOV, N. Y.

Since Freddy Robbins first held down the "1280 Club" spot, this airer has been a listening post for the metropolitan jive set. Several disk jockeys have been handling the gab on this show since Robbins left, but this 90-minute session is still standout for the calibre of its music, although grooved for the jazz and blues and rhythm market.

Phil Gordon, who takes over from his predecessor, Ralph Cooper, as the "1280" platter pilot, handles his assignment with excellent taste. His disks cover the top names in the jazz field, from Ella Fitzgerald to Johnny Hodges, with the selections neatly programmed for maximum variety in sound.

Most importantly, Gordon apparently understands that his gab is secondary to the music, at least on this deejay airer. Gordon holds his introes to brief comments, strictly relevant to the disks being played. Gordon, moreover, has a modest, ingratiating manner that helps sell the commercials spotted through the show. There's no slugging, but just quiet and effective deliveries of the plugs. Like Cooper, Gordon is a Negro, but should help this outlet in the general market as well.

On the hour, Leigh Kamman gives a capsulized news commentary in competent style. *Herm.*

STEVE ALLISON SHOW
Producer: Ted Reinhart
165 Mins.; Mon., Sat., 11:15 p.m.
GORDON'S MEN'S STORE
WPEN, Philadelphia

Steve Allison, former WVOM, Boston, gabber, has taken over the late night segment at WPEN, which has been built into a substantial audience here by such contentious chatterers as Eddie Newman and Kal Ross. The show has had the further advantage of following the broadcasts of the Phillies baseball team. Allison was picked out of dozens of jocks and announcers who auditioned and competed for spot, one of the choicest local plums.

Show gets an added lift due to being aired from Lew Tendler's Restaurant, popular meeting place here for the sporting fraternity and in the direct center of things. Allison hasn't varied the regular format for these early morning airers—random questions, interviews, introductions, phone calls, visiting celebs and a catchall for every variety of pitch. Program, of course, is also welcomed by the insomniacs who can phone for any kind of information, advice to the lovelorn, ethical problems, etc. Typical queries: "Will the price of real estate go up?" "What do you think of Frank Sinatra's trip to Mexico with Ava?" "What is your personal opinion of Gen. Patton?" "What do you think of the control bill?" "The baseball reserve clause?" "The West Point scandal?"

In Allison's favor is his faculty of letting the interview subject talk. He also tries to repeat as honestly and accurately as possible the questions and remarks of phone callers. He apparently doesn't suffer from that annoying occupational disease of his fellows in the craft—the inability to say "I don't know." Allison admits when he is stumped and so far hasn't made any pretense at being a seer. He

(Continued on page 38)

BLACK NIGHT
With Don Dowd, Carolyn Gilbert, Loretta Poynton, Rex Maupin and orch
Producer: Louis Perkins
Writer: Bob Savage
30 Mins.; Tues., 7:30 p.m. (CDT)
Sustaining
ABC, from Chicago

This Chi-based ABC show hasn't nearly enough muscles to hoist a major rating but its different switch ranks it a notch or two above the usual sustaining filler menu. Device here is a nocturnal jaunt to mythical Windy City points of interest via narration and music. It's no Greyline tourist tour but a looksee into out-of-the-way corners of the city. The combination of a sensitive script which only occasionally had tabloid columnist overtones and especially apt music provided a unique slice of Chi afterdark on frame heard (31).

Narrator Don Dowd first took the listeners to the opening night of a legit drama. Bit was a good satire with Rex Maupin and the ABC orch giving a not too gentle lampooning of a lackadaisical pit band. Loretta Poynton offered a takeoff on the road company star straining too much in the first scene to match the performance of the Broadway leading lady.

Not regretfully Dowd departed the theatre and made for a honky tonk. Narrator's comments on the clientele captured the flavor of the countless Chi neon joints. Further "atmosphere" was furnished by chirper Carolyn Gilbert who came through with an effective carboning of lowercase nitery warbling. Nocturnal trek next moved out to a neighborhood tavern which was jumping with gemutlichkeit. Here, too, the music was authentic with an accordion single of "Good Night, Irene."

Dowd's narrating was uniformly top calibre and Miss Poynton and Miss Gilbert were fine in their bits. *Dave.*

THE BIG JOB
With Don Hollenbeck, Jim Burke, Rex Davis
Producer: Dr. George Crothers
Director: Ed Oatis
Writer: Charles Monroe
30 Mins., Wed. (1), 10 p.m.
CBS, from Various Points

CBS' pitch for the additional $5,000,000 needed by the American National Red Cross for the recent Kansas-Missouri flood disaster had enough poignancy and dramatics to get even the most tight-fisted to contribute. Done in documentary fashion, with on-the-spot recorded interviews with some of the survivors, the session hit hard despite narrator's constant repetition that listeners seated in comfortable homes couldn't understand the full meaning of the flood tragedy. Such an arbitrary position may have alienated dialers who hold highly their capacity for sympathy and understanding.

However, when the narrator (Don Hollenbeck) stuck to the facts his appeal was forceful. Jim Burke, of KMBC, Kansas City, and Rex Davis, of KMOX, St. Louis, conducted their interviews with a minimum of sentimentality. The clipped monotone of the survivors as they retold their part in the disaster was effective throughout.

Hollenbeck, working-out of the New York studio, tied the stanza together neatly and Ed Oatis' direction kept the 30 minuter free from dull spots.

Hartford — WCCC here is promoting its longhair music shows by tying in with the strawhat circuit in the area. Station gives the local summer entertainment sources plugs on its shows in return for ad space in their printed programs.

A Heating Installation Firm + Summer Advertising = ?

There's no question about the answer when the advertiser is on WGN-TV . . . *the answer is results!*

A heating installation firm on WGN-TV is spending less than $1,000 per week for a Sunday morning feature film. They have received as many as one hundred direct leads in a week for $350-$500 installations . . . resulting in sales several times the amount of their investment.

Remember, no matter what the season, if it's results *you* want . . . you need WGN-TV in Chicago.

WGN CHANNEL 9 · CHICAGO

The Chicago Tribune Television Station

Eileen-BARTON

ANCHOR HOCKING'S BROADWAY OPEN HOUSE

NBC-TV—11 P.M., TUES-THURS-FRI

Direction: M. C. A.

FOR GOING NETWORK!

The Nation's Leading Record Companies Congratulate

WCPO-TV

CINCINNATI, OHIO CHANNEL 7

and

PAUL DIXON

VARIETY

Television

THE BUSINESS WEEKLY OF THE MOVIES

Television—lists Paul Dixon Show one of country's top programs.

Paul Dixon, a veteran among air jockeys, and two great assistants on a set that looks like a typical record store. The show has no set format, but consists of Paul mugging, ad libbing and making the whole affair sound like a neighborhood party.

BUSINESS WEEK

•Disc Jockeys—Even with disc jockeys, WCPO-TV has won where others failed. Many stations have experimented with record shows, haven't been able to put them across.

Paul Dixon's Music Shop . . . . is one of the station's top hits. Dixon is a "personality." He mugs, ad libs, makes the show a neighborhood party. But he has a loyal following for every show.

PAUL DIXON MUSIC SHOP
With Dottie Mack, Wanda Lewis
Producer: Jack Taylor
Writer: Len Goorian
Participating
WCPO-TV, Cincinnati

Paul Dixon eases through the grind of this embellished platter series by projecting his personality in doing-what-comes-naturally. The show has a waiting list for commercial spotting.

Mortimer C. Watters, station chief, boasts a "Cincy's Mr. TV" claim for Dixon, whom he recently signed to a three-year contract for a reported annual salary in excess of $30,000. When he joined WPCO's AM station several years back as a disc jockey, after a radio stint in Chicago, Dixon's weekly pay was said to be $75. He dubbed in newscasting for a while and was jerked from that chore. Mary Wood, radio columnist of the Cincy Post, also in the Scripps-Howard holdings, once referred to Dixon as "radio's worst newscaster." Recently one of her polls among listeners rated Dixon as their favorite local TV personality.

Rating by another source now has Dixon's show even with Kate Smith's for audience attention.

Among the Dixon fans are the kids, soxers and housewives, the latter all "moms" in his affectionate callings.

Dottie Mack, a gal with lotsa natural charms and talents, is Dixon's "Friday" and gives much in entertainment value. Both of them pantomime vocals during recordings and do very well in solos and teaming. They also divide time at the turntable and in answering telephone calls. Dixon gives off sincerely in congratulations and well wishes while talking to persons about their anniversaries, sick spells and the like.

Another able assistant is Wanda Lewis, who sketches cleverly as an eye filler for some of the recordings.

Most anybody and everybody who happens into the studio while the show is on is dragged into the act by Dixon. Now and then he has name personalities as guests.

Comedy skits are sprinkled through the proceedings, with Dixon making two or three changes of wardrobe during a session.

There is little or no rehearsing for a Dixon opry, on which most anything happens.

Koll.

"Congratulations"
CAPITOL RECORDS

"Great News"
COLUMBIA RECORDS

"Best Wishes"
DECCA DIST. CORP., Cincinnati, Ohio

"Best of Luck"
KING RECORDS

"Can't Miss"
LONDON GRAMOPHONE CORP.

"Wonderful"
MERCURY RECORDS (Supreme Dist. Co.)

"Three Cheers"
MGM RECORDS

"Good Luck"
RCA VICTOR RECORDS

ABC TELEVISION

America is sold on ABC America WILL BE sold on Dixon

Starting WEDNESDAY Aug. 8
8-9 PM, EDST

All Kinds of People

Are Finding Out That

COPELESSNESS[1]

Can Be Cured by Watching ROGER PRICE[2]

On the New CBS TV and Radio Show

"HOW TO"

VARIETY
July 18, 1951

"How To," a satire on panel shows, has a rich vein of humor worthy of being a permanent network tenant. This program, originating from the coast, and kinnied into New York, is fadimanned by Roger Price, who at one time was on Bob Hope's scripting staff and later branched out as a saloon and later a revue comic. The panel comprises Anita Martell (Mrs. Price), and two other coast writers, Leonard Stern and Stanley Adams. It's a hep quartet, who seem to be fast on the ad libs and who exhibit a zany turn of mind in doling out advice.

On the preem show, there was a girl who wanted to know how to snare a husband. Miss Martell advised her to keep her gowns low and her standards high. Price agreed with her 50% . . . Price punctuates each problem with his zany illustrations, which has been the focal point of his nitery act. It's funny visual and aural stuff.

—*Jose*

THE BILLBOARD
July 28, 1951

This satirical panel show ranks with the best audience participation airers today, and it's certainly one of the most entertaining kines to come out of Hollywood. Nitery comic Roger Price is largely responsible for the program's big-time entertainment values. Price, a comparatively new young comic, looks like a cross between a long-haired musician and a short-tempered scientist.

Personality-wise, too, he combines a seemingly naive childlike gaiety with sharp-tongued cynicism. The results are unorthodox but surprisingly appealing. For instance when a young mother asked how to get her young son to take a bath, Price queried brightly, "Have you tried subtle psychological methods such as hitting him?" In between panel sessions Price illustrated the various problems by sketching dizzy diagrams, accompanied by breezy monologues which were a high point of the show.

—*June Bundy*

"A rare comedy show that can hold up well in both media . . . Advice is along zany lines, and ad lib wit registers strongly."
Variety (*radio review*)
July 25, 1951

"Some people may not agree with these reviews. These people should be 'put away.' They are wrong thinkers."
—ROGER PRICE

"I predict that ROGER PRICE[2] *will soon be one of the nation's top show business personalities."* —Frank Cooper, *Manager*

"HOW TO"

A PRICE-STERN PRODUCTION

ROGER PRICE[2], President, Mon. Wed. & Fri.
LEONARD STERN, President, Tues. Thurs. & Sat.

LLOYD SLOAN, Vice-president in charge of production, Promotion, and Commissary

SOL STEIN & CHET CASTELLAW (Answer phones on Sunday)

PHIL TURETSKY, Treasurer; VIVIAN OIEN, Office Mgr.

Our thanks to DICK LINKROUM, LARRY BERNS, LUCIEN DAVIS and the entire CBS crew

[1]Copelessness: Inability to cope with life and things. See R. PRICE "In One Head And Out The Other"; Simon and Schuster.

[2]The printers are against me. Another example of wrong-thinking.—R.P.
[2]Mr. Cooper is obviously a right-thinker.

PRICE CUTS ZOOM TELE SET SALES IN D. C.

Washington, Aug. 7.

Despite the general slump in TV sales, July business here was the best since March and better than July of 1950, according to the official estimate last week of the Washington Television Circulation Committee showing sets in use as of Aug. 1 at 278,100. This represents an increase of 7,650 sets from the July 1 estimate.

Intense price cutting by inventory-loaded dealers, some offering sets at 60% off list, has stimulated purchases and apparently broken resistance of non-owners waiting for color. Some dealers have gotten around the color problem by offering to install adapters (to bring in color broadcasts in black-and-white) at nominal cost whenever their customers want them. A few dealers are installing adapters into stock sets in lieu of price cuts.

July sales compare with June volume of 8,200 sets and May sales of 3,950. July business a year ago accounted for a turnover of 7,325 sets.

Mooney Out As NSTP Censor After One Week

Hollywood, Aug. 7.

Martin Mooney's tenure as Code Administrator of the National Society of Television Producers lasted less than a week, with NSTP abruptly announcing he had "resigned" while Mooney contends he knew nothing of his "resignation" until informed of it by VARIETY.

It's believed that while a number of reasons motivated the move, chief one was a statement by AMPPA Code Administrator Joseph Breen in which he repudiated a letter of endorsement of Mooney used in an ad about the time Mooney was appointed. The following day NSTP announced the "resignation."

Mooney says he was promised $1,000 a month, an office and a secretary, but got none, and headquartered at the Gladys Reubens Dancing School. Louis Snader, prexy of NSTP, countered he never offered any salary to Mooney, that the association—which reps film TV producers here—hasn't funds for that purpose.

St. Louis Bar to Continue Fight Vs. Transit Radio

St. Louis, Aug. 7.

Continued fight against streetcar and bus FM radio programs will be made by a committee of the Lawyers Assn. of St. Louis. Characterizing the broadcasts as "an invasion of the basic civic right of privacy of passengers, by compelling unwilling persons to listen to commercial announcements," committee stated it was the duty of the bar to be on the alert against such abuses.

George W. Curran, president of the association, said the committee will assist him in protesting to authorities against continuance of the practice, "and to take such further steps and institute such action as may be necessary."

Station KXOK, owned by the defunct Star-Times Publishing Co., is the broadcasting station involved, using Transit Radio. The broadcasts have been bitterly fought by KSD, owned by the St. Louis Post-Dispatch, which bought the Star-Times papers several weeks ago.

Horner Gets Plum

Minneapolis, Aug. 7.

R. M. Hollingshead Corp. (Whiz Motor Rhythms), Camden, N. J., has pacted to sponsor the Thursday and Friday segments of "Jack Horner's Sports Show" on KSTP-TV, starting Aug. 30.

Telecast daily, 10:20-10:30 p. m., this 10-minute sports feature has been rated the third most popular Twin Cities local multi-weekly show. Account's agency is Campbell-Mithun.

Columbus — Glacus G. Merrill, Marie B. Merrill and Fred Bailey, all of Clarksburg, W. Va., affiliated with the Mt. State Broadcasting Co., Clarksburg, W. Va., have organized the Iron City Broadcasting Co., Inc., Ironton, O., to build and operate a radio-television station in that city. They were authorized to issue 1,000 shares of common stock with a par value of $[illegible] a share for the Ohio enterprise.

Tele Followup

Continued from page 30

a vet radio and legit actress, and young Walsh, who has also done considerable legit work. Lester Lewis package continues as good TV entertainment and a good springboard for pro talent trying to hit the bigtime.

Herb Shriner, taking over for vacationing Arthur Godfrey on CBS-TV's "Talent Scouts," did a clicko job Monday (6). His opening monolog was a sterling example of Hoosier wit, starting with his reminiscences of the small town hospital that was over the local shoe store (because the latter had the only X-ray machine around). Material was sharp and was given a solid ride with Shriner's polished corn country manner and pseudo-hesitant timing.

Comic was a trifle tentative in dealing with the guests, but handled them naturally and got off some amusing lines in the interchanges. He gave the commercials for Lipton products an appealing underplaying, in character, and had an effective line in his grandpaw's sipping the tea and exclaiming, "Sell my clothes, I'm in heaven."

Talent roster was good, although heavy on vocalists. Lineup included a tenor (who was the studio audience's choice), an operatic soprano, a femme trio and a harmonica player.

BBD&O

Continued from page 23

nights on CBS, which is now being replaced for the summer by "Go Lucky;" "Hit Parade," for which "Assignment Manhunt" is subbing Saturday nights on NBC, and the five or six Jack Benny TV shows a year, which usually go into the "Show Biz" time on CBS.

In addition to these, BBD&O is repped on TV by: "Armstrong Circle Theatre" (Armstrong Cork, NBC, Tuesday nights); "Rocky King, Detective" (Emerson Drugs, DuMont, Sunday nights); "Celebrity Time" (Goodrich, CBS, Sunday nights); Groucho Marx show (DeSoto-Plymouth Dealers, NBC, Thursday nights); and "Juvenile Jury" (Minnesota Mining, Tuesday nights, NBC, but moving to Sunday afternoon in the fall).

Negro Thesps

Continued from page 1

switch the dial if they don't like a certain program," Sissle said, "but we can't tell the American public what to like." He claimed that Negro actors were partly responsible for the situation since they had never previously formed an organization to "protect themselves" against such outside groups. New council, Sissle said, will stress the necessity of a "balanced program" to prevent the perpetuation of stereotyped roles.

Cast of A&A meanwhile wired their congratulations to the Council on its formation, declaring the new org "at last gives us, the Negro actors and actresses of America, some understanding spokesman who can protect and extend the gains we have made in recent years." Cast members, without referring to the NAACP by name, asserted that the opportunity given Negro thesps by the show "is being threatened by ill-informed people of our own race who have irresponsibly threatened a boycott of our sponsor (Blatz Beer) and have unfairly characterized the show, its producers and ourselves." Reference to the threatened boycott was later removed from the text of the wire.

MGM

Continued from page 25

Korda film. Towers has done 26 "Lime" episodes and others are under way.

Lebhar and Raymond Katz, MGMRA production head and WMGM program chief, head out to the Coast towards the end of the month to wrap up details on some other Metro properties for syndication. It's also likely they'll pick up another big outside stanza. MGMRA has already put around $2,250,000 into its eight shows, turning out 312 editions of the 15-minute programs and 78 of the hour and half-hour series.

WABY, Albany, Sold To Eastern N. Y. B'casting

Albany, Aug. 7.

Sale of WABY by the Adirondack Broadcasting Co., in which Gannett's Press Publishing Co. held a majority interest, to the Eastern New York Broadcasting Co., has been effected. With it, Edward C. Obrist, general manager of the 250-watter since early in the year, has been promoted to vice-president and a director. He worked with WPEN, Philadelphia, before coming to Albany.

Officers of the Eastern New York Broadcasting Co., which had been negotiating for the purchase some months, are president David Kyle, of Monticello and Syracuse; vice-presidents, George Fields, New York; Assemblyman Herman Mintz, South Fallsburg, and Obrist; treasurer, Nelson Kidd, Syracuse; secretary, Martin Karig, Glens Falls.

WABY, transferred here from Hudson Falls in 1936, will continue to concentrate on news, sports and good music, Obrist said. It is a Liberty network affiliate. Ned Trudeau is operations assistant and plant manager; Charles W. Bell, Jr., sales manager; Miss Toni Brady, program director.

Standard Oil Pacts Mich. Football for 6th Year

Detroit, Aug. 7.

For the sixth year, Standard Oil of Indiana will sponsor eight play-by-play accounts of 1951 U. of Michigan football games over WJR.

In addition to the eight Michigan games, Standard Oil also will sponsor the Michigan State-Notre Dame and the Notre Dame-U. of Detroit broadcasts. Van Patrick, WJR's sports director, will handle the play-by-play. Charley Park will provide the color and sidelights.

Lane Exits WAGE

Syracuse, N. Y., Aug. 7.

In a realignment of top execs, WAGE here announced the resignation last week of William T. Lane, co-founder and for 10 years v.p.-general manager, who is entering another phase of the broadcasting field. H. Douglas Johnson, Jr., succeeds Lane, and was elected v.p. and a director of the station.

Johnson, former upstate public relations man and radio director of the Lane ad agency here, resigned recently as secretary to Congressman R. Walter Riehlman.

Columbus — WBNS-TV has named Margaret Mau, developer of the "Shelf Level" merchandising plan at WSAI, Cincinnati, to head up its new merchandising department. In addition she will also cover sales promotion for the station.

ATTENTION
Television and Radio

For sale or lease, completely equipped 1,450 seat theatre, one floor. Includes building 90'x170', large stage, fly loft, dressing rooms, recently modernized. Centrally located Los Angeles metropolitan-clear vision area. Consider small cash payment on complete sale. Amusement Realty Company, 119 S. Beverly Drive, Beverly Hills, California, Crestview 5-1542.

KLIX
IS KLICKIN'
in Idaho's Fabulous Magic Valley
Ask HOLLINGBERY
ABC at Twin Falls, Idaho

Before you do anything about TV or Business Films
SEE CHARLIE CURRAN
Sherwood Studios, Inc.

For Better Living
FINNERAN RANCH HOUSES

Your Lucky Strike Hit Parade

presents to all our friends during our 8 week hiatus

a special summer service!

SNOOKY LANSON SAYS:
Look for this listing every week

Your Lucky 7 Tunes that you would have heard last Saturday

as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.

1. TOO YOUNG
2. MISTER & MISSISSIPPI
3. BECAUSE OF YOU
4. SHANGHAI
5. THE LOVELIEST NIGHT OF THE YEAR
6. COME ON-A MY HOUSE
7. MY TRULY, TRULY FAIR

EILEEN WILSON SAYS:
We'll be back September 8th

DOROTHY COLLINS SAYS:
Be Happy-
Go Lucky!

RAYMOND SCOTT SAYS:
Have a Happy Go Lucky Summer!

Enjoy "Assignment: Man Hunt," friends
This summer on TV—
For chills and thrills a-plenty, it's
The tops in mystery!

LUCKY STRIKE
"IT'S TOASTED"
CIGARETTES
L.S./M.F.T.

See your Lucky Strike Hit Parade Summer TV replacement

"ASSIGNMENT: MAN HUNT"

Saturdays at 10:30 P.M. NBC Television Network

Radio Reviews

Continued from page 34

makes a big play for the customers at Tendler's, commenting on the good looks of the gals and keeping to generalities in the cafe. Emphasis is on current events and sports, but spieler is an ex-stock company player and a former burlesque straight man. His forte is show business, of which there is virtually none in Philly during the August dog days.

This type program depends on celebs to hypo the interest, and Allison's production staff should hustle up figures of prominence, and keep up a steady flow of them. It's too much of a demand on the gabber when he is left with the local Joes and Janes to be brought up from the tables, and he is too new to the local terrain (four weeks) and needs name guests. Start of show season next month and return of big floor show acts will be a help here. *Gagh.*

THE REPORT
With Charles Kuralt; announcer, Bob Carroll
Writer: Ken McClure
15 Mins.; Sun., 10 p.m.
Sustaining
WAYS, Charlotte, N. C.

WAYS, the ABC affiliate in Charlotte, has come up with a fairly interesting news roundup of the week in "The Report," a 15-minute airer. Written by Ken McClure of the station's staff, the digest recounts world events as well as local happenings.

To get away from a dry repetition of things the public has already read in newspapers or heard on the air, the program is dressed up with some production touches. These include a tick-tock sound effect intro accompanied by a voice intoning, "the moving finger writes and having writ, moves on." News excerpts are also connected with appropriate musical bridges.

Narrator for the stanza is 17-year-old Charles Kuralt. His is a resonant voice that possesses a suprisingly mature quality. Withal, "The Report" concisely rounds up the week's headlines. However, if interpretation of some especially significant events were made it would help give a fresher aspect to a program whose backbone is essentially yesterday's news. *Gilb.*

Ballcasts

Continued from page 25

broadcasts, can work out a solution which will be satisfactory to baseball and the broadcasters. The Committee is inquiring whether baseball should be exempt from the anti-trust laws.

65% Losses Last Year

Trautman said that most minor league clubs are operated primarily as civic enterprises and that with a great many it is a case of keeping losses to a minimum rather than making a profit. He said that 65% of the clubs reported losses last year.

A survey presented by Trautman showed a slight tie-up between people in the amusement field and minor league baseball. He reported that of nearly 2,000 baseball executives, 13 are motion picture actors, directors and theatre owners. Another 73 are newspaper and radio officials and employees.

Because baseball broadcasts involve interstate commerce, the Committee plans to study this question more fully in determining whether the game can be excluded from anti-trust application. This phase of the inquiry is to be explored at subsequent hearings.

Circling the Kilocycles

Schenectady — Mary McGarry, former director of women's programs on WABY, Albany, is now with the traffic department of WGY and WRGB-TV, Schenectady.

St. Louis—Alan Thompson, production head of WEW, the St. Louis University station, is doubling in brass, having been appointed director of music at the institution. Thompson, a native of England, has been in radio for 24 years and at WEW for the past year.

Boston—Craig Lawrence, WCOP general manager, has been appointed Radio Representative of the State Public Affairs Committee of Civil Defense Agency. Appointed to his program advisory committee are George Perkins, WHDH program director; Joseph Tobin, co-owner WJDA, Quincy; Wayne H. Latham, program director, WSPR, Springfield, and Harold A. Dorschug, chief engineer, WEEI, technical adviser.

Boston—Richard E. Johnson, for past 10 years engineer at WCOP, has resigned to accept post as chief engineer of Lowell Institute's FM station. Now under construction, station expects to hit the air in early fall.

Lone Star, Tex. — Application has been made to the FCC by the Lone Star Broadcasting Co. for a new standard broadcast outlet, to operate on 1300 kilocycles with a power of 500 watts daytime. Principals in the company are equal partners, Pierce R. Brooks and T. H. Parham. The outlet would cost an estimated $16,570 to construct, and the first year operating cost is set at $24,000, with the estimated revenue the first year $46,000.

Birmingham — Burtt F. McKee, Jr., production director at WAFM-TV here, will leave next month to take a position with the "Voice of America" in Damascus, Syria. McKee was production director for WAPI for nine years before transferring to the CBS station's TV outlet.

San Antonio — Corwin Riddell, veteran southwest newscaster is being presented in a quarter-hour newscast each Sunday afternoon over the Texas State Network and KABC here. Airings are sponsored by Morning Glory for mattresses and box springs.

Galveston — Larry Rasco has been named program director of KGBC here. He will also serve as news editor. Rasco comes here from KTSA, San Antonio.

Memphis — Recent announcements by four local theatres here and one in New Albany, Miss., to install theatre-TV equipment have caught the fancy of The Memphis Press-Scimitar, p.m. daily here, which announced the birth of a new daily television column. New daily feature which will kick off in about two weeks will be authored by Bob Johnson, w.k. Memphis reporter and former radio ed of the Scripps-Howard p.m. here.

Portsmouth, O. — Marshall Rosene, general manager of WSAZ, Huntington, W. Va., has resigned his post to take over as general manager and president of WNXT, new 1,000-watt station due to go on the air here in late August.

Detroit—Worth Kramer, veepee and general manager of WJR, and Lee B. Walles, veepee of the Fort Industry Co. operators of WJBK here, will chair the radio and television committees, respectively, of Detroit's United Foundation campaign. United Foundation is a setup which collects funds for various national and local health and welfare organizations.

Salt Lake City—Kay Richins, disk jockey and staff announcer at KALL, has been upped to production manager, assisting Jack Paige, program director. Richins was formerly program director of KDYL. KALL has added Keith Ashton as a spinner.

Theatre Affiliates

Continued from page 23

has done the technical pickups for theatres on all the fights they've carried so far. RCA, NBC's parent company, is moreover the major manufacturer currently of big-screen video equipment. And, it's recalled, NBC veepee Charles R. Denny proposed some years ago that NBC would be ready and willing to program for theatre video when and if the theatres could pay for it.

How such a venture would eliminate the competition between theatres and the networks for rights to sports events has not been explained. Theatre operators realize that the sports shows mean nothing to them unless they get exclusive rights, which would necessarily eliminate the broadcasters from carrying them.

O'seas Press Club

Continued from page 23

"slander." He said it was damaging to the reputation of all foreign correspondents, including those of radio.

"It is likely to do enormous harm to William Oatis (Associated Press correspondent recently jailed on spy charges in Czechoslovakia) on the kind of flimsy charges to which your radio series lends credence," Shaw wrote.

Trendle said: "I still think this whole thing is foolish. Everybody knows that an undercover man must have some kind of a job as a front. We were very happy with Bob in his present job as a reporter.

"But, what are we going to do with him now? If we make him a shirt salesman all the shirt salesmen in the country will be down on us."

TV Drama to Coast

Continued from page 22

ton Berle's "Texaco Star Theatre" (NBC), Ed Sullivan's "Toast of the Town" (CBS) and DuMont's "Cavalcade of Stars" will probably remain in N. Y. except for occasional special-purpose originations from the Coast.

In addition to "Comedy Hour" and "All-Star," NBC has decided that Red Skelton will air his show live from the Coast on the cable, rather than filming it, as originally planned. CBS hopes to air all shows from the Coast which currently emanate from there via the kinescope route, including Alan Young and Burns and Allen. In addition, Jack Benny's four or five shows yearly for CBS will come from the Coast, in addition to several new packages the web has scheduled, such as "My Friend Irma" and the Lucille Ball-Desi Arnaz show.

Sundial, Bristol-Myers Buy 'Foodini' on TV

Sundial division of International Shoe and Bristol-Meyers are each taking 15 minutes of "Foodini the Great," vidpic series which starts on ABC-TV Aug. 25. Series will be beamed Saturdays at 11-11:30 a.m.

Show, which features the Bunin puppets, is a William Morris Agency package. Foodini, the puppet magico, was leading character in "Lucky Pup," which had been aired six-times-weekly on CBS-TV until last spring.

Sundial starts sponsorship on Aug. 25, via Hoag & Provandie agency of Boston. B-M, for Ipana toothpaste, starts bankrolling on Oct. 6, through Doherty, Clifford & Shenfield agency. B-M purchase is in addition to its recent inking of ABC-TV for a tele edition of "Mr. District Attorney" and its buy of ABC radio for "Mr. D. A." and "Break the Bank" with Bert Parks.

WCOP Activates Pasage Of Anti-Narcotic Law

Boston, Aug. 7.

WCOP, Hub indie, is taking bows for its part in aiding passage of a stiff Anti-Narcotic law, signed by Massachusetts Governor Dever, last week. Bill, which was filed last February by Rep. Meyer Pressman, had been pigeonholed until station, cooperating with daily Record-American, stirred up enough public interest to force passage of the bill. Station aired several round table discussions of the narcotic problem, spotted news bulletins reporting bill's progress and otherwise actively engaged in pushing the measure through.

In appreciation of WCOP's aid, Rep. Pressman invited the station's production manager, Henry Lundquist, to witness the signing of the bill in the governor's chambers.

KOTV's Power Boost

Tulsa, Aug. 7.

KOTV, television station in Tulsa, has been granted higher power by FCC to extend reception over a wider area. KOTV, among the first three of the nation's 107 stations to request an increase, may go up to its maximum transmitter power of 100,000 watts.

Marie Helen Alvarez, president, said the hike will give the station a signal strength of more than 20,480 square miles.

Strong Goes to WMAL

Washington, Aug. 7.

Jerry Strong, disk jockey at WINX, Washington, for the past 11 years, has switched to WMAL, ABC's outlet here.

AVAILABLE

Fine Piano Team. Identical Twins, male. Dance band experience. Work flashy. Available after Aug. 10 for cocktail lounge, TV or radio. Good bet for TV.

Linus Carroll, Hotel Earle, N. Y.

READY . . .
AND WAITING!
A New TV Package

KEY TO OUR CITY

a
JOHN ALDEN
production

Originated and Developed
By

JOHN ALDEN — STEVE ZORICH JR. — MILTON KLEIN

AT LAST, A PROGRAM SERIES OFFERING

- Live Entertainment
- "Power" Personalities
- Modern Appeal
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307 West Eighth Street
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Copyrighted and Incorporated in California and New York

WJBK delivers the Goods
YOUR GOODS . . .
WITH SALES PUNCH

Results from WJBK-TV show, "Ladies Day"—30-piece sets of stainless steel cutlery retailing for $6.95 apiece, sold 41 sets from the first commercial, 45 from the second. Results were so tremendous the first week that the store ran out of stock. Commercials had to be stopped until their supply can be replenished. Net result: three-spot a week contract for a year.

WJBK-AM-TV-DETROIT
WJBK-TV—a CBS and DUMONT Affiliate
THE STATION WITH A MILLION FRIENDS
National Sales Headquarters: 488 Madison Avenue, New York 22
Eldorado 5-2455
Represented Nationally by THE KATZ AGENCY, INC.

THE

"BRAZILIAN BOMBSHELL"

Is Still

EXPLODING

"Carmen Miranda provides Ciro's with the fastest, flashiest 32 minutes the Sunset Strip spot has showcased in months . . . Stint makes the customers yell for more."

VARIETY

"She shattered the Sunset Strip. Gave away bananas left from her turban to ladies at ringside. She's a South American doll, and shook everything in the place—including the customers."

HEDDA HOPPER

"Carmen Miranda must have been on a diet of Vitamin B-12. She's got as much energy as a jet propelled airplane and turned it loose all over the stage last night in her Ciro's opening, to the delight of the crowds that packed the place."

FLORABEL MUIR, L. A. Mirror.

"Best way to describe Carmen Miranda's act at Ciro's is 'WOW!' She is simply great with her strong comic talents and flair for handling zany material. It is an evening which falls in the 'don't miss' category."

HOLLYWOOD REPORTER

"Carmen Miranda brought the house down with her South American tunes, and then as a piece de resistance, did a number without her famous turban, without the platform shoes, and, if you can believe it, she also did a bebop routine. You've got to catch it."

HARRISON CARROLL, L. A. Herald Express

"It isn't too surprising that Carmen Miranda has scored a hit at Ciro's. The vivacious Brazilian has always been an exciting performer. But she's greater now than ever before."

PAUL COATES, L. A. Mirror

"The nightly excitement at Ciro's as Carmen Miranda explodes into action. Has been a big hit here."

LOUIS SOBOL, N. Y. Journal American

"If you miss Carmen Miranda at Ciro's, you're either crazy or you don't have any money. What an artist! What a talent! What a fruit stand!"

JIM HENAGHAN, Hollywood Reporter

Accompanied by the

BANDO DA LUA BOYS

And It's the Same Story Everywhere!

NEW YORK, MIAMI, CHICAGO, PHILADELPHIA, BOSTON, HONOLULU, LONDON

Public Relations

WILLIAM HEBERT-GLENN ROSE

WM. MORRIS AGENCY

XXXX

Television Reviews

Continued from page 30

for guidance undoubtedly they were more confused than ever after pondering the varied answers from three girl and two boy participants.

Allen Ludden, who moderates the session, could have been more objective in wrapping up the participants' varied opinions into one solution for the poser at hand. On the question of dyeing one's hair, which caused a considerable hub-bub among the mixed panelists, he said it is safer to stay away from a debatable subject that should be approached very cautiously.

Problems are submitted by viewers under 20 with the exception of one question allotted to an adult for each program. Adolescents were concerned with such minor dilemnas as "what should a boy give a girl for a going away present?". Of a more important nature was "should a 18-year-old girl marry a 21-year-old boy who drinks?". Discussion among the panel, although not objective, was spirited and interesting. One gal participant's long-winded comments reminded of Eloise McElhone in miniature.

Originally created by station WTIC, Hartford, the show started via WNBT, N. Y., last June. Besides the major problems, the format also works in some "answer box" shorts which are briefies mainly concerned with teenage etiquette. To whip up audience interest, viewers are asked to nominate a "top teenager" among their acquaintances. Various prizes are also awarded problem-submitters ranging from stockings to a string of beads. *Gilb.*

WOMAN AT WORK
With Beth Lee, Mrs. Alfred Hall, Mrs. Elizabeth Hall, Neal L. Moylan, others
Writer: Jane Barton
Director: Bill Mulvey
30 Mins.: Sun. (5), 3:30 p.m.
N. Y. STATE DEPT. OF COMMERCE
WRGB-TV, Schenectady

Public service program, arranged by the State Dept. of Commerce and produced in cooperation with the State Radio-Television Bureau to demonstrate the assistance which the former can give to women in establishing their own businesses, featured interviews with four successful Capital district women. Neal Moylan, director of the bureau, emceed. Jane Barton, bureau program director, wrote show. Mrs. Mildred Meskil, of the Dept. Woman's Program, came on camera for final exchange with Mrs. Beulah Southwell, owner of an Albany herb shop.

Off the beaten path, half-hour held moderate interest. It was draggy, uneven and uncertain in spots—possibly inevitable in view of the fact the guests were new to television. Moylan, one-time Syracuse announcer, displayed signs of hesitation, nervousness and uncertainty, although he wove the program together with reasonable skill. He strove, not always successfully, for a light, informal touch. Moylan photographed well, especial from profile. He will improve as a telecaster.

Demonstration of steps taken in making rose stock had perhaps the most lens punch. Mrs. Hall's commentary on florist business was delivered the smoothest. Mrs. Booth, joined at the end by 16-year-old daughter, talked enthusiastically about gems, and displayed a collection of them—color references could not be illustrated on black and white. Miss Lee emerged with the photogenic honors; she could do a musical TV show. However, her lively story of a Kentucky woman left, through death of her husband, with an eight-year-old son to support, who built a subsequent career with General Electric did not come off as sharply as it should have. *Juco.*

Rose Bowl

Continued from page 25

and $600,000 for the third year. Successive rises were based on the mounting volume of receivers over the three-year period. NBC declined to disclose how the total was arrived at. CBS, already committed to televise the Orange Bowl game in Miami, Fla., New Year's Day, undoubtedly kept its bid low on that account. The network, however, will definitely have its cameras at the Tournament of Roses parade, and it is not discounted that it will be the first big outdoor event to be telecast in color from the Coast.

NBC's John K. West, Norman Blackburn, Tom McFadden and Lewis Frost are believed to have based their successful bid on the radio payoff. For a three-year exclusive contract, CBS paid $100,000 the first and second years and $110,000 for the final year. Previous to that, the Rose Bowl games were sewed up by NBC without cost for rights. It was in 1926 when the late Graham McNamee came out from N. Y. to broadcast the first game, which marked the start of transcontinental broadcasting by NBC. In return for exclusive broadcast rights, NBC helped to promote other events leading up to the game with a series of airings. After the death of McNamee the network assigned Bill Stern to the games to hold sway for 11 consecutive games.

That the load may be too heavy for one sponsor has touched off speculation that several clients may be invited to participate, including RCA, parent company of NBC. Web will also put up the game for sale on radio. Had KTTV carried off the plum, the Times station would have sold off the radio rights. That the CBS bid was little more than half of NBC's offer is taken as an indication that the network was not hopeful of success and merely entered the bid as a token or a "wild chance."

Courtesy of M-G-M
Now appearing with
DONALD O'CONNOR
in "THE MILKMAN"
(Universal-International)
Management WILLIAM MORRIS AGENCY

Dr. Tyler Hired As N.Y. State TV Advisor

Albany, Aug. 7.

The Civil Service Commission has approved a request from the State Univ. to hire Dr. I. Keith Tyler, director of radio education at Ohio State University and a member of the Joint Committee for Educational Television, as a special TV consultant, at $40 a day. Dr. Tyler's selection was announced some weeks ago.

He is to assist State University officials in formulating plans for establishment of two or three video stations at state schools, when channels for educational television become available.

Mpls. Station Plugs Its Rival—But With Reason

Minneapolis, Aug. 7.

KSTP-TV will do the unusual in helping to promote a show on a competing station here, WTCN-TV. It has announced it'll send letters to all advertisers to dial the opposition channel and catch the "Strike It Rich" TV network show over WTNC-TV the last two weeks in August when its own staffer personality, Randy Merriman, will be pinchhitting for vacationing Warren Hull as emcee.

This will be Merriman's first assignment on a network show and KSTP-TV wouldn't stand in his way, even though the show locally is carried on the rival station. Merriman's present TV show, "Cash 'n' Carry," is sponsored by Vel and Cavalier cigarets through William Esty Co., New York. Agency was so impressed by sales record Merriman racked up for both accounts that it took an option on his services recently.

New Videoater Series

Hollywood, Aug. 7.

Series of 13 half-hour oater telepix toplining Milt Swift is set to roll in mid-August, bankrolled by newly-formed syndicate of five businessmen from Long Beach and Glendale, Calif.

Shooting of the vidpix, at the Goldwyn studios, will be by Wes Beeman Productions. Dick Avonde has been named exec v.p. and associate producer on the oaters, which also top-bill comedy team of Wallis & Carroll.

New KEYL-TV Staffers

San Antonio, Aug. 7.

Frederick W. Smith has been added to the staff of KEYL-TV as director and assistant to W. R. Robb, Jr., program manager. Vernor Poerner has taken over duties of stage manager following the promotion of Bill Michaels to the directing staff.

Robert G. Dalchau, formerly assistant in the film department, has been upped to post of film editor succeeding Tom J. Maloney, who recently resigned.

Yellow Cab's Quizzer

San Antonio, Aug. 7.

The Yellow Cab Co., here is sponsoring a new audience quiz show titled "What's My Name," based upon baseball personalities.

Quiz is aired between the daily major league airings on KMAC here.

Baltimore—WAAM has sold the local end of the "Miss Television" contest to American Brewery Co., which launched the promotion with a press party at the Sheraton Belvedere Hotel. Full page ads in color, street car and outdoor bally will back up the deal, which will distribute ballots for voting for one of the six gals previously selected in preliminary trails over the station. Kuff & Feldstein agency, with Elmer Free, represented the sponsor.

Anti-Commie Color TV

Continued from page 1

the technological advances made by the western democracies. Since it's anticipated that the Soviet high command will reprise its pitch of last year by selling the kids a bill of goods, that under the Commie rule the rest of the world is being put to shame, technologically and otherwise, it was figured by the State Dept. to "give 'em a look at color television, U. S. style, and let them see for themselves." (Reports have been current here that Soviet Russia will unveil its own version of color TV at the Berlin Youth Rally, but that it's of a vastly inferior quality to either the CBS or RCA systems.)

RCA has shipped in all 35 tons of equipment, including two transmitters, to Berlin, along with its large-screen and 17-inch receiver equipment, but lack of high vantage points in Berlin was at first feared to present a transmitter problem. However, it's been hurdled, and the large screen video projection will be "toured" through the streets of Berlin, mounted on trucks.

Ed Gruskin, radio director of the ECA, has been shuttling from Paris to Berlin in setting the preliminary groundwork, along with David Schoenbrun, CBS Paris correspondent, with Dick Hooper on the scene for RCA. Latter has a staff of 30 engineers, technicians and producers on band.

Surgeons and Color

Of equal import, in the realm of medical science, is the role color TV will play at the International Congress of Surgeons, to be held in Paris in late September, when 1,000 of the top surgeons from all the democratic countries of the world will congregate. The Congress this year, the largest yet, will take its cue from the thematic "White Paper" prepared by Dr. Louis Bazy, former Surgeon General of France and organizer of the Committee of Governors arranging the Congress, that "color television in surgery is the most revolutionary advance since the teaching of surgery."

For five days, from Sept. 24 to Sept. 29, there will be a series of specially-selected operations at the Boucicault hospital in Paris which the surgeons will view from color TV receivers which will be moved into France following the Berlin demonstrations. There will be reports on the advances made in the series of "color TV surgery" during the past year in the United States, under Smith, Kline & French Laboratory sponsorship auspices, with S-K-F also identifying itself with the Paris Congress demonstrations.

Out of the forthcoming Congress will come blueprints for the hospital of tomorrow—with specially-constructed operating rooms designed for color TV projection, with its special lighting, in place of the present theatre-for-students.

Prior to the Congress of Surgeons, the French Government starting Sept. 13 will sponsor official demonstrations of CBS color TV on the French Broadcasting System's 819-line definition, which the French maintain is a natural for color adaptability. Top stars of the Continent will be featured in special shows for Cabinet ministers and other dignitaries, with regular public demonstrations to follow.

Dr. Peter Goldmark, CBS veepee who brainchilded the web's field sequential mechanical color system, will be on hand for the events along with a number of CBS engineers. The French Government has extended an invitation to Wayne Coy, chairman of the FCC.

Blatz

Continued from page 25

since their role in the entire project was merely an attempt to at least partially smooth out some of the ill feeling inspired among sections of the colored community by the tele series. The strenuous objections to the participation of the A&A trio in the Defender-backed Billiken activities raised by the NAACP, both locally and nationally, have alerted both the brewery and the network to the seriousness of the controversy.

A meeting has been set up in New York which will bring together reps of Negro group, Blatz and CBS for a thorough kickaround of the entire matter. Parties are expected to meet within a few days.

AM, TV Shows Inspire 2 New Comic Books

Radio and television properties are inspiring a couple more comic books.

National Comics Publications has brought out "Big Town," based on the Lever Bros. stanza on CBS radio and tele networks. Ziff Davis, Inc., is bringing out "Sparkie," featuring the imaginary character on "Big Jon" Arthur's ABC programs.

"A GREAT GROUP!"
HI, LO JACK
AND THE
DAME
Mgt.: BOB KERR, New York, N. Y.

560's the Rave Wave On WFIL-adelphia Sets!

Best 4/5 buy in Philly these days isn't 90 proof. It's WFIL's share of the city's radio audience—and it's 100 per cent proved!

Says Broadcast Measurement Bureau's latest survey: four-fifths of Philadelphia radio owners regularly set their dials to WFIL at 560 kilocycles.

That means when you schedule WFIL, 1,400,000 people are listening in the city alone. That means people with $3,682,770,000 in disposable cash hear your pitch.

And if you want to spread around a bit, count the ears lent to WFIL outside the city—in all the 14-County Retail Trading Area. Here are a million more prospects . . . another $3 billion in buying power.

And then there's the huge bonus area beyond . . . but why go on? Just remember, you're first on the dial in America's third market when you schedule WFIL.

Your Top TV Sales opportunity
WDEL-TV
Channel 7
Wilmington, Del.
NBC TV AFFILIATE
ROBERT MEEKER ASSOCIATES

PROS & CONS ON DISK JOCKS

YOUNGER PUBS ENDORSE DJ'S

Among the publishers, reaction to the disk-jockey-as-a-Frankenstein thesis was split with the line of division running generally between the old-line firms, for the ayes, and the newcomers, for the nays. Both wings of the business, however, agreed that the exploiters of mechanical music, especially the jukebox ops, were getting too much of a free ride and that the Copyright Act was overdue for a revision in favor of the creative end of the industry.

Most of the established pubs look upon the disk jockey as the end result of an evolution which has put the record-makers in the industry saddle. Not only are the deejays looked upon as a menace because of their inexhaustible maw for tunes, but the artists-and-repertory setups at the major wax works are regarded with equal distaste by many vet pubs.

One publisher said that the a&r men seem to regard them the pubs) as little more than "office boys," with their only function being to carry tunes to the diskers' desks for approval. This attitude on the a&r men's part was confirmed by a top platter exec who candidly put the publishers in the same class as the supplier of Vinylite.

Chain Hate Reaction

Paradoxically enough, the pubs' attitude towards the diskers is almost exactly duplicated in the diskers' attitude towards the dee-

(Continued on page 45)

Overdose of Disk Jock Plug Burns Up Hits Too Rapidly—Sid Lippmann

Minneapolis, Aug. 7.

Federal legislation or other means to limit the number of times any song can be played during a given period over radio or TV is proposed by Sid Lippman, co-author of "Too Young" with Sylvia Dee, here from New York to visit his hometown.

This is essential for pop songwriters' financial welfare because the present era of disk jockeys is bringing in its wake speedy death for the smash hits. Lippman feels that, with few exceptions, the writers of even the biggest pop hits are not receiving their just financial rewards today.

It's all because the disk jockeys kill off the hits quickly by playing them too often. "Of course, this disk jockey business works two ways," concedes Lippman. "Because of frequent repetition over the air many songs become big hits quicker than otherwise would be the case. But in the aggregate the surfeiting of the listening public does songwriters more harm than good."

Lippman doesn't blame the jocks. He says their younger fans actually send in requests for the same numbers over and over and almost constantly.

What part luck plays in landing a songwriter in the smash-hit class is illustrated anew by "Too Young's" history, Lippman points out. It was written three years ago, but didn't attain publication until late last year. In the interim every leading New York publisher turned thumbs down on it except Redd Evans of Jefferson Music, who was sold on it from the outset.

Need Good Disk Version

According to Lippman, "Too Young" is an example of how important it is to get a good recording of a song and that, regardless of its quality and potential, indifferent and poor recordings can break it. The Nat "King" Cole recording "made" the song. This version alone has sold nearly 1,000,000 platters for Capitol, has projected the number to its present position on the air and TV, and made it a more than 300,000 best seller sheet music piece in a very depressed market.

Ordinarily, Lippman estimates, a

(Continued on page 45)

Sez Frank Walker

Frank B. Walker, prez of MGM Records, observes,

"Down through the years VARIETY and I have seen things in the music business pretty much eye-to-eye. We don't differ on your "Music Biz's Frankenstein" editorial.

"I like to believe that the old-fashioned way of exploiting songs was better but time moves on, and I could be be wrong."

Davis Calls It 'Stop-Music' Biz

Benny Davis is one of the realistic songsmiths who merely sees the deejay as a 1951 evolution that dates back to payola in the olden days. Today's DJ, in the main, is not on-the-take, but he must be romanced just as Jesse Crawford at the Broadway Paramount Theatre was years ago, when the organist was so important to "make" a song. Or when the bandleader, later with radio, or with vaudeville acts in the days before Crawford and the bands.

"First it was Jolson, later it was Tommy Dorsey, and before that and in-between a publisher would buy an act its wardrobe, or a wardrobe trunk, or pay for 1,000 theatrical photos, and the like. So, today, they don't contact the bands as assiduously as they did, instead, they're wining-and-dining the deejays.

"Main thing is that the music publisher no longer has control of his song. He may place it with a disk company for a male and wind up with a girl singing it. The record is the sudden-death barometer, to the degree that the songwriter suffers.

"In former years a publisher stayed on a song, spent money plugging it," continues Davis. "Many songs could be made hits, but the publishers roll the easiest way. 'Too Young' was on the market for months, and might have gone the way of many another equally good song, but luckily a terrific Nat (King) Cole record came along which gave the song a terrific demonstration. There are any number of equally good songs but it's gotten so that it's the "Stop the Music" business—a million-to-one shot. If the record zings, you're in. But if not, they lay down cold. That's why I say it's no longer a music publishing business—it's a case of the record and the deejay, and that's wrong and unsound. It may work out swell for those catch-as-catch-can firms which do hit the jackpot with a good recording, but it's fundamentally unsound in the best traditions of music publishing."

Pubs Score Diskeries For 'Discovery' Kick

A music publisher who is typical of the don't-quote-me and don't-want-get-in-trouble footnoters scores the diskeries for abetting the deejays in their "discovery" kick.

For one thing, there are recording outfits with subsidiary, affiliate or other tied-in publishing ventures which make no bones about the fact that they "like to take from guys with offices in their hats." Another brags, "I don't need Warner Bros., referring to the WB's Music Publishers Holding Corp., which embraces such fine old houses as Witmark, Harms and Remick, plus subsids like New World (Gershwin), Advanced Music and others.

Another says, "I'd rather pick 'em from Nashville," referring to that focal point of hillbilly and folk song origination (WSM, Nashville). Another puts accent on the fact that only the lesser publishers will "cooperate on exclusives," which is fallacious because once there is a "notice-of-user"—under the Copyright Act—anybody can record an "exclusive." That exclusivity can sometimes be cut down as fine as 24 hours if any competitive diskery ever set out to make a fast waxing and jump into the competitive market.

Sees Editorial A Pitch For Some Passe Music Pubs

By JOSEPH R. CARLTON

(V.P., Mercury Records)

Your editorial brings to mind an aged, fading soubret, who sits in the outdoor cafe on the Champs-Elysees, mutters oaths at the thin vermouth and the new generation, and whinnies now and then for the "Paris of yesteryear."

So with this blast at the disk jockey, written for the sole benefit of a few old-line music publishers. At least you repeat the same obsolete premise . . . that the music trade belongs only to the publishing business . . . and come up with the obviously faulty conclusion that all the horses (record execs, d. j.'s, performers, writers, etc.) should retreat through the locked door into the stable.

Piety nor wit can alter the fact that the music trade today is bigger than the old publishing business, just as the old publishing business is too little and too set in its ways for the real music business. Records and disk jockeys have flung open vast new music markets to encompass the smallest cities of America. The once-proud aristocracy of the major musical metropolis can no longer control the channels of "hit" exploitation, so they wail and lament and rue and look backwards and warn us "just wait, television will fix everything."

What do the publishers fear? If there were 50,000 disk jockeys, there would be so much more opportunity to review new songs and uncover new talents. The good music and the good judgment of the good publishers will pervade down to the public level. What is evil about competition from new publishers and new sources of hit-making?

We have a bigger audience than

(Continued on page 48)

Other Headaches

The deejay self-examination has also disclosed the lawyers, agents, business managers who want "deals," and other latter-day travail that goes with today's music publishing evolution.

Publishers complain that in former years, if a writer placed a song and he got an advance and assurance it would get a "plug," that was that. Today, lawyers and business managements get into the act on special provisions, etc., which frequently upset a deal.

Avers Music Biz Started Payola

Hartford, Aug. 3.

Editor, VARIETY:

Was just about to take off for a short vacation but figured I'd wait until I dashed off this comment or two on your editorial on the "Frankenstein."

I have often wondered why the so-called business men of the music world have taken it upon themselves to "fix" certain disk-jockeys in order to supposedly assure themselves of a hit. To my way of thinking, a song stands on its own—no matter what pressures are brought to bear by pluggers, pubbers and the like. Sure I know the "payola" system exists— but *who started it!* Look around your own backyard—big and small alike are not adverse to gentle bribing of disk-jockeys. As far as I personally am concerned, I never have and never will tolerate any attempt to "buy" a plug from me—of course, no one has come around with a five pound box of money or a small Cadillac as yet!

Last summer, I had the pleasure of appearing on the Chesterfield ABC's of Music show. I know how *I* got on the show—yet at least three "characters" showed up at rehearsals claiming that they alone were responsible for my being

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This Pub Salutes the Disk Jock For Everything But Inventing Penicillin

By HOWARD S. RICHMOND

I disagree that "the music business built a Frankenstein for itself by building up the disk jockey to his present level."

First of all, the deejay has not been built up by the business, but by the public. There are all kinds of spinners of disks and makers with repartee. They don't all earn a President's salary, and the ones who do aren't necessarily on the highest wattage. It's what these fellers do with their shows and the way they work as showmen and salesmen that places them on top or out looking for a new job. And it's the public who decides, not the music publishers, who is going to be listened to and who isn't. Most of the big men in recorded radio music have spent 10 or 20 years creating their own audiences.

Long before the recent upsurge of records as a source of revenue surpassing sheet music in boxoffice draw (I think about 1940), the sheet copies had dwindled. If my dad (Maurice Richmond, one of the real pioneers of the whole doggone popular music biz) has his memory cap on properly, it was when 10-cent music went out, prior to radio that the general rule of million-copy song sales disappeared. Sure, there have been big copy songs—even last year's "Tennessee Waltz" proved it can still be done, but only when the song's got the stuff. No publisher with a steady run of hits in the past 15 years could count on prosperity from sheet sales, and this all happened before the deejay got so popular. The '30s were pretty dismal years for copy sales. (Only the Frankenstein was supposedly live radio, remember?)

ASCAP has made a fabulous contribution to the creative partners, the writers and publisher, of the music business. Certainly the $14,000,000 melon compensates for "free" public reception of music on radio, TV, in clubs, etc. And let's not forget how much BMI is doing to stimulate competition, offer opportunity and recognition and acceptance to new writers and publishers. The BMI performance payments have helped lessen the life or death struggle for the publisher and writer. And this all happened prior to nominating the deejay and radio record programs as the music industry evil.

Great Exploiteer

The deejay counts because he contributes a major function in the popularity of a song. He offers the best possible of all performances and interpretations through the medium of a recording. Artists, musicians, arrangers, technicians and all sorts of people have spent days, weeks and even months to get on wax their very best performance. Not just a remote broadcast with bad balance, and noisy dancers. But the best of all possible treatments from every approach artistically and technically. That's what's on the record! That's why people prefer it to the live performance.

Why should the public be expected to accept less than the best? It may be wrong that the performer gets no more than the basic royalty. Don't blame this on the deejay. The performer's retail

(Continued on page 48)

Worst Payola Towns

The trade admits that Boston and Chicago are the top payola towns in the business, so far as disk jocks are concerned.

DJ SEEN GOOD MUSIC EDITOR

The music business is one of extremes, and as result the early reaction to VARIETY's exposition on whether Tin Pan Alley may have built itself a Frankenstein in the form of the disk jockey found sharply contrasted reactions. The pro-DJ prototype, of which the younger, more enterprising and hence more opportunistic music publisher is typical, gives the deejay credit for everything including the invention of penicillin.

To this type music man, the disk jock is the surefire barometer on music tastes; the continuing avenue for exploitation and popularization; the most direct equation between the business and the ultimate consumer. They go overboard, even wondering what's payola? That's where sharp practice ends and naivete begins—or it's a naivete as studiously innocent as any sharpshooter who gives those gullible enough to accept it the wide-eyed technique.

There's no disputing the stature of the deejay and his affirmative contribution to the music business. But it doesn't gainsay the fact, as a vet songsmith like Benny Davis points out, for instance, that "the music publisher has lost control of his copyright, which technically is owned by his publishing firm but which is theoretical because the recording company takes hold, and from then on the fate of the song, the songwriter and the publisher

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WTSL's Milt Kray Sez Small Stations Couldn't Exist Without Records

Hanover, N. H.

Editor, VARIETY:

Strictly from the personal standpoint of the writer, and the party line hinterland station, it is true that radio and the disks, plus the jockey, have taken over instead of pub'ed sheets. And true, there is a lot of the so-called payola, etc., which may call for a Congressional in the day of the many investigations. The pros and cons are something for others to argue. We see practically nothing of that aspect and many of the outlets hereabouts don't even get a sniff of good service from the companies. We buy our copies. Here, it's "Play pretty for the people or they won't listen."

On your basic theme, I wonder if you have considered the fact that the old parlor piano, and the days of buying the new sheet music on the stands, have long since gone by. It's cheaper to buy a combination radio-phono and hear the latest by the top artist, arranger and orch. "What's fresh and new on the music side? Let's listen to our favorite disk show." What makes a favorite disk show? You tell me.

Without recorded music, the small station could close its doors, and as it happens the small station has become the centre of small town USA. We're part of the community and as such we're ruled by the community. The average DJ hereabouts doesn't plug a disk. The most he can do is introduce the new ones. After that the listener tells him what he plays.

The bad features of "Frankenstein" we can't argue, but the fact remains *radio is now the music business's top plugger, and the disk is the way it's being published.*

Milt Kray.

ELECT SCHNEIDER TO DECCA DIRECTORATE

Leonard W. Schneider, Decca exec vice-prexy, was elected a director of the company at a board meeting last week.

At the same time, the board accepted the resignation of Dave Kapp, who recently was ousted as veepee by Decca prez Milton R. Rackmil.

DJ As Good Music Editor

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are in (a) the disk interpretation and (b) the disk jockey."

Art Ford rises to the defense of some 10,000 disk jockeys that these are kids who have come up a long way; that they're the show biz young hopefuls of tomorrow; that, as a class, they're "good men, of responsible awareness to their obligation"; that, because of their persuasiveness as platter-chatterers and merchandisers they are enlisted for all sorts of altruistic causes; that "they raise families and deport themselves in a wholesome manner," and that they shouldn't be broadly indicted because of, possibly, a few backsliders.

Ford's WNEW (N. Y.) shows enjoys top-rating for its straight musical exposition since Ford is not an opinionator, an interviewer, or a cause-pitcher (a la Barry Gray, "Big Joe" Rosenfeld, Kal Ross, et al), and he thinks he falls within the orbit of "record showmen" when he projects a "just-off-the-wax" work, or some "premiere" of a new album or artist

The Lindy's set has been slightly agog over the spotlight on the deejays' perhaps exaggerated function and/or importance in the music business, and the pros & cons will probably continue for some time.

There are and will continue to be that cautious segment which sounds off but "fears" repercussions from deejays since "we gotta live with them, you know, especially because they are as important as VARIETY's editorial states."

Ford perhaps best illustrates the deejays' viewpoint that the intelligent, platter-chatterer is a musicologist and a disk editor. "Sometimes they're violent as a yellow journal, but most often they are as calm and objective as the N. Y. Times," he observes.

Creative Force

He thinks most of them are "a creative force" and certainly a forward-step in the exploitation aspects of the phonograph recording industry. On the creative end he cites his own influence with Fran Warren ("whom I helped take out of a candy store"); Richard Hayes ("whom I helped give his name, and helped towards his Mercury Records contract"); Don Cherry ("whom I helped pick out of a quartet, even wondering who was that voice until Lester Lewis and Howie Richmond took him over"); "I Don't Wanna Set the World On Fire," by Bennie Benjamin ("who now owns half of the Virgin Islands realty"), Eddie Seiler and Sol Marcus, because of plugging that old disk; Toni Arden ("whom I like to think I developed enthusiasm in, via Ed Sullivan, who took her off my WPIX show and she climbed big from then on").

Eileen Barton, Johnny Desmond, The Weavers ("about whom I screamed, 'Why aren't they on records?' "), Edith Piaf ("who I always thought would do better if she did more melodic songs"), those 26 French songs which eventually became U. S. hits, "as VARIETY pointed out."

Ford states that he doesn't think he nor any deejay wants to go overboard claiming or taking bows for this or that, but he feels that the intelligent disk jockey—a nomenclature which, incidentally, he abhors excepting that he can't think of anything more colorful to describe his calling—is in perhaps the best position to explore all facets of the music business from a neutral corner. He calls the DJ the "test pilot" of the music business.

Nice Bunch of Kids

He has some cogent things to say about the fact that the rank-and-file of the 10,000 DJs are in the cutrate payoff class. "They're a bunch of kids, in the main, some of whom will come up the hard way as have the better known names you mention. But consider the 2,700 radio stations, and the fact that they operate 12-24 hours daily, and have two, three or four men per station to turn the disks while they yatata, it does create employment for a lot of people.

"But they are kids, nevertheless. And don't forget that many hinterland cities are 'sewed up' by jukebox syndicates, like the beer muscle men used to 'sew up' districts and cities. These are the real menaces of the music business. Their income on a nickle-a-play runs into the millions. They sew up the local kids, pressure them and talk them into 'tieups,' a la the same kids who have been trapped in the recent basketball scandals, and I rather suspect that the major record companies blind themselves to this. Because these 'syndicates' work the record distributors, and if they're bearing down on this or that record, the accent thus is on getting as many 'plays' as possible."

Ford accents that he, nor any right-thinking deejay would ever say anything "stinks"; that he nor they would do anything deliberately to hurt an artist, a song or a product; that "we might sometimes be compelled to say that this is the worst record so-and-so ever made, but we are not on-the-take guys, we are not destructive, we are a plus to the industry."

Ford thinks that some sort of a board to regulate things, with VARIETY at the helm, would automatically cure any backsliding where mobsters, local syndicates and other pressure groups, including payola-minded music publishers, "might have engineered corruptive influences."

But he doesn't see how payola can exist in the bigger cities—although in the same breath he concedes that Boston and Chicago, certainly two of the top key keys in the U. S., are "the most payolaed towns"—because the pay is good. If the kids in the sticks are caught in a vacuum, and grow up under a larceny influence thinks Ford, "that's where the VARIETY-supervised board could right the wrongs of the take-'em characters."

Cap Sets Aside Tuesdays For Publisher Contacting

Falling into line with other major diskers' publisher relations setup, Capitol Records is setting up a one-day-a-week contacting system to look over tunes submitted by the pubs. New system will go into effect Aug. 21, with Dave Cavanaugh, artists and repertory head in N. Y., to receive the pubs every Tuesday thereafter.

Similar setups have been operating both at RCA Victor and Columbia for some time. Policy was devised to give each publishing firm a crack at submitting entries while avoiding the around-the-week and around-the-clock contacting of a&r men by the pubs.

Best British Sheet Sellers

(Week ending July 28)

London, July 30.

My Resistance Is Low..Morris
With These Hands ....Kassner
Ivory Rag.....Mac Melodies
I Apologize .....Victoria
Be My Love .....F.D & H.
Mockin' Bird Hill . Southern
Jezebel . . . . . Connelly
On Top of Old Smoky..Leeds
My Truly Truly Fair ....Dash
Too Late Now ...New World
Shot Gun Boogie....Connelly
Loveliest Night .....F.D.&H.

Second 12

Our Very Own .....Wood
God Bless You .....Carolin
You Are My Destiny...Swan
September Song ....Sterling
Unless .....F.D.&H.
Would I Love You.... Disney
Life's Desire .....Lennox
Sparrow in Treetop Cinephonic
Beggar In Love . Cinephonic
Little White Duck ..Southern
In English Garden.....Sun
Fifty Years Ago ....Connelly

Alan Lerner, Burton Lane Form Own Publishing Co.

Lyricist Alan Jay Lerner and composer Burton Lane have formed Lerland Music Co., which has been chartered to conduct a publishing, broadcasting and television business in New York. Lerner and Lane recently did the score for the Metro filmusical "Royal Wedding," and Lerner will be represented on Broadway this fall in the Cheryl Crawford legit musical, "Paint Your Wagon," on which he collaborated with Frederick Loewe. They are undecided as to whether they will publish their future product.

Capital stock of Lerland is 200 shares, no par value. Directors are Lerner, Lane, Mrs. Nancy Lerner (screen actress Nancy Olson) and Mrs. Marion Lane. Fitelson & Mayers were filing attorneys.

Sr. Lombardos' 50th Anni

The 50th wedding anniversary of the elder Mr. and Mrs. Guy Lombardo, parents of the musical clan, will be observed at a party at their Stamford, Conn., home, Aug. 19. Children and in-laws throwing the party are Guy, Jr., Carmen, Victor, and their wives; Lebert, Joseph, Rose Marie and the Kenneth (Elaine Lombardo) Gardners. Latter is vocalist with the Guy Lombardo band.

Over 200 are expected, including a group of friends from London, Ontario, where most of the Lombardos were born.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Nat (King) Cole: "Make Believe Land"-"I'll Always Remember You" (Capitol). Still riding high with his "Too Young" click, Cole comes up with another good potential in "Make Believe Land." It's a lovely ballad in the "Over The Rainbow" vein, Cole delivering with his usual sensitivity. **Hugo Winterhalter** orch and chorus also have an excellent cut for Victor, **Stuart Foster** soloing. On the Capitol flip, Cole strongly projects an okay number, **Pete Rugolo** orch and chorus backing neatly.

Tamara Hayes: "Hold Me-Hold Me-Hold Me"-"You Blew Out The Flame In My Heart" (Decca). Negro cafe vocalist from the Coast continues to impress as a standout song stylist. There's a slight bop mannerism in her register switches, but the gal's superlative pipes and beaucoup s.a. give a high commercial gloss to her work. Her workover of "Hold Me," from the "Two On the Aisle" revue, should make some noise. On the flip, she handles another slow-tempo tune with equal effectiveness, **Sy Oliver** orch supplying another topnotch background.

Guy Lombardo Orch: "Mary Rose"-"Sweetheart of Yesterday" (Decca). Two natural tunes for Lombardo's styling. "Mary Rose" is an appealingly simple waltz which **Kenny Gardner** vocals effectively behind the usual sweet instrumentation. This Dutch number is also nicely rendered by **Ray Barber** for Mercury and the **Ray Anthony** orch for Capitol. On the Decca reverse, Lombardo delivers another catching waltz with a folk flavor similar to "My Heart Cries For You," written also by **Percy Faith** and **Carl Sigman.**

Sarah Vaughan: "Out O' Breath"-"After Hours" (Columbia). "Breath," a catching new rhythm tune, bounced in solid commercial style by Miss Vaughan, whose glissando pipes have not been perched on a standout hit for some time now. This side, however, has a good chance to step out. Reverse is an okay torch item on which Miss Vaughan exercises her tricky vocal furbelows, **Paul Weston** orch accomping.

Exio Pinza: "I'll See You In My Dreams"-"Everything I Have Is Yours" (Victor). Victor is still trying to sell Pinza on pops but the basso's ponderous pipes apparently won't relax enough to handle these slight items. Pinza delivers as if these were Moussorgsky operatic arias, which is okay for Moussorgsky but n.g. for pops. These standards from the Metro pic, "Strictly Dishonorable," however, are a welcome contrast to the incongruous hillbilly tunes which Pinza essayed last time out.

Gordon Jenkins Orch: "I Wish Someone Knew I Was Lonesome"-"Tell The Truth" (Decca). Two disappointing sides by the Gordon Jenkins crew, which usually comes up with something fresh. These arrangements, however are sweetly lack-lustre, with Jenkins repeating some musical figures used more appropriately on other tunes. It could be that these numbers are slightly on the cliche side.

Merv Griffin-Hugo Winterhalter Orch: "Belle, Belle, My Liberty Belle"-"I Fall In Love With You Ev'ry Day" (Victor). **Merv Griffin** (Freddy Martin band vocalist) turns in a cutely hoked-up version of one of the hokiest folk tunes to stem from Tin Pan Alley. Griffin and chorus will give the **Guy Mitchell** version for Columbia a good run for the spins. On the reverse, Griffin nicely handles a pleasing ballad.

Peggy Lee-Mel Torme: "Don't Fan The Flame"-"Telling Me Yes, Telling Me No" (Capitol). Miss Lee and Torme, who have been working together regularly on video with good results, go nowhere on "Flame," a blues and rhythm tune that's delivered too limply for the genre. Flip is an okay ballad in a waltz groove that's been much worked recently. The duet, however, registers with a catching rendition, **Sid Feller** orch accomping.

Frank Sinatra: "Try A Little Tenderness"-"It Never Entered My Mind" (Columbia). This coupling of standards made good material for Sinatra, whose pipes are in top form for the assignment. Sinatra's impact on wax, however, has become somewhat limited recently and these oldies are not the type to restore the old b.o. platter power. "Tenderness" is the more commercial side, Sinatra rendering the sentimental theme more effectively than the sophisticated **Rodgers & Hart** number on the reverse.

Jane Russell: "You'll Know"-"Five Little Miles From San Berdedo" (London). Film actress **Jane Russell** fares badly in her piping of "You'll Know" on wax where the lack of sight values can't divert attention from the off-key and flat vocalizing. She comes out better on "San Berdedo," a rhythm item which doesn't demand so much. Both tunes are from her RKO pic starrer, "Her Kind of Woman."

Album Reviews

Josephine Baker (Columbia). Josephine Baker's magic as a performer fails to come through fully in this set of French tunes. Cut in France, the quality of her voice is thin, much like the pre-acoustical era recordings, and the orchestral backgrounds add nothing. Despite these hurdles, her style can be felt in such numbers as "Haiti," "C'est Lui," "Aux Iles Hawaii" and "J'ai Deux Amours," which are tops in this package of eight tunes.

Platter Pointers

Ralph Flanagan orch has a sharp instrumental in "The Winky Dink," a number closely fashioned after "The Huckle Buck" (Victor) . . . **Les Paul and Mary Ford** closely follow the "How High The Moon" formula on their new Capitol release, "The World Is Waiting For The Sunshine" . . . On the same label, **Gisele MacKenzie** impresses with her rendition of "Jolie Jacqueline" and "Fairyland" . . . **Ella Fitzgerald** bounces out a highly boppified cut of "Smooth Sailing" for Decca . . . **George Wettling's** combo has packaged a solid set of jazz for Columbia . . . On the same label, **Eddy Manson** flashes his virtuoso harmonica technique in another long-play set . . . **Irving Zathmary** orch showcases some fancy orchestral arrangements in a "Moods For Moderns" album issued under the new Madison Records label . . . **Arthur Prysock's** cut of "Blue Velvet" rates attention (Decca) . . . **Louis Armstrong's** version of "I Get Ideas" for Decca is just fair . . . Some more of **Jerry Lewis'** moderately effective comedy vocalizing on wax in "I Like It—I Like It" (Capitol) . . . **Louis Jordan** orch has a cute item in "Three-Handed Woman" (Capitol).

Standout western, folk, blues, rhythm, religious, etc.: **Bob Wills,** "Pliney Jane" (M-G-M) . . . **John Greer,** "Big Rock" (Victor) . . . **Merle Travis,** "Lost John Boogie" (Capitol) . . . **Sharkey Dixieland Kings,** "Hungry Woman" (Capitol). . . . **Tampa Red,** "Since Baby's Been Gone" (Victor) . . . **Sister Rosetta Tharpe-Marie Knight:** "His Eye Is On the Sparrow" (Decca).

VARIETY 10 Best Sellers on Coin-Machines Week of Aug. 4

1.	COME ON-A MY HOUSE (5) (Duchess)	Rosemary Clooney	Columbia
2.	TOO YOUNG (16) (Jefferson)	Nat "King" Cole	Capitol
		Richard Hayes	Mercury
3.	MY TRULY, TRULY FAIR (6) (Santly-J)	Guy Mitchell-Mitch Miller	Col.
		Vic Damone	Mercury
4.	SWEET VIOLETS (3) (Morris)	Dinah Shore	Victor
5.	MR. AND MISSISSIPPI (7) (Shapiro-B)	Patti Page	Mercury
		Dennis Day	Victor
6.	JEZEBEL (11) (BMI)	Frankie Laine	Columbia
7.	SHANGHAI (1) (Advanced)	Doris Day	Columbia
		Billy Williams Quartet	MGM
8.	I'M IN LOVE AGAIN (4) (Harms)	April Stevens-Henri Rene	Victor
9.	BECAUSE OF YOU (1) (Broadcast)	Tony Bennett	Columbia
		Les Baxter	Capitol
10.	ROSE, ROSE I LOVE YOU (8) (Chappell)	Frankie Laine	Columbia

Second Group

I GET IDEAS (Hill-R)	Tony Martin	Victor
LOVELIEST NIGHT OF THE YEAR (6) (Robbins)	Mario Lanza	Victor
ON TOP OF OLD SMOKY (14) (Folk-W)	Weavers	Decca
	Vaughn Monroe	Victor
JOSEPHINE (Feist)	Les Paul-Mary Ford	Capitol
HOW HIGH THE MOON (14) (Chappell)	Les Paul-Mary Ford	Capitol
GOOD MORNING MR. ECHO (Forrest)	Jane Turzy Trio	Decca
THESE THINGS I OFFER YOU (Valando)	Sarah Vaughan	Columbia
	Patti Page	Mercury
PRETTY EYED BABY (Pickwick)	Al Trace	Mercury
	Jo Stafford-Frankie Laine	Col.
MORNINGSIDE OF THE MOUNTAIN (Remick)	Tommy Edwards	MGM
	Paul Weston	Columbia
BECAUSE OF RAIN (Maypole)	Nat "King" Cole	Capitol
MOCKIN' BIRD HILL (15) (Southern)	Les Paul-Mary Ford	Capitol
	Patti Page	Mercury
UNLESS (2) (Bourne)	Eddie Fisher	Victor
	Guy Mitchell-Mitch Miller	Col.
SOUND-OFF (8) (Shapiro-B)	Vaughn Monroe	Victor
BE MY LOVE (21) (Miller)	Mario Lanza	Victor
I APOLOGIZE (6) (Crawford)	Billy Eckstine	MGM

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

Col in New Drive to Crack Down On LP Pricecuts Via Trans-Distrib

Columbia Records is launching another effort to stabilize the industry's price structure by a crackdown on price-cutting practices in the long-play disk field. Stymied by an adverse court ruling last year which prevented the company from cutting off discount outlets from merchandise, Columbia is currently making an effort to plug the leaks in its distrib setup by which retailers in one territory can buy disks from distribs in another area.

Practice of trans-shipments has proven to be the major key to the retailer's discounting policies. Some distribs, caught with big television inventories and strapped for cash, have been selling disks at cost, thus giving the retailers a big enough margin to slash prices. Some of the larger discount houses in N. Y. have been having regular contact with out-of-town distribs.

Currently, the discounting practice has gone from bad to worse, from the viewpoint of the manufacturers. Dealers, who started off with 20% cuts as bait, have been making even deeper slashes, ranging in some cases up to 40% on all labels. Situation has reached a peak this summer because of slow business and a desire to liquidate merchandise against competitive discount houses.

Ed Vance Loses Again, This Time in Attempt to Intervene in Govt. Suit

Edward Vance, Missouri songwriter, and probably the most active litigant in the music industry, lost out again in New York Federal Court last week when Justice Edward Weinfeld denied him the right to intervene in the Government's antitrust suit against the American Society of Composers, Authors and Publishers.

The court ruled that where "the Government is the complainant in a suit, its conduct and control of litigation be free from interference from private citizens."

Industry lawyers estimate that it's about the 10th time that Vance has been set back in the courts. He originally brought an unsuccessful action for $1,000,000 damages against ASCAP and several publishers, charging conspiracy and violation of the antitrust laws. Licked several times in the Missouri courts, Vance moved to New York to change jurisdiction, but it hasn't helped to date.

RUDOLPH'S NOSE WILL BE RED IN TECHNICOLOR

"Rudolph the Red-Nosed Reindeer," standout Christmas click for the past two years, is moving into another area of exploitation via a Technicolor film short titled after the song. One-reeler is slated to wind up this week at the Jam Handy studios in Detroit, with Max Fleischer getting the animation credits.

Pic is being produced via a tie-in between Jam Handy and Johnny Marks, composer and publisher of "Rudolph" through his firm, St. Nicholas Music. Pic will be released through an indie outlet beginning in September and is seen as a further hypo to the tune's disk sales, which went over 1,000,000 on Gene Autry's Columbia Records version in 1949 and 1950.

Harry Wilson, member of Columbia U.'s music faculty, did the choral arrangement for the cartoon.

Flanagan's A.C. Flyer Fizzles Into $50 Fine

Atlantic City, Aug. 7.

After a publicity stunt in which he flew over the beach and Boardwalk here dropping circulars plugging his Steel Pier date, bandleader Ralph Flanagan was fined $50. Flanagan was nabbed as he dropped his plane into the Municipal airport by resort police, and taken to city hall.

Released on bail he appeared before Municipal Judge Stephen Damico yesterday (Mon.) and was grounded after being fined. Use of a plane in distributing such literature is a violation of a local ordinance.

Rayburn-Finch Wax Under Decca Banner

Gene Rayburn and Dee Finch, WNEW, N. Y., disk jockey team who have been poking at disks with gag interpolations on their show, are going out on a limb via their own disk creations. Deejay duo will wax under the Decca banner, with which they have inked an exclusive pact.

Initial releases will be "Way Up In North Carolina" and "Dry Bones."

ASCAP Getting Odd 'Pressure' From L. A. Group

In an attempt to pressure a change in the new payoff system of the American Society of Composers, Authors & Publishers, form letters are being circulated among ASCAP writers urging them to support various revisions designed to help the lower brackets. Letters stem from various individual cleffers and groups, but there is no agreement among them as to the solution.

One report that the top writers of ASCAP agreed to a petition to the Department of Justice for an amended payoff plan is groundless. Several high ranking writers said they were "leaving the matter entirely in the hands of the ASCAP board." In any case, it's pointed out, any move to help the lower-income writers could only be in the form of a charitable donation to a special fund set up for that purpose because under the consent decree the only method of distribution must be based on performances.

One of the form letters is being circulated by "a group of west coast writers." It's known, however, that L. Wolfe Gilbert, ASCAP's Coast rep, is opposed to the propaganda activity of the so-called "West Coast Group."

'JAMIE' JOINS 'BANANA' FOR CAPITOL ALBUM

Capitol Records is making an early plunge into next season's original-cast album operation with a tieup of a second legit musical to open on Broadway in September. Newest deal was completed last week for the album rights to "Three Wishes for Jamie," with score by Ralph Blane and starring John Raitt, Marion Bell and Cecil Kellaway. Show is currently trying out at the Curran, San Francisco, for a month, and is slated to open in N. Y. in September. Album will be issued shortly afterwards.

Several weeks ago Capitol sewed up the album rights on the upcoming "Top Banana," with score by Johnny Mercer and starring Phil Silvers. Show is due to open in N. Y. Sept. 26. Capitol had the inside track on this show since Mercer is one of the diskery's co-founders, in addition to being a vocalist on the label.

Wald-Krasna Pix Scores Due for RCA Albums

Manie Sacks, RCA veepee over artists relations, has wrapped up a deal with Wald-Krasna, producing team at RKO, for Victor to do an album of the score of "Two Tickets To Broadway." W-K pic with tunes by Jule Styne and Leo Robin. Tony Martin, starring in the pic, will do the album either directly from the soundtrack or in separate studio sessions.

Sacks also arranged for Victor to make sets of background scores from two of W-K's completed dramatic productions, "Blue Veil" and "Behave Yourself."

Montclare Music Corp. chartered to publish musical, dramatic and literary works in New York. Capital stock is 100 shares, no par value. Directors are Herbert Wallahan, Harold Orenstein and Rosalie Wilson, all N. Y.

Shearing-Eckstine Tour Tees Off Oct. 12 in L.A.

The George Shearing-Billy Eckstine second annual concert tour tees off Oct. 12 at the Shrine Auditorium, Los Angeles. Tour, which already has 67 dates booked, will wind up in Washington, D. C., Dec. 9.

Shaw Artists Corp. is handling tour by arrangement with the William Morris Agency.

$362,200 Net for Decca in 6 Mos.

Indicative of Decca's stable financial setup, despite sharp business fluctuations in the platter industry over the past six months, the diskery racked up a net profit of $362,200 for the half-year period, ending June 30. Provision of $343,700 was made for income taxes beyond the net.

Profit this year ran slightly ahead of the $360,000 made by Decca during the first six months of last year; the total year's gross ran over $1,000,000. As in 1950, most of Decca's initial six-month profit this year was garnered in the first quarter, when the company netted $315,000. Sharp falloff during the second quarter follows the normal curve for the disk industry.

Six-month net amounted to 47c. per share on the 776,650 shares outstanding.

RCA Execs Hit the Road For Distributor Meets On Wax Merchandising

Teeing off a major fall promotion for RCA Victor, eight top execs of the diskery division fanned out nationally over the weekend for a series of distrib meetings this week. Powwows in six cities will follow up the summer campaign, with several merchandising incentives being offered to dealers.

Victor will pitch up a 100% exchange plan to dealers covering 101 of the company's best-sellers in both pop and longhair fields. Under this deal, outlets can exchange any portion of this merchandise if they agree to maintain their overall stock of Victor standards. Other incentives for early fall ordering include a free display rack and a three-speed booth demonstrator.

Victor execs embarking on the junket included J. B. Elliott, vice-prexy in charge of consumer products; W. W. Bullock, sales planning manager; Ed Dodelin, field sales manager; H. L. Letts, assistant manager of the record department; Paul A. Barkmeier, vice-prexy and general manager of Victor; Jim Lennon, coin operator sales manager; Larry Kanaga, general sales manager, and George R. Marek, director of artists and repertory.

COL PICTS PAYS S-B 5G FOR 'SOUND OFF' RIGHTS

Hollywood, Aug. 7.

Columbia Pictures paid Shapiro-Bernstein Music $5,000 for the title and unlimited use of the song "Sound Off" on which pubbery holds the copyright. Tune is from the "Cadence System of Teaching Close Order Drill" by Col. Bernard Lentz and published by the Military Service Publishing Co. of Harrisburg, Pa.

Tune, first used by Metro as a marching song in "Battleground," clicked and became a best-seller on RCA-Victor as plattered by Vaughn Monroe. Metro then hastened to register the title, but Columbia beat the Culver studio to title bureau. Col's "Sound Off" starts Thursday (9) with Mickey Rooney starred, Jonie Taps producing and Richard Quine directing. Tune will be the pic theme. Willie Duckworth wrote the lyrics.

Decca to Expand LP's In Richmond Plant

Richmond, Ind., Aug. 7.

Milton R. Rackmil, president of Decca Records, has announced plans for expanding its Richmond, Ind., plant.

He said that all Decca's long-playing records will be made in Richmond.

ASCAP in Sweeping Blast at BMI Via Petition to Amend Consent Decree

In a showdown battle with the indie TV stations over a licensing deal, American Society of Composers, Authors and Publishers last week uncorked a sweeping blast against Broadcast Music, Inc., in a N. Y. Federal Court petition to amend the ASCAP antitrust consent decree.

Charging that TV indies are seeking to use the antitrust decree to give an unfair competitive advantage to BMI, ASCAP's petition is seen opening the door to new Government intervention in the whole music industry's licensing setups.

Key amendment proposed by ASCAP would give the Society the right to nix granting a per-program license to any radio or TV outlet having a licensing agreement with BMI. Under the consent decree, ASCAP was required to submit both a blanket and per-program deal to the broadcasters for their approval. In the current case, the broadcasters rejected both, thus precipitating court action.

Presented in the form of an affidavit by ASCAP prexy Otto A. Harbach, the latter charged the refusal of the TV indies to make a deal augmented BMI's "present unfair competitive advantage to the prejudice of the individual composers, authors and publishers who do not throw their lot with BMI. Each of the petitioners . . . holds a blanket license from BMI. It is significant that the petitioners in the dealings with BMI do not insist on obtaining per-program licenses."

History of BMI

Harbach's affidavit outlined the history and structure of BMI, stressing the fact that BMI "is an arm of the broadcasting industry," owned and operated by 700 indies and webs. Spotlighting an ASCAP sore point, Harbach said BMI "constantly reminds broadcast companies . . . that they serve their own financial interests when they broadcast BMI music." BMI, it was also pointed out, advertises that its "repertoire provides sufficient music to fill every program need."

Under these conditions, Harbach pointed out that ASCAP would be under a handicap if it gave per-program licenses to stations that have an interest in "preferring the use of BMI music on particular programs instead of music composed by the Society's members, irrespective of the merits of the music or the appropriateness for the program."

ASCAP further charged that a per-program deal would give broadcasters the chance to urge sponsors to bypass ASCAP tunes on their shows as a way of saving money since no extra charge is made on BMI music. "This practice has been resorted to," the affidavit alleged, "and evidence of it will be produced on the hearings of the application." Harbach further charged BMI with urging broadcasters to obtain per-program rather than blanket license deals.

ASCAP's raising of the BMI issue in the current case brings into the open a long-standing grievance of the Society against both BMI and the Government. When the Government first charged ASCAP with being a monopoly some years ago, ASCAP execs said: "What about BMI?" At that time, it's understood the Government assured ASCAP that it would step in again when BMI became big enough to hurt ASCAP.

Grean-Glazer 'Musicians' Picked Up By Lou Levy

"The Musicians," novelty cleffed by RCA Victor pop artists and repertory chief Charles Grean in collaboration with Tom Glazer, has been picked up by publisher Lou Levy for his Leeds firm. Tune has been given a big sendoff via a Victor cut featuring a quartet of Dinah Shore, Betty Hutton, Tony Martin and Phil Harris.

Number is the third entry by Grean since his tune, "The Thing," clicked late last year. Unlike the other tunes, such as "Sweet Violets" and "Never Been Kissed," new number avoids the double entendre lyrics and is pitched at a juve audience.

ASCAP Seeking To Amend Decree Via Court Order

Simultaneously with filing its answer in N. Y. Federal Court to the petition of some 50 indie TV stations on determination of per-program license fees, American Society of Composers, Authors and Publishers last week moved for a court order to amend the antitrust consent decree of March, 1950. It was the first attempt by ASCAP to amend the decree and thus bring the Department of Justice back into the case as an interested party.

ASCAP's proposed amendments to the decree were designed to strengthen the Society's bargaining position on the TV licensees while giving ASCAP an additional competitive lever against Broadcast Music, Inc., which also supplies music to the broadcasters (the BMI angle in the dispute is covered in an adjoining story).

Petition for an amended decree asked the court to include within the meaning of "programs" all spot announcements, station-break plugs or "other commercial credits" interspersed between programs. This amendment would legitimatize ASCAP's demand to the TV indies that the per-program license also include revenues derived from plugs sandwiched between shows using ASCAP material. This proposal was one of the major hurdles in ASCAP's attempt to make a direct deal with the TV indies.

ASCAP also asked the court to okay the licensing fee rate schedule originally proposed to the broadcasters. ASCAP's licensing rates on a per-program basis are on a sliding schedule as follows: 8½% of the full card rate for sponsored shows and 2% of the card rate on sustaining shows for stations with gross receipts under $150,000 yearly; 9% and 2¼% for grosses between $150,000 and $300,000; and 9½% and 2½% on grosses over $300,000.

Argument on ASCAP's motions are expected to open in Federal Court in October before Judge Henry W. Goddard. Robert P. Patterson, former Secretary of War, is acting as ASCAP's general counsel together with former Judge Ferdinand Pecora, of Schwartz & Frohlich, and Herman Finkelstein. For the indie stations, Stuart Sprague and former Federal Judge Simon H. Rifkind are handling the legal angles.

Additional direct negotiations between ASCAP and the 50 TV stations, representing a little less than half of the industry, are not excluded even though the matter is before the courts. It's not considered likely, however, that a settlement will be reached through this channel.

M-G-M Inks Cindy Lord

Cindy Lord, 16-year-old singer from Boston, was inked to a long term pact by M-G-M Records.

Her first sides will be released this month.

DOLORES GRAY SIGNS DECCA EXCLUSIVE PACT

Dolores Gray, singing star of the legit revue, "Two On the Aisle," has been pacted to an exclusive pact by Decca. She'll cut singles in the pop series, with the initial sides to be released shortly.

Decca, meantime, cut the original cast album version of the show Sunday (5).

BARRY GRAY'S THEME SONG

Benny Davis and Abner Silver have written a new theme song for the Barry Gray's signoff on his WMCA post-midnight stint from Chandler's, N. Y. bistro.

Bregman-Vocco-Conn will probably publish.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING AUG. 4

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: N. Y. Jack Lacy—WINS	Boston Sherm Feller—WCOP	D. C. Jackson Lowe—WINX	Atl. City Al Owen—WMID	Utica Dan Fusco—WRUN	Syracuse Ed Murphy—WSYR	Cambr'ge Ed Penney—WTAQ	Hartford Joe Girand—WTHT	Phil Mac Maguire—WIP	SOUTH: Miami Bob Lynn—WWPB	Memphis Hal Benson—WMPS	L'ville Ed Farron—WKLO	N. O. Larry Wilson—WNOE	Dallas Jimmy Lowe—WBR	Sav'nah Stan Friedman—WDAR	Richmond Harvey Hudson—WLEE	C'm'n. Texas Vic Harbaugh—KSTA	Birm'ham Bill Wright—WSGN	K. C. Jim Lantz—KCMO	MIDWEST: Chi. Mal Beilaire—WCFL	Cleve Joe Malvihill—WTAM	Det. Bill Silbert—WWJ	Cincy Walter Phillips—WCPO	Minn Jack Thayer—WLOL	Dearborn Robin Seymour—WKMH	Ind. Robin Bright—WIRE	PAR WEST: Phoenix Dick Gilbert—KTYL	Seattle Wally Nelskog—KRSC	Albuq'que Jerry Nesler—KGGM	L. A. Al Jarvis—KLAC	TOTAL POINTS
1	1	6	Rosemary Clooney	Columbia	Come-on-a My House	1	9	2	1	2	1	8	1	5	6	1	1	2		2	1		1		1	1	2	1	2	1	2		1	4	1	226
2	2	18	Nat "King" Cole	Capitol	Too Young	7	10	1	10	4				2	2	4	3	8			2	4	4	3	2	3	3	2	1	8	1		2	9	2	167
3	4	10	Guy Mitchell-M. Miller	Columbia	My Truly, Truly Fair				8		2		4		10	2	2		4	9	4		6	4	3	6	6		3		3				4	107
4	5	6	Dinah Shore	Victor	Sweet Violets				2	5								5		7		7	10	1		7	4	7	4	7	7	2		3		87
5	3	14	Frankie Laine	Columbia	Jezebel				6		10			8	3	7	6	7	8				2	6	5	2	7		5					1		82
6	8	7	A. Stevens-H. Rene	Victor	I'm in Love Again	6		6	5		9			1					1	8			5	9		9	1				6	1			9	78
7	13	5	Tony Bennett	Columbia	Because of You			5	3			1				8		6			10			5		5	5	3		6			7			68
8	7	9	Tony Martin	Victor	I Get Ideas							3			5			9	5									9		3		5		2	3	55
9A	24	7	Don Cherry	Decca	Vanity	5	1					2						10				3				8				4			10			45
9B	6	17	Mario Lanza	Victor	Loveliest Night of Year										1	5								2	4	4								5		45
11	10	5	Doris Day	Columbia	Shanghai	3				3							7													2					5	35
12A	9	19	Les Paul-Mary Ford	Capitol	How High the Moon											9						2	9	10			9				5	10				25
12B		1	Vic Damone	Mercury	Longing for You						7		5							1								6								25
14	18	8	Rosemary Clooney	Columbia	Mixed Emotions								6	3									3													21
15	18	8	Perry Como	Victor	There's No Boat Like R'boat	8				8									7	6			7													19
16	15	11	Vic Damone	Mercury	My Truly, Truly Fair													4				1														17
17	21	10	Nat "King" Cole	Capitol	Because of Rain	2					8														7											16
18A	15	12	Patti Page	Mercury	Mr. and Mississippi			10													7	10	8				8		8							15
18B		1	April Stevens	Victor	Gimme a Little Kiss											3				4																15
20		2	Johnny Demond	M-G-M	Because of You									4			10			5																14
21		7	Ames Bros	Coral	Wang Wang Blues					6		7								10		8														13
22A		3	Paul Weston	Columbia	Morningside of Mountain	9				1																										12
22B	44	3	Stan Freberg	Capitol	I've Got You Under My Skin						3																								7	12
22C		1	Tony Bennett	Columbia	Cold, Cold Heart						5	5																								12
22D	29	2	Weavers	Decca	Kisses Sweeter Than Wine																									10		3	8			12
26A	47	8	Perry Como	Victor	There's a Big Blue Cloud		5					6																								11
26B		6	Ray Anthony	Capitol	These Things I Offer You		6		7													9														11
26C	44	7	Sarah Vaughan	Columbia	These Things I Offer You			3																				8								11
26D		1	Dinah Shore	Victor	How Many Times																5				6											11
26E		2	Jan Peerce	Victor	Because of You										4														7							11
26F		13	Eddie Fisher	Victor	Unless														6														5			11
32	33	7	Billy Williams Quartet	M-G-M	Shanghai		8	4																												10
33A		1	Tony Martin	Victor	Do You Really Love Me		2																													9
33B		4	Bob Eberly	Capitol	Alone								2																							9
33C		1	Russ Morgan	Decca	This Is the Last Time														2																	9
33D	47	3	Eddy Howard	Mercury	Deadly Weapon																							4								9
37A	24	11	Dennis Day	Victor	Mr. and Mississippi		3																								9					9
37B		4	Bill Farrell	M-G-M	Wonderful, Wasn't It								3																							8
37C	24	2	Ray Anthony	Capitol	You Blew Out the Flame													3																		8
37D		12	F. Laine-Jo Stafford	Columbia	Pretty Eyed Baby																3															8
37E		1	K. Pandit-J. Satin	Vita	They Say																												3			8
42A	17	9	Jane Turzy Trio	Decca	Good Morning, Mr. Echo	4																														7
42B		3	Mario Lanza	Victor	Because					7					8																					7
42C	49	9	B. Crosby-L. Armstrong	Decca	Gone Fishin'						4																									7
42D		12	Buddy Morrow	Victor	Rose, Rose, I Love You												9					6														7
42E	33	3	Les Paul-Mary Ford	Capitol	Josephine																9			8						9						7
47A	51	17	Vaughn Monroe	Victor	Sound Off						6																									5
47B	14	20	Weavers	Decca	On Top of Old Smoky									10											8						10					5
47C	11	14	Frankie Laine	Columbia	Rose, Rose, I Love You										7												10									5
50A		2	Merv Griffin	Victor	Morningside of Mountain										9											10										3
50B	24	3	Bing Crosby-Jane Wyman	Decca	In the Cool of the Evening																				9			10								3
50C		3	Toni Arden	Columbia	Too Late Now																												9		10	3

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'RH' Logging System

Week of July 27-Aug. 2

Richard Himber's log of broadcast performances, compiled on basis of varying point ratings for plugs on commercial and sustaining programs logged in each of the 3 major territories, New York, Chicago and Los Angeles.

First Group

Songs	Publishers
Because of Rain	Maypole
Because of You—†"I Was An American Spy"	BMI
Bonne Nuit	Famous
Come On-A My House	Duchess
Dark Is the Night—†"Rich, Young & Pretty"	Feist
Do You Really Love Me	BVC
Everything I Have Is Yours	Miller
Go Go Go Go	Famous
Hello Young Lovers—*"The King and I"	Williamson
How High the Moon	Chappell
I Get Ideas	H&R
I'll Buy You a Star—*"Tree Grows In Bklyn"	T. B. Harms
In the Cool Cool Cool of the Evening	Paramount
I Whistle a Happy Tune—*"The King and I"	Williamson
Jezebel	BMI
Loveliest Night of the Year—†"The Great Caruso"	Robbins
Mister and Mississippi	Shapiro
Morning Side of the Mountain	Remick
My Life's Desire	Shapiro
My Truly Truly Fair	Santly
Pretty Eyed Baby	Pickwick
Shanghai	Advanced
Song Is Ended	Berlin
Tell Me	Mellin
There's No Boat Like a Rowboat	Bourne
Too Young	Jefferson
Wang Wang Blues	Miller
We Kiss In a Shadow—*"The King and I"	Williamson
Wonder Why—†"Rich, Young & Pretty"	Robbins
World Is Your Balloon—*"Flahooley"	Chappell

Second Group

Dimples and Cherry Cheeks	Leeds
Everlasting	Morris
Getting To Know You	Williamson
Hot Canary	Leeds
How Many Times	Paxton
I'm In Love Again	Crawford
I'm Late—†"Alice In Wonderland"	Disney
It's A Lovely Day Today—*"Call Me Madam"	Berlin
Lonesome and Sorry	Mills
Longing For You	Ludlow
Love Is the Reason—*"Tree Grows In Bklyn"	T. B. Harms
Mocking Bird Hill	Southern
My Resistance Is Low	Morris
On Top of Old Smoky	Folkways
Sweet Violets	Morris
Tahiti, My Island—†"Tahiti, My Island"	Paramount
There's a Big Blue Cloud	Spinlan
These Things I Offer You	Valando
Very Good Advice—†"Alice In Wonderland"	Disney
What Will I Tell My Heart	Ivy

'RH' Tele Log

(Numerically Listed)

			Total Pts.
1.	Too Young	Jefferson	125
2.	Come On-A My House	Duchess	75
3.	Because of You	B.M.I.	60
4.	How High the Moon	Chappell	55
5.	Cool Cool Cool of Evening	Paramount	40
6.	Jezebel	B.M.I.	40
7.	Shanghai	Advanced	40
8.	Shall We Dance	Williamson	40
9.	Wondrous Word of Lord	Essex	40
10.	My Truly Truly Fair	Santly	35

† *Filmusical.* * *Legit Musical.*

Overdose of Plugs Burn Up Hits

Continued from page 41

song hit like "Too Young" would earn its writers a minimum of $50,000, which amount is insufficient, he feels, considering how few can score thusly and how infrequently even the most successful writers achieve such a goal. If the hit weren't played so often by deejays over the air the longrun financial gain would be much greater, he says.

In this slumping market Lippman asserts there's no way to calculate closely how much "Too Young" will net him and Miss Dee. The greatest benefit to them, he believes, will be a raise in their American Society of Composers, Authors & Publishers' rating under the present new system. Regardless of whether they turn out another smash hit for four or five years, he says, their ASCAP rating and dividend will continue to increase during the ensuing few years in consequence of it.

Lippman and Miss Dee formed their present writing partnership in 1940, having been brought together as former University of Minnesota students and Minneapolitans. They've written on an average of 50 songs a year, of which number about 10 per year have attained publication. Their top tunes have been, prior to "Too Young," "Laroo Laroo," "Chickery Chick," "My Sugar Is So Refined" "A-You're Adorable" and "After Graduation Day." The last named was from the score of a musical, "Barefoot Boy With Cheek," which they wrote, while another Minneapolitan, Max Shulman, wrote the book. He and Miss Dee also have an unproduced folk opera.

Too Many Songs

One result of the disk jockey development, he says, is that, publishers are putting out a substantially larger number of songs than ever before. That means more songs obtain a hearing and this may be a break for writers, although, in his opinion, quality is essential for success the same as always. The music publishers' part in making a song a winner is growing increasingly small. It's the record companies that now are the dominant factors.

The new ASCAP rating system is all to the good as far as young music writers are concerned, Lippman feels. Before the present system, he says, ratings were made up by a classification committee and politics governed. Now there's a point system, with a maximum gain of 100 points a year, and the writers are rated according to the "activity" of their numbers. Embryo writers haven't a chance unless they're "on the ground"—which means "in New York," says Lippman. And then their chance of getting one of their numbers recorded, an essential, is a long shot.

Milton R. Rackmil, Decca prexy, headed for Hollywood over the weekend (4) to o.o. company operations there.

Duke Niles Set as Mgr. In East of 2 Cap. Pubs

Duke Niles has taken over the eastern professional manager post at Capitol Records' publishing firms, Ardmore and Beechwood. Mike Gould, head of Cap's publishing enterprises on the Coast, recently was in N. Y. to set up the N. Y. operation.

Dick Gold, originally named head of the N. Y. office, exited last week.

Younger Pubs

Continued from page 41

jays: in each case the distaste stems from the other's self-styled "calling of hits."

"There was always the cry of 'Frankenstein' in the music business," one publisher said, "but the monster was never as bad as the deejay dominance. Years ago, it was the bandleader who had control of songs via the power of his airtime and if, for some reason he turned it down, we were dead on a tune. However, the bandleaders and the vocalists were more a genuine part of the music industry and our judgment on tunes was a big factor. The jocks, however, are outsiders, gabbers without musical training who control the destiny of our songs and burn up hits so fast that we can't fully capitalize on them."

The younger publishers, however, are unreservedly for the disk jockey as the most important avenue for tune exploitation. "We aren't blue bloods who can rest on our ASCAP income while dreaming of the industry's golden era. The deejay is here and we're for making his existence a mutually profitable affair. We'll supply them with tunes if they keep making us the hits," one new and relatively successful publisher said.

Like That 'Fast Reaction'

Where the old-timers have the reserve to shell out substantial coin on promoting a No. 1 plug for a long period, the younger pubs stated that they needed a "fast reaction" to their entries and the jocks have supplied them the right medium. It was pointed out, in fact, that the plenitude of publishing firms, some with offices in the lobby of the Brill Building, came alongside of the growth of the disk jockey phenomenon.

"We didn't make the disk jockeys," one young pubber stated. "They were created by the economics of the broadcasting industry and they will continue as long as inexpensive programming is needed. The situation is there and we'd be fools not to work it to the maximum. For us, the jockey has equalized the business and reduced our disadvantage as against the well-heeled firms. It's granted that the jockeys burn up hits, but you gotta get the hit first and that's where the disk jockeys come in."

Writers No Like

Among the more successful songwriters, the opinion paralleled that of the bigger publishers. The disk jockey creation of cycles, his demand for more songs, the rash of rookie writers, the exploitation of mediocre material, all have created a rag-tag and bobtail situation in which the cleffer finds it increasingly tough to hit with a class song.

The writers particularly are in agreement that the deejay and record-makers are riding on their backs, cashing in on their creative efforts while the writer gets the minor residue in terms of BMI or ASCAP performance ratings.

From the deejays themselves came the squawk that the "bad apples" in their business were being identified with the whole industry. The prevalence of the payola was minimized," "unless," one jock said, "if you want to count our Christmas presents, theatre tickets, and the rest of the minor stuff. That happens in every business where salesmanship is involved and it doesn't necessarily mean corruption."

Several years ago, one jock said, it may have been possible to sew up the deejay market by getting to the few top characters in the business. "There are too many of us now," he said, "and this itself is a guarantee against the payola. If a publisher can't sell his tune to one jockey, he can to another. There's no such thing any longer of one jockey making or breaking a song."

Bookers in Standard-Tune Push To Hypo Dance Band Boxoffice

In a move to hypo dance biz, orch leaders are being advised by band agency men to go back to the old book of durable standards. According to reports from ballroom and dancehall promoters, orch date receipts have been showing a definite upbeat especially with bands that feature a minimum of production numbers and a concentration of dance tunes that were popular 20 and 30 years ago. Reason for nostalgic preference, promoters claim, is that majority of dancers these days are oldsters who want to step to familiar rhythms.

Despite summer heat and wider net of TV channels, these dancers are filling ballrooms in Pennsylvania, Maryland, Rhode Island, Massachusetts and Ohio to such an extent that one-niters are generally going into percentage. Such bandmen as Ralph Flanagan, Jimmy and Tommy Dorsey, Buddy Morrow and Woody Herman are beginning to adopt the "business man's rhythm." So many calls for bands have been coming into agencies that the orch men are returning to a bullish bargaining position.

In line with the upbeat dance trend, promoters are reverting to the wider exploitation tactics of the 1930's and orch leaders are developing stronger promotional interests by using top advance men. One orch manager said that he'd rather let two sidemen go than dismiss an advance man.

GAC Builds Southwest Setup in Chi Liaison

In a move to build up its newly opened Dallas office as the hub of southwest band activity, General Artists Corp., is switching Jack Whittemore, band exec, to its Chicago branch where he'll cordinate activities between Dallas and Chi. Whittemore, who'll also supervise other agency business in the midwest territory, divided his New York duties among the band men remaining at the home office.

Frank Foster has been named to head the Dallas office.

Monroe Gets 50G For Rodeo Stand

Winding up a five-week string of one-niters through Canada, the east and midwest, Vaughn Monroe band heads back to New York Sept. 2 for an engagement at the Waldorf Astoria Hotel beginning Sept. 6 and a two-week stint with the 26th annual rodeo at Madison Square Garden starting Oct. 8.

Monroe will receive $50,000 for his 14-day run with the rodeo and it is expected that he'll use a company of 32. Plans for the Garden program will be formulated during his stay at the Waldorf. The orch leader will leave for Hollywood immediately after the rodeo chore to begin a long-term contract for Republic Pictures, which is expected to be signed this week by Herbert Yates, Republic's topper, and Willard Alexander, Monroe's manager.

IVY MUSIC RETRENCHES VIA COAST SHUTTER

In line with current publishing house retrenching Ivy Music, Chappell subsid, shuttered its Coast office last week and Victor Selsman, professional manager, exited its New York office. The Ivy catalog on the Coast, which was handled by Artie Valando, will be promoted through the Chappell office there.

Jack Perrin remains as Ivy's general manager in the east.

Morgan Guaranteed 30G In 28 Midwest 1-Niters

Chicago, Aug. 7.

Russ Morgan, through the McConkey booking office, has lined up 28 consecutive one-nighters through the middlewest and then goes into the Statler Hotel, N. Y., in September for a stay. Bandleader has a $30,000 guarantee for the dates with single shots at $1,000 or more against 60% of the boxoffice.

Starting the day after he leaves the Edgewater Beach Hotel, Chi, he hits Mineral Point, Wis., and then plays Cedar Rapids and Sioux City, Iowa; Atkinson, Neb., Aug. 13; Arcadia, Iowa Aug. 14 and then swings back into Nebraska to Fremont on the 15th.

Seattle Writers Charge Plagarism in 'Sam's Song'

Seattle, Aug. 7.

Local composers Bob Harvey and Bill Wolfstone have filed suit in Federal court here, seeking to impound all copies and recordings of the song, "Sam's Song," music for which they claim was lifted from their "Wouldn't It Be Fun," published in 1949. Bourne, Inc., also charges infringement of copyright, along with the two composers.

Named as defendants are the American Society of Composers, Authors and Publishers, four recording companies and their representatives, three radio networks and two local radio stations. The complaint specifically states that "Wouldn't It Be Fun" was printed prior to "Sam's Song" publication in May, 1949.

Victoria Records, a new recording firm, has been set up in Philadelphia by Mel Korn, Albert Albertini and Larry Fleet.

Gershwin, Ellington Exert Major Influence On Israeli Musicians

Israeli composers and instrumentalists are taking their cues from the American musical idiom, according to Moishe Oysher, cantorial singer who recently returned from a concert tour of Israel. Such U. S. composers as George Gershwin and Duke Ellington, he asserted, have exerted great influence on the musical product of the new country and American-styled dance rhythms are packing its ballrooms and niteries.

Despite paucity of U. S. disks in Israel, natives are kept up to date on latest waxings through the country's government-owned radio station, "Voice of Israel," which features two hours of platter music a day. Current fave there is Rodgers & Hammerstein's "Some Enchanted Evening." American disks are available in small quantities only since most of them are either brought in by visitors or donated by American friends and relatives. Due to lack of purchasing dollars, import of disks and phonographs are kept at a minimum.

Oysher revealed that a recording and music publishing industry is already thriving there. Such diskeries as Hed-Artzi, Makolit Ltd., and Tsil Israel are pressing platters of native and American tunes in increasing quantities. Disks, thus far, are only manufactured on the standard speed and, due to difficulty in getting necessary mechanical equipment, are below par technically.

Such publishing houses as Kaper & Baran, Langer and Naidat & Sons are printing native as well as foreign product. The Israel Composers Assn. completed a pact last year with the American Society of Composers, Authors and Publishers in N. Y. for performance rights. An overall performance fee of five pounds is paid to the ICA by a foreign entertainer while a native must pay two pounds, at $2.80 per pound.

Although "Tzena, Tzena" has been the only Israeli tune to hit the U. S. market, songs by such composers as Marc Lavri, Shmuel Fershko, Avram Mindlin and Gustav Engel have been picked up by Mills Music and Howard Richmond for future release. Top composers in Israel net about 500 pounds a month from royalties.

Lil Green Joins Atlantic

Lil Green, Negro blues singer, was inked to a longterm pact by Atlantic Records.

She was formerly with RCA Victor.

Full-Length Opera Disk Sales on Upbeat as Music Taste in U.S. Goes Verdi

Market for full-length opera recordings is snowballing in the U.S., as result of a heavy, swift surge in interest in the longhair music-dramas. Switch to long-play disks; opera performances on video; increasing segue of U. S. talent into opera, are all hypoing disk sales. Sale for even the lesser works of the well-known composers, or operas by obscure scribes, is on the upbeat.

These are the conclusions of Dario Soria, head of Cetra-Soria Records, which specializes in Italian opera recordings. Soria sees young vocal talent coming along, who'll find their best outlet in opera. He sees U. S. singers already making inroads into the roster of many European opera companies, just as they've become the dominant element at the N. Y. Met. Together with radio and TV airings of opera, this has occasioned a hypo in full-length opera pressings and sales.

Cetra-Soria has 33 complete operas already released, with 12 more due between now and Xmas. This 45 total represents half the operatic repertoire available from all companies. Company, which records in Italy on tape, presses its operas in the U. S. at the Columbia Bridgeport plant. It has a year-round pact with Radio Italiano, Italian-government network, and tapes its operas at the same time they're broadcast.

Company started in biz in 1949, and two of its albums, Verdi's "Forza del Destino" and Mozart's "Requiem" (one of the few non-operas in the list) have gone over 10,000 each in sales. Current biggest sellers are "Barber of Seville" and an album of opera duets by Ferruccio Tagliavini and Pia Tassinari. Forthcoming "Marriage of Figaro" will be the first complete recording of the opera on LP's. "Fedora," due in September, will be the first Giordano opera to be released.

Soria has pressed unfamiliar works of lesser-known composers and various early Italian rarities or curiosa, and found them all commercially feasible. He found there was a market for $18 albums (price is $5.95 for single LP's, $17.85 for standard three LP full-length works). The majors have since followed suit, with some full-length releases. Market, in addition to regular outlets, is found among clubs, colleges, music schools and community groups.

Troy D.J. Books 'Jazz,' Other Names for Fall

Troy, Aug. 7.

Bob Snyder, WPTR, Troy, disk jockey and promoter, has booked "Jazz At The Philharmonic" troupe with Ella Fitzgerald, Buddy Rich and Oscar Peterson, in the Rensselaer Polytechnic Institute Field House at Troy, Oct. 3. He'll follow with Stan Kenton's orchestra, Oct. 30 and Billy Eckstine and George Shearing quintet Nov. 21.

It will be a return engagement for Eckstine and Shearing, who drew the second highest gross, for a popular music attraction, in the 6,000-seat auditorium last season. Snyder also expects to bring Patti Page and other names to the Field House later in the year.

BMI Cos. Sue in N. Y. Vs. Cafe Infringements

Broadcast Music, Inc. and three of its affiliated publishers brought copyright infringement suits in N. Y. Federal Court last week against two New York cafes and a resort spot at Warwick, N. Y. Actions all ask an injunction and statutory damages of not less than $250 for each alleged violation.

Defendants are Corey's Restaurant, N. Y., the Chateau Madrid, N. Y., and the Red Swan Operating Co., which runs the Warwick cafe. Plaintiffs are Peer International Corp., Promotora Hispano Americana de Musica and Marks Music.

The three defendants, according to the complaint, publicly performed several tunes of Peer, Marks and Promotora for profit without a license at various times during this year and in 1950.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending August 4

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Philadelphia, Charles Dumont	Detroit, Grinnell Bros.	Seattle, Capitol Music Co.	Pittsburgh, Volkwein Bros.	Rochester, Neisner Bros.	Kansas City, Jenkins Music Co.	St. Louis, St. Louis Music Supply	Minneapolis, Schmitt Music Co.	TOTAL POINTS
1	1	"Loveliest Night Year" (Robbins)	4	2	1	1	1	3	2	3	2	1	3	1	108
2	1	"Too Young" (Jefferson)	1	1	3	4	2	1	4	1	6	2	1	2	104
3	6	"Come-on-A My House" (Duchess)	5	6	5	6	8	2	3	9	4	10	7	8	59
4	7	"Because of You" (Broadcast)	2	7	..	5	4	..	..	2	3	3	9	9	55
5	2	"Sweet Violets" (Morris)	3	5	10	..	7	10	1	..	1	4	..	4	54
6	8	"On Top of Old Smoky" (Folk-W)	8	4	2	3	10	9	6	4	8	..	5	..	51
7	4	"My Truly, Truly Fair" (Southern)	7	3	9	..	3	..	..	5	..	7	8	3	43
8	3	"Mr. and Mississippi" (Shapiro-B)	..	9	8	2	..	5	..	..	..	8	2	7	36
9	5	"Mockin' Bird Hill" (Southern)	6	8	4	10	..	..	..	8	..	..	4	6	31
10	11	"Shanghai" (Advanced)	10	..	..	9	6	8	..	..	..	9	6	..	18
11	11	"These Things I Offer" (Valando)	..	..	6	7	5	..	..	10	..	..	..	..	16
12	12	"I Get Ideas" (Hill-R)	9	..	7	..	..	7	..	6	..	..	..	..	15
13A	9	"Hello Young Lovers" (W'mson)	..	..	..	..	..	4	..	..	..	6	..	..	12
13B	..	"How High the Moon" (Chappell)	..	..	..	..	..	6	8	7	..	..	..	..	12
14	..	"Rose, I Love You" (Chappell)	..	..	..	..	..	..	9	..	..	..	..	5	8

Avers Music Biz

Continued from page 41

there—SO, here's the BIG record for you to plug. Who do they think they're kidding? That is only a small instance of attempted "bribery"—magnify that over the country and you have a pretty good idea of what goes on daily via the phone, telegraph wires, etc.

There is a solution to it—at least I think there is.

If the publishers would only cooperate with each other instead of trying to make a fast buck, some progress could be made. Is it too much to ask to have the "wheels" of the business establish a set code of ethics? A code that would eliminate all this underhanded malarkey. As one of the greatest influences in the music and radio world—why not take the bull by the horns there at VARIETY and come up with more than just an occasional editorial and hand-slapping article. *Name names and blast them!*

As for the disk-jockey side of it—well speaking for myself—I work for a good outfit who pay me well for the work I do. If I ever accepted outside revenue not directly earned by outside work—I'd have no kicks coming about getting the boot, but fast. I doubt that any reputable radio station manager in the country would allow such callous bribing as you say exists. It's time both sides of the picture got a good housecleaning.

Joe Girand.
(WTHT)

Payola Always Here

Cleveland, Aug. 4.

Most of what you say in "The Music Biz's Frankenstein" is correct. I think the word "Frankenstein" was a perfect choice. For, if one looks closely, it is the publishers who have created this situation.

However, let us pretend—for a moment—that the deejay had never come into the picture. Let us go back to the days when a band remote really meant something. Can anyone deny that the same basic situation existed? Show me the major publisher who has not paid for an arrangement. Show me the publisher who has not bought drinks, dinners and gifts for bandleaders. Find the rare publisher who didn't let one "top" band introduce a tune coast to coast . . . and then put his picture on the sheet music. Nothing has changed but the exploiter. Bands then—deejays now!

As you stated, it is the ASCAP and BMI systems of payoff that have forced the publishers to work on platter-spinners. I have even had BMI publishers contact me to inform them when our station was to be checked by BMI. One party stayed in Cleveland for a whole week to make sure his tunes got enough plays.

As long as there are small radio stations and sponsors willing to pay for time, we are going to have the problem. There will always be the deejay who predicts a "big hit!" Records will continue to sell and publishers will forever scream. That is, unless the copyright laws are changed. And, should this happen, another Frankenstein will have been created. Remember, before deejays, one of the important factors was the jukebox. And they didn't pay *any* royalty. And so it goes!

Rather than point a cursed finger at the deejay . . . look around at the publishers. Ask them what they have done to promote piano playing in homes? Back music lessons in schools? Clean up their own business? Work together!

It would seem that the matter of releasing could stand some close observation. Every recording company tries to get their record out first. They start "teaser" mailings weeks before the platter is due. Then, with great cleverness, they select one "important" deejay to spin the record first. The platter pilot says, "Well, so-and-so just sent me this pre-release recording by Blank and Doakes. I'm going to spin it for the first time. I predict that this tune will jump into the No. 1 spotlight in less than four weeks." And you know something . . . it works! Of course, the seven other deejays in town hate his guts and stay off the record for weeks on end. And you think you've got problems. Give me strict release schedules . . . and *fewer* releases!

In all you have sized the situation up very well. It would seem that some clinic should be scheduled in New York. Publishers, recording company execs and deejays should be invited. Let's bring the situation out where we can all get a good look at it. Music Publishing is a great business . . . let's see what all of us can do—working together—to keep it that way!

Bud Wendell (WJMO)

New Dallas Diskery

Dallas, Aug. 7.

Richtone Recording & Publishing Co. has been established here by Jimmy Richards, a song writer.

Richards returned here recently from a five-day recording session in Hollywood with Bill Peck, vocalist, and such bands as Ted Fio Rito, Al Donohue, Skinnay Ennis and Red Nichols.

TOMMY TUCKER

AND HIS ORCHESTRA

"LONGING FOR YOU" — MGM 11021

"I'M READY FOR YOU" — K 11021

78 RPM
45 RPM

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Arby Gibson

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"Make Believe Land"

vocal by STUART FOSTER

with HUGO WINTERHALTER and ORCHESTRA

RCA VICTOR Records

20-4212
47-4212

Inside Orchestras—Music

In a switch on the current audit of the publishers' books by the Songwriters Protective Assn., one major publisher has gained several thousand dollars through a suggestion of Dave Blau, SPA eastern auditor. In combing through the books, Blau noticed that the publisher had not applied for a refund from England on a 45% withholding tax imposed on foreign earnings in 1946-47. Application for a refund was made, with the British Government okaying the transfer of coin to the U. S. last week. SPA wouldn't disclose who the publisher is.

RCA Victor's "Alice in Wonderland" album last week was the object of one of those lucky news breaks which no publicity agent could promote. It happened at the N. Y. arrival of the Queen Mary, on which Kathy Beaumont, the "Alice" of both the album and the Walt Disney pic, was returning from Europe. Also returning was Bernard Baruch. A news photog dreamed up the idea of taking a pic of Kathy on Baruch's lap. An RCA promotion staffer planted the album in the pic, which broke in 70% of the nation's dailies.

When Irving Berlin divested himself of partnership with Saul H. Bourne, latter setting up his own company, Berlin upped the 8c royalty on "God Bless America" to 10c so that the Boy and Girl Scouts Foundation, which is the beneficiary of the song's income, can get an upped yield. He also arranged that 100% of the ASCAP income is earmarked for the Fund, payable directly to the Scouts, and not intermingled with his own dividends from the Society.

RCA-Victor has the dubious solace that the cowboy song which Ezio Pinza made in his best Italian basso profundo with The Sons of the Pioneers, "Little Old State of Texas," will at least become a collector's item. It's much as if Enrico Caruso were to have sung "Jada" or "Abadaba Honeymoon." Despite the freak novelty of this "gimmick" disk, RCA can't give it away.

This Pub Salutes Disk Jockeys

Continued from page 41

sales are boosted. His personal appearance money increases. He gains innumerable benefits from the publicity. (See VARIETY P. 1 Rosemary Clooney yarn a few weeks ago.)

At one time the big boys of the 1930s got together, led by Fred Waring and tried to stop public didn't agree with these artists. In the meantime these leaders lost performance of disks. The court the valuable radio record plugs, and newcomers like Benny Goodman, Tommy Dorsey, Glenn Miller, the Andrews Sisters, etc., zoomed strictly through public disk performance by the deejay. They were talented newcomers, they had what it took but what's most important they were showcased. Even Decca Records changed its mind. When the late and great Jack Kapp finally decided to make his disks available to radio—he turned out high fidelity vinylite for use by disk jockeys.

Copyright Act to Blame

Maybe the copyright law should be changed, but don't blame the deejay. Let his sponsor pay a little more if the law says he should and the show is worth it, but until the secondary copyright law is passed the copyright law is to blame. All this time, the publisher gets a lot of top notch showcasings, gets paid by ASCAP or BMI, and has nothing but good fortune from the swell performance of a good record of his song.

The real reasons deejays don't buy disks isn't that they aren't willing to buy them, it's because the vinylite surface is far better for performance, showing off the song, artist and advertising the disk as a better product with the highly sensitive equipment used for radio transmission. Lots of station libraries have purchased thousands of dollars' worth of retail records from the stores—but they don't compare with vinylites if they are available.

Never Heard of Payola

And now, in re payola. Who, where, why, when and how? I know a lot of these fellers' myself, and I don't believe your accusation. Deejays are people, and all people are vulnerable to the disease in question. However, consider this: has any deejay made a hit of a song or record that didn't have it? I don't know of one pressure song which could make it in the big time if it didn't have popular appeal. What's the sense of payola? If the song has it, and gets exposed properly—it'll be a hit.

These guys constantly are performing a public service—Red Cross, Heart Fund, Cerebral Palsy, Cancer Fund and many varied community charities. Their main interest is in keeping their listening audience. To do so, they *must* play what the public wants. In fact, great numbers of disk shows (as attested to in VARIETY's compilations weekly) are entirely devoted to requests.

As for popularity lists. Publishers for the most part hate the Hit Parade, but it's one of the oldest and best-loved shows on radio. And will be undoubtedly for many years a TV favorite. Every publisher at one time thought he was losing biz because of the inaccurate listings. The listeners still pick and buy the hits because they like 'em not because anyone says they're hits on the air.

Regarding the "discovery kick" of oldies, etc. I think the jock in question deserves a round of applause for "Heartaches." I'm sure Ted Weems, the publisher, Leeds Music, and both Decca and Victor who sold combined more than a million have expressed their thanks. Who knows, maybe they'll revive more songs and artists in the days ahead. The deejays contributed to the recent Al Jolson revival, albeit the great man made a wonderful movie. Nobody sang those songs like Al did, and he made the rounds to say, "Thanks," after it was all over. Ask all the jocks he thanked in New York, Chicago, Boston, etc.

Howard S. Richmond.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending August 4

National Rating: This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Detroit—(Grinnell Bros.)	San Antonio—(Central Radio Co.)	Seattle—(Sherman-Clay)	Omaha—(A. Hospe Co.)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Kansas City—(Jenkins Music Co.)	Philadelphia—(Wanamaker)	TOTAL POINTS
1	1	ROSEMARY CLOONEY (Col) "Come-on-A My House"—39467	1	1	1	1	2	2	1	1	1	3	..	4	103
2	2	NAT "KING" COLE (Capitol) "Too Young"—1449	2	5	2	7	4	1	..	4	2	..	2	1	80
3	3	MARIO LANZA (Victor) "Loveliest Night of Year"—10-3300	3	4	6	10	1	5	..	..	3	2	1	..	64
4	8	TONY BENNETT (Columbia) "Because of You"—39362	4	2	..	2	..	..	4	3	..	1	..	2	59
5	9	TONY MARTIN (Victor) "I Get Ideas"—20-4141A	6	8	3	3	9	..	3	5	..	..	7	7	48
6	4	FRANKIE LAINE (Columbia) "Jezebel"—39367	10	3	4	..	..	4	5	..	9	..	8	3	42
7	6	DINAH SHORE (Victor) "Sweet Violets"—20-4174A	7	..	..	..	..	8	2	2	5	..	..	..	31
8A	12	DORIS DAY (Columbia) "Shanghai"—39423	8	..	..	5	..	..	9	8	..	6	..	..	19
8B	5	G. MITCHELL-M. MILLER (Col) "My Truly, Truly Fair"—39415	9	..	..	6	..	..	..	..	7	9	5	..	19
9	10	APRIL STEVENS (Victor) "I'm in Love Again"—20-3148A	5	..	..	4	..	..	..	6	..	..	..	..	18
10	..	MARIO LANZA (Victor) "Because"—10-3207A	..	..	..	..	3	..	..	..	..	4	..	..	15
11A	11	LES PAUL-MARY FORD (Capitol) "How High the Moon"—1451	..	..	5	..	..	9	..	..	..	..	10	6	14
11B	14	WEAVERS (Decca) "On Top of Old Smoky"—27515	..	..	..	..	..	6	..	..	..	8	..	5	14
12	7	PATTI PAGE (Mercury) "Mr. and Mississippi"—5645	..	7	..	..	..	7	..	..	8	..	..	10	12
13	..	DON CHERRY (Decca) "Vanity"—27618	..	..	..	8	5	..	..	..	..	..	..	..	9
14A	13	VIC DAMONE (Mercury) "My Truly, Truly Fair"—5646	..	..	..	..	..	3	..	..	..	..	..	..	8
14B	..	TOMMY EDWARDS (M-G-M) "Morning Side Mountain"—10989	..	..	..	..	..	..	..	..	8	..	..	8	8
14C	..	KAY STARR (Capitol) "Come-on-A My House"—1710	..	..	..	..	..	..	..	..	..	..	3	..	8
15A	15	JANE TURZY TRIO (Decca) "Sweet Violets"—27668	..	10	..	..	..	..	..	..	..	5	..	..	7
15B	..	BILLY WILLIAMS 4 (M-G-M) "Shanghai"—10998	..	..	..	..	..	..	..	..	4	..	..	..	7

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Columbia	5	192	Decca	3	30
Victor	5	176	Mercury	2	20
Capitol	3	102	M-G-M	1	15

FIVE TOP ALBUMS

1	2	3	4	5
GREAT CARUSO	SHOWBOAT	KING AND I	GUYS AND DOLLS	VOICE OF XTABAY
Mario Lanza	Hollywood Cast	Broadway Cast	Broadway Cast	Yma Sumac
Victor	M-G-M	Decca	Decca	Capitol
DM-1506	M-G-M84	DL-9008	DA-825	CD-244
LM-1127	K 84	9-260	9-203	CC244
WDM-1506	E 559	DA-876	DLP-8036	CC244

Sees Editorial

Continued from page 41

ever before, a bigger interest in recorded music, and a bigger opportunity for the public to choose their hits. Is that evil? Our great old talents continue to please the public but our new faces and new voices also get a chance to be heard. Your old-line publisher should recognize in the disk jockey his own failure to compensate years ago for a changing public acceptance. Then was his cue to change tactics and convert with the business, not to sit and ruminate about the halcyon days. Let's face it . . . the old-line publishing method is passe. Disk jockey exposure of music is a contemporary contribution that represent improvement over ancient and cumbersome methods.

So share not with the gang at the Paddock and Lindy's in bewailing the shift of the music business axis. Take note of the expanded orbit and welcome it just as we welcome the disk jockeys . . . every one of them a super-salesman for our product whom we thank for the gratis organizational aid.

Strummers Elect English

Atlantic City, Aug. 7.

Norman English, of Lansing, Mich., was named president of the American Guild of Banjoists, Mandolinists and Guitarists at the conclusion of their annual convention staged here at Hotel Ambassador last week.

He suceeds the late Harry G. Brander, of Hammonton, N. J., who died last March. A vice-prez, English headed the organization since that time.

NOTICE

THERE'LL BE

PEACE IN THE VALLEY

FOR ME

This composition was written by Thomas A. Dorsey and was copyrighted by him in 1939.

All rights in this composition have been assigned by Thomas A. Dorsey to

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PROGRAM
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Enchanting Waltz Standard
by
Paul Francis Webster

STEWART BARR
Baritone

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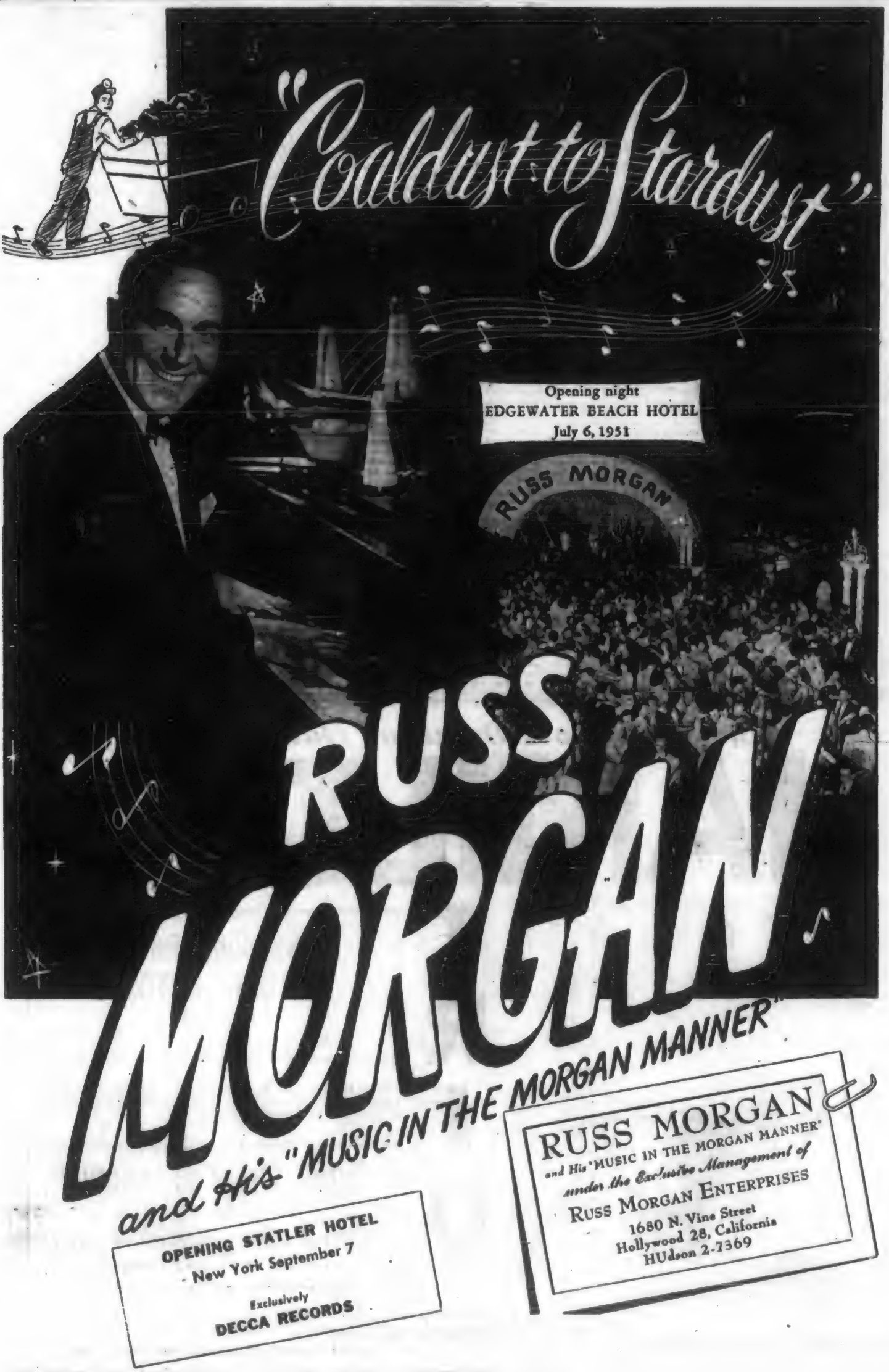
"Coaldust to Stardust"
Opening night
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Night Club Reviews

El Rancho, Las Vegas
ROUNDUP ROOM
Las Vegas, Aug. 1.
Beatrice Kay, Sylvan Green, Archie Robbins, Buster Burnell, June Taylor Dancers (8), Ted Flo Rito Orch (10); no cover, no minimum.

Beatrice Kay, now enveloping Roundup Roomers with her sportive style, seems to be having a ball while asserting her assorted cantos. Caught up in the spirit of such larking, audiences are according her such kudos meted out to local faves—generous and sincere.

After establishing herself at outset in period costume touch of maribou neckpiece and parasol, Miss Kay themes a few bars of "Band Played On." Solicits audience into participation gimmick with "Everybody Clap Hands," then takes turn into broad innuendo by spicing "Good Man is Hard to Find."

Sylvan Green, who spanks the keyboard and dictates to the Flo Rito crew during this sesh, also manages to play straight in gab setup ribbing Berle's gagwriters. Accomper sets up rumpus during following stripper cruise, to lead the ebullient B.K. back onto songology. "Piano Roll Blues" is barrelhouse growl, contrasted with schmaltzy community sing "Let Me Call You Sweetheart." Preludes "Put Your Shoes on Lucy" with scat jargon, threading into sad tale of wronged miss in "Only a Glass of Champagne." Shifts into high glee with dialect "Bill Bailey," and lowers lashes during hokum "Don't Go Into the Lion's Cage Tonight." Bright ramble through "Old Gay 90s Days" takes her off to cheers.

Archie Robbins is held over from last two frames to fill slot originally reserved for Buddy Lester. Contrasts present stint neatly from past fortnight by laying down entirely new batch of material, with much patter emerging even brighter. Audiences seem to go for the Robbins' brand of humor. Issues friendly manner sans smart-alecky approach, garnering unwavering interest as well as plenty yocks.

Buster Burnell primes with overlong staging of Flo Rito salute in tribute to maestro's 25th year of tunesmithing. Documentary tapes narration by Jean Paul King, warbling by Ray Middleton, Ted Lewis and Guy Landis, over speakers, while pantoed under strobs. Tune saga picks out w.k.'s embellished by Buster's taps atop piano to "I Never Knew," ballrooming duet with Chi Chi Kohl in "Polynesian Love Song," miming of Jolson and off to Buffalo tag "Toot Toot Tootsie, Goodbye." Idea is unique for local nitery fare, but needs more polishing.

June Taylor Dancers make another appearance midway, with mambo routine, bongoed by Buster and undulations by sexy Barbara Nichols. Will.

Clover Club
Miami, Aug. 6.
Patti Page, Artie Dann, Luis Gomez & Beatrice & Dancers (8), Tony Lopez Orch; minimum $2 and $3.50.

Current booking of Patti Page indicates a pattern which may well start another cafe war in this area for names. Already set for the Clover in coming months are Spike Jones and his crew, the Ritz Bros. and Billy Grey with Ben Lessy and Patti Moore.

From biz attracted by the recording click, the policy is a good idea, though an expensive one. In a room seating over 400, however, it can be turned profitably. Miss Page in this turn is a different lass from the one who appeared last winter at the swank Club Morocco of the Casablanca Hotel on the Beach. There she purveyed a brief stint that left them wondering why there wasn't more. Here she reaches full stature as an assured and wise cafe performer who knows how to handle her listeners, giving them a highly satisfying array of songs, with of course, her recording hits included. Runs out some nice tunes delivered in easy and effective manner. Gowned in top style, she looks as good as she sings and wraps up all the way.

Supporting show is strong. The Gomez & Beatrice duo displays palm-bringing lifts and spins, handled in class manner for a pair of imaginative routines, and in the group staging (four femmes, two males) design colorful blendings. Topper is the finale, a brilliant Polka folk dance that is far cut above the redundant Latino and American type of production. It's worthy of continual repeat.

Artie Dann handles the emcee chores capably and on his own makes for a hard-punching comic who mixes familiar and originals to keep them happy. Accent, of course, is on the Durante-sized schnoz. Also works in band for rhythm song that gets them on his walkon. Tony Lopez and orch are tops in the backings. *Lary.*

Thunderbird, Las Vegas
(NAVAJO ROOM)
Las Vegas, Aug. 2.
Jimmy Dorsey Orch (16), Anne Triola, Pat O'Connor, Sandy Evans, Shorty Sherock, Pola Van Essa, Christina Carson, Kay Tapscott, Kathryn Duffy Dansations (7), Jack Martin Five; no cover, no minimum.

Jimmy Dorsey and orch topline this new array, with chirping comedienne Anne Triola extra-added. Balance of layout is made up of Dorsey soloists, vocal and instrumental, along with Kathryn Duffy Dansations, to make up unusual music-laden casement good for some satisfactory biz.

Dorsey is given special intro by Dansations and Pat O'Connor, femme vocalist in band, to downbeat walloping "Sweet Georgia Brown," in which he gets off a couple of neat alto sax choruses. Miss O'Connor returns to thrush bouncy "Them There Eyes," moves over for dueting with trumpeter Shorty Sherock on "Kiss Me." Sherock employs novelty muted growl to obbligato lyrics for chortles.

Dorseyland Band, combo from unit, rips off the old New Orleans standby, "Muskrat Ramble," for bright segment well received. Pace-changer sets up Dansations in gorgeous terpery to "Deep Purple," sopranoed by Pola Van Essa and inlaid with authoritative toe ballet steppery by Christina Carson. Costuming and lighting polish this into very effective sequence, though somewhat on arty side.

Sandy Evans' chapter is pleasantly outlined, with genial appearing balladeer tossing over "Mine Alone," "Everything I Have Is Yours," and combining with Miss O'Connor in reprise of w.k. Dorsey hitune "Green Eyes." Tempo revs up with instrumental oldie in the books, "John Silver," encasing a lengthy but solid drum solo by Karl Kiffe.

Anne Triola is ushered on to immediately set out in fast-paced songology utilizing clever opener "Here I Am," sequeled by narrative tale about "Al," and reprise from her recent "Annie Get Your Gun" roadshow tour—"Can't Get a Man With a Gun." Leavening clever technique in selling lyrics to "Travel is Broadening" wins big returns. "Calli, Calli" is modernization of an old Hebrew chant sung with plenty zest for sock closer. Miss Triola is accomped by Eddie Samuels from onstage spinet.

Dansations tie up with "Salute to George M. Cohan," having Kay Tapscott to front in ultra-animate display of taps. Jack Martin Five fills in for interim terpatron sets to relieve Dorsey gang on occasion. Will.

Nautilus Hotel, Miami
(DRIFTWOOD ROOM)
Miami Beach, Aug. 5.
Richard Hayes, Mac Pepper, Jose & Stella Reyes, Freddie Galo Orch; minimum $2.

Add Richard Hayes to the growing list of young song salesmen to click in this town.

The lad projects a potent parade of pop tunes, embraced in a solid vocalistic style that reminds, at times, of a younger Tony Martin. With it, his is an easy and warm personality that wins his listeners from walkon.

In this pop mid-Beach smartery, he wraps up via "Gonna Live Till I Die," neat change of pace with "As Time Goes By," "Old Master Painter," "If You Are But a Dream," and a sock version of "Come On-A My House." Encored with "Too Young" for the request section. Works his intros in simple, albeit efective talk and where there might be a flagging of interest, rouses them back with a definite drive that adds to overall impact. He's a bet for the better cafes.

Mac Pepper, in the comedy slot, is a hard-working lad who tosses a melange of patter, acro-antics, the aud happy hoofery, songs and aud-participash ideas to keep things moving, and

Holding over are expert Latin dancers, Stella & Jose Reyes, who concentrate on the deliberate tempos in that idiom. Freddie Galo orch is capable on the show-backs and tops on dance segments. *Lary.*

Shamrock, Houston
(EMERALD ROOM)
Houston, Aug. 1.
Carmen Cavallaro, Louise Martell, Henry King's Orch; $3.50 minimum.

Shortly after the Shamrock opened in '49, Carmen Cavallaro brought his orch in for two weeks and got rave notices. His reappearance, as a single this time, is bringing out flocks of fans for his terrif keyboarding. They keep him at the piano for a couple of lengthy begoffs.

Guests get a helping of something new in local floorshows, too. Louise Martell, a hefty gal who's sung in the Blue Angel, N. Y., and Miami supper clubs and done dub-in chirping for Walt Disney, has her first big nitery engagement here. Her lilting, simple style with a ballad gets over big, has the room in pin-drop silence.

Sock items on the Cavallaro repertoire are his fast Cuban rhumba, "Voodoo Moon," and his excursion into boogie-woogie.

Audience gets a shade restless when he gives with longhair "Claire de Lune" and Chopin's "Polonaise," expertly done though they are. It's when he bounces into the two faves, plus arrangements backed by Henry King's orch of "Tea for Two," "La Vie en Rose," and the inevitable "September Song," that he's tops.

Miss Martell, show opener, mixes ballads such as "Lass With a Delicate Air," at which she's best, with pop "Lady from 29 Palms," and torcher "There's No You," to which her style is not so well adapted. Then there's clever tune from an upcoming Disney, titled "Tourista," which clicks nicely.

Dick Krueger does the vocalizing during the dance sets in his usual good style. *Fraz.*

Mocambo, Hollywood
Hollywood, Aug. 2.
Tippy & Cobina, June Roselle, Victor Marchese, Emil Coleman's Orch; $1.50-$2 minimum.

Tippy & Cobina, a couple of rhesus monkeys owned by Manuel & Marita Viera, opened at the Mocambo after two weeks of arguments as to whether they should make their Hollywood nitery bow there or at Ciro's, a hop and a skip down the Sunset Strip. The Mo's Charlie Morrison won out on

(Continued on page 54)

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Borscht Circuit Hotel's $100,000 Weekly Grosses

Irving Mansfield, CBS-TV producer, was overwhelmed by the big business that the Catskill Mt. resort hotels do, and to what degree they enlist show biz as part of the life-of-the-party pitch. Top hostelries, like the Concord Hotel, at Kiamesha Lake, N. Y., where Mansfield spent a month with his latest CBS buildup comedian, Sam Levenson, paid acts like Martin & Lewis $3,500 for a one-nighter; Danny Thomas got $2,500, Levenson, $2,000; Vic Damone, $1,000, and the like.

These hotels have 1,000-1,200 capacities, and weekly rates run from $100 to $175 a head. Figured on the basis of $100 a week, and a low-average midseason of 1,000 capacity, that's a $100,000 weekly gross. "It proves that fresh air, sunshine and good groceries in the so-called 'borscht circuit' is still twice as big a hit as 'South Pacific,'" observes Mansfield who thinks the "b.c." billing a misnomer.

In fact, Arthur Kober, author of "Having Wonderful Time," a yesteryear comedy dealing with the borscht belt, discovered the great change in his travels through the Catskills and Poconos with Joshua Logan, who plans to produce a musicalization of the play to be called "Wish You Were Here." Harold J. Rome has done the score. Logan and Kober found that the borscht belt is quite chic nowadays, with top name talent, the best Cuban bands, and the like.

Lew Grade Due In U.S.

Lew (& Leslie) Grade, of the London agency, is expected in New York on a two-month overdue visit, retarded by physical exhaustion.

He has been convalescing in the south of France, but is now due over in mid-September.

BOB HOPE ADDED TO BIG NAME SKED BY HADACOL

Bob Hope is set for a couple of dates for the Hadacol Caravan, Louisville, Sept. 3 and Cincinnati Sept. 4.

Addition of Hope gives the boxtop troupe its chunkiest list of name lures in show's two-year history as a star-user.

Previously inked for this year's dates were Milton Berle, Jimmy Durante, Carmen Miranda, Rudy Vallee, Dick Haymes, Jack Dempsey and Eddie (Rochester) Anderson, plus supporting acts, bands, etc. Thearle-Duffield of Chicago is supplying fireworks displays for the 47-city skein in south and midwest.

Charlie Yates, Hope's agent on his personal appearances, set the deal with Louisiana State Sen. Dudley LeBlanc, head of Hadacol.

Hope will make the stands after playing Michigan State Fair at Detroit, Aug. 31-Sept. 1, for which he's biting off $20,000.

Cesar Romero will play show's opening week, Aug. 14-20, along with Vallee.

Wometco Negro Theatres In Fla. to Play Acts

Some Florida film houses catering to colored trade will book stageshows this fall and winter. Live fare will encompass units, bands and acts in the vaudfilm setup.

Among first users will be Wometco circuit's Negro theatres in greater Miami and West Palm Beach. District manager Elmer Hecht envisions from two to three weeks of consecutive bookings for attractions working the chain in those two areas. Hecht's base is Miami.

Miami Sets Bev Hudson

Beverly Hudson, following her current professional debut at the Copacabana, N. Y., goes into the Clover Club, Miami Beach, Aug. 12, for two weeks with options.

Miss Hudson, 21, was recently brought to the attention of "Bullets" Durgom, the agent-personal manager, on the Coast, where she formerly sang "for the fun of it" for friends. Durgom is now her manager.

Carson to England For Vaude Dates

Comedian Jack Carson departed for England aboard the Queen Mary Monday (6) to play a one-week engagement in Manchester beginning Aug. 13, and then the London Palladium for two weeks, commencing Aug. 27.

Carson and his troupe will play army camps in Germany during week beginning Aug. 20. When he returns from England in mid-September he begins prepping his NBC-TV comedy show.

Liberace Pact Nix May Bring Act Mgt. Airing

Hollywood, Aug. 7.

Personal management contracts are being re-examined in the light of a ruling by deputy labor commissioner Edward M. Belasco, who has voided the agreement between Liberace and William B. White. Ruling also is expected to have an effect on the $150,000 suit which White currently has pending against the pianist in Superior Court here.

Liberace brought the matter to the labor commission, seeking an end to the contract on the grounds that it was actually an artists' manager's agreement and as such had been invalidated by White's failure to provide work for the pianist. A hearing was held three months ago and after lengthy deliberation, Belasco upheld the contention that the provisions of the pact actually made it an artists' manager's contract.

Since it had not been submitted to the labor commission for approval before signing and did not conform to the minimum legal requirements, Belasco voided the agreement. However, he overruled a Liberace plea that $1,900 in commissions be returned, contending that White was entitled to keep fees for what work had been performed.

Theatre Authority Challenges AGVA To Stop Acts At Coast Grid Benefit

Hollywood, Aug. 7.

First open battle in the Coast warfare between Theatre Authority and American Guild of Variety Artists is expected this week over the scheduled benefit show between halves of the L. A. Times' Rams-Redskins football game in the Coliseum Aug. 15. Eddie Rio, AGVA's Coast chief, pulled his organization out of TA ranks last week, following the pattern set by AGVA in New York a year ago.

After departing abruptly, Rio announced his intention of having AGVA police its own benefits in the future and taking its own share of the gate. First benefit to come up is the Times' shindig, with Rio declaring he had notifed the newspaper's promotion chief, Paul Schissler, that a new contract would have to be signed with AGVA. Schissler said that Rio had made no such move but had given permission to go ahead with arrangements previously made through TA. Newspaper pointed out that the deal was made while Rio still was sitting on the TA board and that he had been a party to the contract for the show.

TA, on hearing of Rio's announcement that a new contract would have to be signed or no show, promptly challenged the vaude union to make good on its threat. In a bristling statement, Ken Thompson, of the Screen Actor Guild, acting chairman of TA in the absence of Ken Carpenter of American Federation of Radio Actors, declared flatly that Theatre Authority "will see to it that there will be a great show" at the game.

"We will leave it to all performers and to the public to decide," the statement continued, "who's right in this unfortunate dispute which has been brought about by AGVA's attempt to take over for its own purposes the nonprofit Theatre Authority, despite the unanimous opposition of the other talent unions."

Music Corp of America has lined up Ken Murray, Laurie Anders and the Skylarks for the show, with one act to fill.

U.S. TAX RAP FOLDS CAFE SOCIETY, N. Y.

Further crackdown on New York niteries by Government men for nonpayment of taxes shuttered the Cafe Society Downtown Thursday (2). Tom Ball, of the now defunct China Doll, was similarly hit recently by U. S. Internal Revenue agents.

A spokesman for the Greenwich Village nitery revealed that the club would reopen as soon as the coin (an undisclosed sum) for the back taxes was raised. Singer Gigi Durston was scheduled to open Thursday night and pianist Erroll Garner was booked for an engagement beginning Aug. 16. Lou Lewis is Cafe Society's current owner.

Hildy's 7G For Coast 2

Hollywood, Aug. 7.

Hildegarde opens at the Hotel del Coronado, Coronado Beach, for two weeks, starting tonight (Tues.)

Chanteuse is getting a $3,500 guarantee per frame.

Jack Kalcheim, who maintains a talent agency in New York, plans no change in his setup, contrary to a report from Chicago last week that he was headed for the Windy City to negotiate a berth with General Artists Corp.

Dinah's Chi Vaudeo

Hollywood, Aug. 7.

Dinah Shore heads for Chicago this weekend for a one-week stint at the Chicago Theatre, commencing Aug. 17. Date marks singer's first theatre engagement in five years.

While in the Windy City, songstress will aid in several promotion and exploitation stunts being set up by RCA Victor, for which she records.

—Currently—

3rd SMASH WEEK

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Mpls. Theatre Mulls Legal Step Vs. M&L For Breach of Contract

Minneapolis, Aug. 7.

Minnesota Amus. Co. (United Paramount Theatres) is conferring with its legal talent to determine what action to take in consequence of the Martin & Lewis alleged breach of their contract to appear at Radio City Theatre here during the current week.

Harry B. French, MAC president, claims Martin & Lewis signed for their in-person stage show appearance March 26, 1951. The contract contained a clause to permit the comedy stars to cancel 29 days in advance of Aug. 3.

Pair reportedly didn't notify French they were cancelling until three days before Aug. 3 and, meanwhile, MAC claimed it spent a substantial sum in advertising the stage-screen show, starting two weeks ahead of the show.

Newspaper ads, apologizing to the public and expressing regret, stated the cancellation came as "a complete surprise." The ads told about the contract with Martin & Lewis and how the pair had waited three days before their scheduled opening to cancel, although the contract specified that such cancellation had to be made before 29 days prior to Aug. 3. When no such cancellation was received within the prescribed period, the ads said, the Radio City went ahead and advertised the show.

Ads gave no reason for the cancellation, but in Chicago Dean Martin said it was because Lewis "is just plain worn out after four months on the road."

Martin & Lewis pictures, incidentally, are distributed through Paramount. Their newest one, "That's My Boy," is scheduled for early Radio City showing. Whether the Paramount tieup will have a bearing on the final MAC determination is a matter of conjecture.

Ellington-Cole-Vaughan Unit to Spring Sept. 21

An all-colored troupe, traveling under the banner of "The Biggest Show of 1951," tees off on an eight-week tour of eastern arenas and auditoriums Sept. 21. The unit, featuring Duke Ellington orch, Nat "King" Cole, Sarah Vaughan, Peg Leg Bates, Timmie Rogers, Marie Bryant, Howell & Bowser, and Patterson & Jackson, is being booked at a $5,000 guarantee against 60% of the gross.

The individual acts will get a flat fee for the tour, which already embraces Boston, Worcester, Providence, Troy, Newark, New York, Washington, Philadelphia, Norfolk, Baltimore, Philadelphia, and White Plains. The unit is represented by the Gale Agency.

Josh White Repeats England, Scandia Tour

Folk singer Josh White left last weekend (4) for a return tour through England and the Scandinavian countries, opening with a two-week stand at the Tivoli Theatre, Stockholm, Aug. 15. Tour is being sponsored by the Swedish music mag, Estrad. Mary Chase, White's manager, is also making the trip.

Dancer Josephine Primus left at the same time for a similar European junket.

Big Show's Tex. Stands

Dallas, Aug. 7.

Ringling Brothers - Barnum & Bailey Circus will pay its annual visit here Sept. 28 to 30.

Among other Texas dates are Lubbock, Sept. 25; Amarillo, Sept. 26; Wichita Falls, Sept. 27, and Waco, Oct. 1.

A. C.'s Latest Headache: Nags Are Off This Wk.

Atlantic City, Aug. 7.

The Atlantic City race track, on the mainland 17 miles away, opens its annual 42-day meet on Thursday (9), and already people in the amusement biz are wondering whether the track this year will help or harm their grosses.

One thing is sure, from 10,000 to 16,000 on weekdays and up to 22,000 on Saturdays make their way to the track, and most of them come from A. C. Thus they're spending money away from this resort.

In any event, business must be tough, even for racetracks. The annual press party which has featured the opening has not been scheduled this year.

Atlanta, Fair Assn. Held Liable in Injury Suit

Atlanta, Aug. 7.

The City of Atlanta and the Southeastern Fair Assn. are liable for damages resulting from injury to Lakewood Park patrons, the Georgia Court of Appeals has ruled.

Decision was returned by the judges in a $100,000 damage suit filed by a nurse who was seriously injured when she was hurled from a riding device on April 30, 1950.

One person was killed in the mishap and three others were injured.

The decision sends the case back to Fulton Superior Court for trial. The nurse, who lost an eye and suffered a skull fracture and two rib fractures, sued the city, the fair and R. H. Harris, operator of the ride.

Both the city and the association entered pleas in Superior Court that they were not liable for damages. The lower court upheld the city's plea, but denied the claim of the association.

Attorneys for the city and the fair cited copies of the leases between the city and the association, and Harris, which allegedly absolved the city and the association from damage claims.

The Appeals Court, however, said, in effect, that neither the city nor the fair association could relinquish responsibility for operation of concessions because they both hold direct supervision over the park.

The court said the city holds a one-third voice in "absolute control" over the park through its representation on the park governing committee. Lakewood Park is situated on city owned property.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Aug. 7.

Isabelle Rook, musician, now resting at Raybrook, N. Y. sanatorium, reports she was recently taken out of her cast in which she hibernated for over a year.

Grace Davidson, of American Broadcasting Co., registered for observation period.

William and Joan Butler in from N. Y. to chat with Hattie Butler, whose progress is special.

Inez Liverpool, who beat the rap here, all agog over recent checkup that rated her O.K. Now vacationing in Mount Vernon, N. H., and will resume work in a Boston nitery this fall.

The Andy Graingers, of Shea's Enterprises, N. Y., and Sonya Musial, of Youngstown, O., stopped off to hello the gang while enroute to Montreal.

Carl Kessler (Amazing Mr. Ballantine) planed in from N. Y. to tender birthday party to Walter (CBS) Romanik, an all-up patient. Blowout was a steak dinner at Don's Theatrical Melody Lounge.

Angelo Rose and Charles Lambert in from Rochester, N. Y., to bedside entertainer Shirley Handler, a new arrival whose observation period is starting to show results.

The Bob Pasquales (She's Helen Grupp, ex-Republic) now cottaging in downtown colony; report a double O.K. on recent allout checkup.

Otto Hayman, Cambria, N. Y., manager, back in circulation after a two-week siege. His frau Genie (legit) Reed, received her first up O.K. since recent major operation.

Delphin (RKO) Streder and Forrest (Slim) Glenn, after thoracoplasty operation are now back at Variety Club's domicile resting in comfort.

(Write to those who are ill.)

Andy Rice, emcee and comedian, has opened the Circus Club, San Antonio. Bow bill has Rose Marie Conlon, singing accordionist, and Emile Parra, acro-dancer and vocalist.

Buddy Lester Seeks AGVA Aid on Salary From 'Unplayed' Rancho

Buddy Lester appealed yesterday (Tues.) to the American Guild of Variety Artists on a complaint alleging two weeks' salary owed him by El Rancho Vegas, Las Vegas. The comic was skedded to open at the resort nitery last week, but ran into difficulties and was replaced by Archie Robbins, a holdover.

It was claimed Lester took a burn when he noticed his name was not included in the billing alongside or beneath that of Beatrice Kay. This resulted in a series of heated arguments with owner Beldon Katleman, who, it is charged, had Lester removed from the premises.

Next day Lester called his agent Charlie Yates in New York, after seeking an immediate booking at nearby Thunderbird without apparent encouragement from that source. He then left town, intent on collecting full salary for the unplayed stint. Lester's protest to AGVA was wired from St. Louis, but no formal charges were presented, merely a statement by the performer in which he asked national administrator Henry Dunn how to go about effecting collection. Meantime, the subbing Robbins was booked for the two weeks.

Brit. VAF Backs German Union on Membership

London, July 31.

Willi Feldman, president of the International Artisten Loge of Germany, is beefing to the Variety Artists' Federation because many British vaude acts playing Germany have failed to join his organization, although Germans working in Britain are compelled to take out a VAF card.

In a letter to the VAF, Feldman says the offenders come mainly from Britain and America. The British union considers his grievance a legitimate one, and has instructed its members to support the German union.

Golden Gate, S.F., Hits Josie Baker 'Laxity'

San Francisco, Aug. 7.

Rumblings of Josephine Baker's alleged laxity in keeping up her end of the vaude engagement at the Golden Gate Theatre, came to the surface after the forced delay of the 10 o'clock show on Wednesday night. The star's attendance at the Joe Louis fight that night compelled the holding up of the performance over a half hour, it was said.

Theatre execs claim that Miss Baker had been consistently late at all initial morning performances, requiring a readjustment of time schedules throughout the day and placing a burden on other performers. Leo De Lyon, emcee, was forced to pad his stint over a quarter of an hour, it was alleged, to keep the show rolling until Miss Baker's appearance.

Josie to Roxy Sept. 26

Josephine Baker plays the Roxy, N. Y., opening Sept. 26, her second stem date since arriving from Europe.

First was the Strand (now Warner).

A.C. FATHERS TO MULL 'ICE CAPADES' PACT

Atlantic City, Aug. 7.

A new five-year contract which would return "Ice Capades" to the resort for another run in city-owned Convention Hall is in the making. The Arena Managers' Assn., which started a two-day session in Convention Hall yesterday (Mon.), is discussing the routing of ice shows, among other subjects.

The contract is to be submitted to the city commissioners for approval at their meeting Thursday (9), when terms and conditions will be made known.

Members of the association, 100 in number from all sections of the U. S. and Canada, are being entertained by Phillip Thompson, manager of Convention Hall, a nonmember.

The McCormicks, vocal quartet, and Bill Jacoby, singer-dancer, get a month's showcasing currently at Skyway Lounge, Cleveland.

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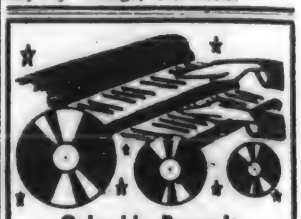

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Packing the Mocambo notwithstanding Tony Martin at the Grove, Kay Thompson at Ciro's, "Guys and Dolls" at The Philharmonic, "Finian's Rainbow" at the Greek Theatre."

Charlie Morrison
MOCAMBO
Hollywood

"The simian comedians got one of the biggest buildups any night club act has received around here for many a day.

"I went mad for these little animals that look so much like people when I saw them at El Rancho Vegas in May and I have been their biggest booster ever since."

—FLORABEL MUIR

"TIPPY" and "COBINA"
WITH
THE VIERAS

Sharkey the seal had better look to his laurels. Tippy and Cobina are good. Better for Bistros and TV than theatres, because they're such small critters and therefore not easily discernible from the last row of the Roxy. But good. . . . naturally causes a commotion on the part of the customers, who'll probably be jamming the joint to see these monks make monkeys out of people.

—DAILY VARIETY

Charlie Morrison's patrons will probably all be willing to become monkey's uncles if their nieces and nephews would turn out as clever as Tippy and Cobina, the stars of the current show. Tippy and Cobina, in case anyone has not read the news columns the last few days, are two simians whose talents are almost unbelievable. Their opening night was greeted with applause, the like of which a lot of AGVA members wish they could garner.

—HOLLYWOOD REPORTER

Tippy and Cobina, two highly controversial rhesus monks, opened there the other evening.

Fortunately, they lived up to the excitement created in advance of their debut.

It's a startling and rather frightening performance. These two precocious monkeys can do anything humans can, and much more than some I've met.

—PAUL COATES, L.A. Mirror

If these Mocambo monkeys don't wrench some laughs out of you nothing can. That was Joe Schenck rolling in the aisle over Tippy's tricks Tuesday night.

—MIKE CONNOLLY, Daily Variety

Management: LEONARD GREEN AGENCY, Inc., New York

Night Club Reviews

Continued from page 50

Mocambo, Hollywood

basis of a signed contract. Ciro's Herman Hover claimed he'd had a verbal agreement from the Vieras. The Vieras denied this.

Tippy & Cobina are headlined, with June Roselle and Victor Marchese holding over from last week's "New Talent" lineup, and Emil Coleman still giving out with ace terp tunes for the customers and backing for the acts.

The monkeys, an unusual nitery booking, are very good, and Sharkey the Seal had better watch himself. They make their entrance in the arms of their owners and immediately get down to the business of making faces at the customers. Perched in metal highchairs, they case the joint and the individual customers, chatter at Morrison's caged lovebirds, gape, salute, smile, wash their hands and faces, slap at the Vieras, do a rhumba, and beat out rhythm accompaniments to Coleman's music with maracas and bongo drums, all very fitting in view of their bolero costumes.

Tippy, the athletic type, does some hat tricks, a headstand and an imitation of Jerry Lewis that is frighteningly faithful. Then the two have a banana-eating contest, after which Tippy plays a uke and Cobina a toy piano. For the grand finale, Cobina pounds out "People Will Say We're in Love," one note at a time, on a specially-built solovox. This naturally causes a commotion on the part of payees, who'll probably be jamming the joint to see these monks make monkeys out of people.

During their week's stand here, Marchese and Miss Roselle have picked up a big chunk of showmanship. Each draws a 10-minute solo spot—Miss Roselle singing "La Mer," "While We're Young," "I Dream Too Much" and "In the Still of the Night," and Marchese tenoring "Song of the Open Road," "Estrellita" and "Granada," while Eddie Oliver accompanies them.

Mike.

Bellevue Casino, Mont'l

Montreal, Aug. 4.

Roger Ray, Don Henry Trio, The Denvers, Vadja Del Oro, Walter & Jean Brown, Charles Tyrell, Ethel Rider, Casino Line (8), Bix Belair Orch (12), Julio Reyes Quartet; admission, 50c-$1.

The obvious and consistent show formula offered week after week by Bellevue Casino continues to draw top biz on the local circuit, far outstripping other local saloons. Much of the credit for this showcasing goes to Madame Kamarova, who produces every revue as though it were her last, and the apparent willingness of owner Harry Holmok to keep spending plenty of coin for every show.

Average budget runs around $8,000 and even during current summer slump, when most operators have been cutting expenses down the line, the Bellevue has been on a spending spree. Results are satisfying to both management and patrons.

Present layout, based primarily on lavish productions, a sock pony line and showgirls, is bolstered by individual acts that are all top-drawer. Roger Ray, seen here about a year ago at the now defunct Folies Bergere, adapts his material handily to this big room and builds his marimba offering neatly to his gin salesman clincher, a show-stopper. His prelim patter takes a while to click because of intimate nature, but visual material is standout. On show, caught, Ray, a temperamental guy at best, pulled a boner (one that quite a few other artists also do) by talking down to the crowd and trying to pass over the lack of mitting at the beginning by saying he forgot there were so many French-speaking persons in the house. What he forgot was that most patrons of this boite are bilingual and that the French element in Montreal has built this spot into what it is.

The Denvers (New Acts) wham over their knife-throwing routine to socko mitting and although act is short, it has the sight appeal and speed that please Bellevue payees. Spanish terpster Vadja Del Oro gives revue a hoist about midway through stanza with her interp of Ravel's "Bolero," assisted by the line, and later takes a solo spot doing two Flamenco dances that click heavily.

The Don Henry Trio has dressed performance up considerably since last viewing, due mainly to the demands of video. Result makes act a much more saleable item for revues such as this. Guys runs through the usual harmonica routines, pick up okay mitting with their huge mouth organ stint and encore with a hoked-up session of gag instruments in the manner of Spike Jones, for solid begoff.

Terp duo of Walter & Jean Brown adds value to overall presentation and vocals are pointed up by Charles Tyrell and Ethel Rider. Bix Belair, with the biggest show band in town, does great backing, and the Julio Reyes combo cuts in for customer hoofing sets.

Newt.

Cafe de Paris, London

London, Aug. 1.

Dorothy Dandridge (with Phil Moore), Sidney Simone Orch, Johnnie Kerrison Samba Band; minimum $5.

Original material, sock arrangements and a personality that projects warmth and intimacy are the plus factors in current cabaret attraction at this stylish cafe. Dorothy Dandridge, sepia songstress from Hollywood, makes an impressive London debut with this stint.

Success of engagement is due in large part to her partner Phil Moore, who not only made the arrangements, but accomps at keyboard and authored some of the material. One of his new numbers, being presented for the first time, "Blow Out the Candle," is a strong candidate for the hit parade on both sides of the Atlantic. It's being published here and in America by Chappell's, and is an ideal vehicle for Miss Dandridge's singing style.

Act is intelligently routined with an abundance of comedy numbers as the basis of a lighthearted entertainment. "Ridin' on the Moon" is a nice opener, followed by two amusing speciality songs, "You Got to Buy, Buy for Baby" and "I'm Gonna Be a Bad Girl." In contrasting style, the chanteuse makes an effective contribution with "I've Got You Under My Skin" and then switches again to the lighter stuff, to wind with such songs as "I Need That Kind of Man" and "If You Want Affection."

Phil Moore is at all times a vital part of the combo, and apart from his flawless accompaniment, contributes to many of the songs, mainly with jocular interpolations. The Sidney Simone unit provides restrained backgrounding, and the Johnnie Kerrison Samba Band offers a nice line in Latin music.

Myro.

Montmartre, Havana

Havana, July 30.

Los Chavales de Espana Orch (12), Rosa Pensieri, Tito Hernandez; $2.50 minimum, no cover.

Los Chavales de Espana, the Spanish orch which created a two-year sensation in Cuba a short time ago, has returned to this nitery for minimum six months.

Rosa Pensieri, an Italian mezzo soprano, does four Latin numbers in a strong, pleasing voice. Delivery style is ordinary, but good control of voice makes her numbers entertaining.

Tito Hernandez is a young Cuban who does takeoffs on local politicos, entertainers and Donald Duck in Spanish. For a youngster, Hernandez has a great deal of poise, plus personality, plus a talent for mimicry and good line of chatter. He's a two-encore hit nightly.

Los Chavales demonstrate their superiority in Latin music. Their renditions of Spanish and South American favorites are arranged and executed for listening without tiring, main reason being some of the best devised scores to be heard. All sidemen play at least three instruments, and usually are showcased for display of talents in their specialties. Violins predominate, however, and on some fast numbers, such as "Two Guitars," the fiddlers put on a show which is almost as good to watch as to hear.

Brightly costumed in traditional Spanish outfits of high white pants, satin puff-sleeved shirts and scarlet embroidered vests, the dozen men present excellent appearance. Two good-looking vocalists have the girls in the aisles with their crooning.

Cama.

DINK FREEMAN M.C.'S

Dallas, Aug. 7.

Dink Freeman, son of Charles J. Freeman, head of Interstate Theatres' roadshow booking department, has taken over the emcee duties at Abe's Colony Club here.

Bill includes Molly O'Day's Dancing Debs (5), solo and group terpers.

Water-Capers, Inc., has been chartered to produce aquatic shows, with offices in New York. Capital stock is 100 shares, no par value. Arnold Kessler, New York, is a director and filing attorney.

London Palladium Vaude Ends With Gracie Fields

London, July 31.

Gracie Fields winds up the vaude season at the London Palladium when she plays there for two weeks, opening Oct. 1. Val Parnell terminated the vaude session last year in the same way.

The usual headache for booker Parnell is what to put in at the Palladium as stopgap after vaude to open the pantomime season. Although unconfirmed, it is likely to be George and Alfred Black's current Opera House (Blackpool) summer show, "Happy Go Lucky," which stars Vera Lynn, Bernard Bros., Jack Radcliffe and Harry Secombe. It is understood he is pressing for Gypsy Rose Lee to play the lead.

Vaude, Cafe Dates

Chicago

Milo Stelt handling act department for Mutual Entertainment now that **Sid Harris** leaves for Frank Sennes' Miami Beach office . . . **Harmonicats** inked for Roxy, N. Y., Aug. 29, but must bow out after two weeks to play Michigan City, Ind., home show, Sept. 15 . . . **Dinah Shore** headlines Chicago Theatre, Aug. 17 . . . **Dennis Day, Gene Sheldon, Stuart Morgan Dancers, Will Mastin Trio** with **Sammy Davis,** and **Teddy Phillips'** band is package for Indianapolis State Fair, Aug. 30 for four days, then moves over to DuQuoin, Ill., State Fair Labor Day.

Kathryn Duffy line held over at Lake Club, Springfield, Ill., with **Fran Warren** coming in Aug. 10 for 10 days . . . Club Hollywood rebuilding coming along with opening set for October . . . **Dave Barry** cavorts at Eddie's, Kansas City, Sept. 28 . . . **Tony & Eddie** renewed for eight weeks at Brass Rail . . . **Willie Shore** comics at Esquire, Wichita, beginning Sept. 7 . . . **Louise Bralovich** moves from Mutual to assist **Paul Marr** . . . **Kay Thompson & Williams Bros.** get two weeks at Chase Hotel, St. Louis, Sept. 8.

Hollywood

Rose Marie and the **Vagabonds** booked for three weeks at Flamingo, Las Vegas, Aug. 16, following **Spike Jones** . . . **Tony Martin** did one-nighter at L. A. Press Club party at Ambassador Hotel . . . **Blossom Seeley** pre-recorded "Way Down Yonder In New Orleans" for Paramount's "Somebody Loves Me." . . . **Sterling Way,** former city manager for Fox West Coast in Pomona, joined the Palladium dancery in Hollywood as manager . . . **Mary Austin** added to lineup at Billy Gray's Band Box.

Frank Sinatra opens tomorrow (Thurs.) for fortnight at Riverside Hotel, Reno . . . **Kay Starr** exited General Artists Corp. on expiration of contract and signed with William Morris . . . **Odette Myrtil,** currently in "Miss Liberty" at Dallas Starlight Theatre, stays in Dallas for extra fortnight to single at Baker Hotel . . . **Lena Horne** set for three-weeker at Bill Miller's Riviera, Ft. Lee, N. J., Sept. 9, to be followed by **Dick Haymes,** Sept. 27, for fortnight . . . **Kay Thompson & Williams Bros.,** current at Ciro's, booked for fortnight at Adolphus Hotel, Dallas, starting Oct. 29 . . . **Martin & Lewis** will follow Thompson-Williams into Ciro's Aug. 23 . . .

Ellen Sutton into Zamboanga club for fortnight . . . **Rhonda Fleming** rehearsing a new singing act . . . **Arlene Dahl** debuts a new act Aug. 22 at Olympia, Miami . . . **Sally Brooks** reoptioned for another four weeks at Airliner . . . **Tito Guizar** and **Lina Romay** opened at Cocoanut Grove yesterday (Tues.), following **Tony Martin** who departed for his stint at London Palladium . . . **Robert Merrill** starts a New England concert tour Aug. 17 . . . **Alice Pearce,** currently working in film "Belle of New York" at Metro, set for Ciro's, London, starting Oct. 1 . . . GAC readying nitery dates for **April Stevens,** once known as **Carol Tempo,** and set her for a Capitol disk pact on which she debuts in a duet with **Bob Crosby.**

AGVA-Protected Acts Paid But Tooters Seek 3G at Long Beach Fiz

Hollywood, Aug. 7.

The California labor commissioner is investigating claims against the Long Beach Exposition, which lost an estimated $75,000 during its 10-day run at Veterans of Foreign Wars stadium in Long Beach last week. American Guild of Variety Artists' talent was paid off because the vaude union had inserted a contract clause calling for nightly payment, but 11 musicians are still trying to collect a total of about $3,000.

Show was promoted by Long Beach businessman Don E. Kennedy, his first show biz venture. Highlight of the expo was an atomic energy display, but lack of interest was evidenced early. Many concessionaires began departing after the third day of run. Show never played to more than 2,000 people in 13,000-seat stadium, but completed its scheduled run. Gross was reportedly only around $15,000, just covering AGVA talent fees of $12,000, plus Federal admish taxes, which were held out nightly to insure payment to Government.

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Paramount, N. Y.

Bob Chester orch (14), Rudy Cardenas, Danny Lewis, Helene & Howard, Modernaires (5); "That's My Boy" (Par), reviewed in VARIETY June 13, '51.

With Dean Martin & Jerry Lewis starred on the screen this round, the Paramount bookers apparently thought they wouldn't need too much of a stage layout for boxoffice lure. And that's about what they've got. Show is of average length and the acts are talented, but there's no name draw for the stageshow alone. Withal, the bill is well paced and plays well, and the audience opening night (1) seemed to like it.

With Martin & Lewis in the film, the Par has booked Danny Lewis, Jerry's father, for an added stage fillip. Whether he would have rated the date sans his filial connections, however, is questionable.

A personable and not-too-old singing refugee from the borscht belt, Lewis pere is trading too much on his son's rep. Where once he made his own way with a voice resembling but not matching that of Al Jolson, he's doing the Jolie bit now only as an opener. Then he lets the audience in on his true identity and rides it into the ground from there. There's a song titled "That's My Boy" and a parody on "Sonny Boy," in which he tosses in a line (referring to Jerry, of course) that, "you made dear Brooklyn a Bronx right here on earth." Even the best of talent can't live by trading on another's rep.

Bob Chester orch is on the show strictly for stage dressing. Comprising four reed, plus the leader on sax, five brass and four rhythm, the crew opens with a noisy but talentless version of "Stars and Stripes Forever" and that's it. They confine their playing for the rest of the show to backing the acts, which is probably all to the good.

Rudy Cardenas holds down the No. 2 slot with his sensational juggling and merits the terrif applause he gets. His agility and facility with the rubber balls, cocktail shakers, top hats, etc., are ever amazing. New trick, in which he juggles billiard balls and drops them from the air into pockets strapped to his waist, is a real show-stopper.

Helene & Howard score handily with their fine comedy terping, accentuated by their zany costumes and her acro-posturing. They do an exaggerated tango for an opener and then wrap up the good work with an impersonation of a zoot-suiter and his gal friend in "Slaughter on 10th Avenue." It's a sock act of its kind.

Modernaires, a versatile and animated quintet (four men and Paula Kelly) wind the show on a bright note. While known mostly as a vocal group through their work with the late Glenn Miller band and their present "Club 15" radio show, they register most solidly here with a series of impersonations, all well-routined and presented. Short skit on what will happen when the film stars take over TV gives them a chance to lampoon top film talent. They close with an expanded version of their bestseller disk, "Jukebox Saturday Night," which showcases their singing ability and also provides for more impersonations.

Stal.

Earle, Philly

Philadelphia, Aug. 3.

Juanita Hall, John Agar, Michael Douglas & Ish Kabibble, Vince & Gloria Haydock, Frank Juele's House Orch (16); "Katie Did It" (U-I).

Although it leans too heavily on vocals, the new Earle show rates as fair entertainment, with unquestioned high spot being Juanita Hall. The star gets a production come-on with the music from "South Pacific" bringing her out of the wings to the mike.

Singer opens with a trio of pop numbers, and her Juilliard and Broadway backgrounds never get in the way. She has a true, resonant set of pipes and sends over a lyric with solid artistry, tailying particularly with the ballad "How Deep is the Ocean."

For her finale, Miss Hall goes into the Bloody Mary character and does her two numbers from "South Pacific," the dialect "Happy Talk" and the stirring "Bali Hai." The curtain folds on her and Frank Juele's house band (mounted on stage) on the closing measures of "Bali Hai" for an effective showbreak.

John Agar is nicely received and draws strong attention from the femme section of the audience. Filmer gabs lightly to get started and then departs from the customary spiel of the visiting Hollywoodian to exhibit an okay voice. Agar as a crooner is something of a surprise to the speakeasy set.

His numbers go over even better because of it. Actor displays ease on stage and his handling of a heckler at the evening show caught was very neatly done and won him friends. Agar comes over best with "Too Young," "Walking My Baby Back Home" and "Hadn't Anyone Till You."

Although they are spotted for a comedy break, there is still more vocalizing from the team of Michael Douglas & Ish Kabibble. Douglas offers good enough imitations of Tony Martin, Frankie Laine, Morton Downey and Bill Keeny. Kabibble does trumpet impersonationsh of Harry James, Clyde McCoy and Henry Busse, all of whom are strictly museum pieces as far as the Earle audience is concerned. The comedy is patterned after the Dean Martin-Jerry Lewis formula, but the material is not in the same league. The boys dual on a parody of "Roomful of Roses," something woeful about a man milking the wrong brand of goat. Kabibble carries the comedy burden and his niftiest sallies are hurled out in the form of song titles—a style of delivery inherited from his long tenure with Kay Kyser.

The dance team of Vince & Gloria Haydock gets the show off fast with slip 'n slide routine and fast tapping. A brother-sister act and a second generation showbiz duo, they really score with their nostalgic soft-shoe takeoff on the dancing in mom's and pop's day.

Gagh.

Paramount, L. A.

Los Angeles, Aug. 2.

Joe Adams' Orch (17), with Mauri Lynn; Evely Farney, Ben Beri, Mercer Bros. (2); "Warpath" (Par).

Only mild business is indicated for this 55-minute layout, second in the downtown house's new series of stage offerings. Basic draw is Joe Adams, local deejay and video personality, but his happy Hooperating doesn't add up to boff boxoffice. Standard turns of juggler Ben Beri and dancer Evelyn Farney are strongest on the bill.

Adams, only sepia disk jock hereabouts, has assembled a 16-piece crew for the occasion, with accent heavy on the brass, so heavy that the vocal efforts of Adams and singer Mauri Lynn are sometimes lost. Adams leads with more enthusiasm than effect, and while his radio-teevee fans may be impressed, the standard ticket buyers won't be. Miss Lynn's contributions are a pair of mild vocals, "Almost Like Being In Love" and "One For My Baby." Adams, a personable gent but only a so-so singer, gets better results with the bouncy "Baby I'm Gone" than with "What Will I Tell My Heart."

Beri's sly juggling routine gives the layout a needed lift and wins top response with his standard ball-club-and tambourine routines. It's slick stuff sold with a fine knowledge of comedy and merits the top attention it gets. Miss Farney wallops over a pair of terp numbers in her usual style, although hampered by inability of the orch to provide adequate backing.

Mercer Bros. round off the layout with some okay comi-dance stuff, but when they turn to vocal comedics they fail to impress.

Kap.

Olympia, Miami

Miami, Aug. 4.

Bill Farrell, Dave Darry, Patti Thomas & The Freshmen, Skip & Geri Youman, 4 Fantinos, Les Rhode House Orch; "Strangers On A Train" (WB).

Bill Farrell, headliner, is a songster who needs plenty of work before he meets the projection and personality requirements of a top vauder or cafe. The vocal equipment is there, though in this engagement he seems to be trying too hard. He has looks and basic charm, but there's need for more warmth that should, come with work before live audiences. As is, his recording and radio rep stand him in good stead, with reception on the healthy side via his concepts of the better pops.

Dave Barry, is a laughmaker with his impreshes and waggery. Most of the stuff is new and smartly twisted to make for the palm-rousing, in addition to the howls. Adds up as most potent of the mittmakers on the layout.

Teeoff spot is capably handled by Patti Thomas & the Freshman. Their terp ideas are zingy and they hold them all the way, with Hawaiian routine as topper. Closers, the Fantinos, make for a zesty curtain act. Their aerial work earns resounding reaction, with the key point the femme balancing of the three males. Skip & Geri Youman round out bill with the lad's musical impreshes earning results.

Les Rhode house orch okay on the backings.

Lang.

Roxy, N. Y.

Florian ZaBach, Les Hurricanes (4), Angel, Carol Lynne, Arnold Shoda, John Walsh & Bruce Mapes, Jr. (with Jean Worth), Skating Belles & Blades, Gae Foster Roxyettes & Escorts, H. Leopold Spitalny Choral Ensemble, Paul Ash House Orch; "Mr. Belvedere Rings the Bell" (20th), reviewed in VARIETY July 25, '51.

Roxy's new stage layout is a tasty blend of ice revue and vaude that achieves good audience reaction. Tagged "Bal Masque," the 45-minute show appropriately has a masquerade ball theme that's colorfully accented by the varihued costumes of the Gae Foster line and H. Leopold Spitalny's choral group.

Headliner is Florian ZaBach. Blond violinist has appeared here previously, but a flock of interim radio and TV stints, has served to develop his name with the public. Fiddler is warmly received by the payees, who relish his string technique on tunes which range from "Meditation from Thais" to his w.k. novelty, "The Hot Canary."

In keeping with the masquerade motif is the adagio turn of Les Hurricanes. Three men toss their femme partner around in a series of eye-catching maneuvers done with eclat and precision. It's a sight act that scores easily. Bow off with an involved routine which results in the gal being rapidly spinned from one male to another.

For the blades portion of the session, holdovers Carol Lynne and Arnold Shoda register handily with their usual grace and agility on the rink. Skaters John Walsh and Bruce Mapes, Jr., with Jean Worth and the Skating Belles & Blades give the stars sock backing. Revue's finale is endowed with good production values that include the dulcet choraling of the Spitalny ensemble and fine accomping of Paul Ash's house band.

Angel, an eight-year-old girl ventriloquist, is reviewed under New Acts.

Gilb.

Chicago, Chi

Chicago, Aug. 3.

Les Juvelys (2), The Dunhills (3), Henny Youngman, Billy Eckstine, Louis Basil Orch; "Little Egypt" (U).

Current show is a good follow-up to the slambang antics of Martin & Lewis last week, with headliner Billy Eckstine rating most of the draw. Singer has discarded most of his vocal tricks, relying more on showmanship and lush baritoning for his effects.

There could be more of a change of pace, but for devotees of the baritone the set is near perfect. For a natural opener he takes one of his top clicks, "I'm in the Mood for Love," and breaks the mood with the only bounce tune he does, "Shanghai." Following "I'm a Fool to Want You," he previews a new disk, "Laugh, Clown Laugh," which is mainly a talk piece, but scores with Italian operatic ending. For an encore he does "I Apologize" to fine reception, but it's really the Ellington "Caravan," set to words, that gets the most applause.

Henny Youngman is a living refutation to the cry that comedians must have new material. Long-puss comic may have one of two new lines in his act, but it's the hoary material he's been doing for the last five years that rings the bell. Seatholders know all the gags, but the wry manner of the lanky psuedo fiddle player sells them over again.

The Dunhills not only get over well with their tap routines, both unison and single, but youthful, clean-cut manner has the femme segment of the audience yelling. Men also get some chuckles for comedy attempts.

Les Juvelys are the curtain-raisers with pair offering some bright balancing stints. A real gasper is finale with female doing a "head-to-head" balance on three rubber balls between the noggins.

Lousi Basil returns again to take up the baton and tightly pace the revue.

Zabe.

Casino, Toronto

Toronto, Aug. 3.

Cab Calloway Cotton Club Orch (16), Patterson & Jackson, Dorothy Salter, Billy & Ann, Saxy Williams, Archie Stone House Orch; "Pier 23" (Lip).

After a steady diet of headlined instrumental or vocal trios in recent weeks, commendable as most of these were, it's good to see a full-stage band of the Cab Calloway calibre tiered on the Casino stage. The presentation production is so popular as to warrant a five-a-day schedule and six performances throughout the weekend stint, necessitated by those lengthy lineups lured by marquee announcements.

The Cab and Cotton Club orch, plus surrounding acts, make for a colorful and swiftly-moving package that, on integrated entertainment values, is tops. That more of this type of rousing vaude entertainment is necessary is evident in the Calloway b.o. and terrific audience reception.

With the gymnastic fronter vigorously gyrating throughout the proceedings, he has also whipped together a riotous 75 minutes in the true tradition of his trademarked hi-de-ho style. (Last Toronto appearance a couple of months ago, Calloway headed an Edison Hotel quintet that was rather subdued on delivery.) Now again, he has a brassy 15-man team, with piano and two percussionists, for plenty of raucous blare that the customers want.

Oldtime style of band opening it, first number behind the curtain, and the traveller then parting on full-stage set, has musical group whamming into "Fine and Dandy" for plenty of blare, and then Calloway into his vocalizing of "Jezebel" and the band's special conception of this current fave. Whole shrewdly packaged bill then interpolates Billy & Ann for their nifty and nonchalant tap challenges; Dorothy Salter, vivacious pint-sizer, for her little-girl and eye-rolling song styling, particularly in her "I Don't Want to Be a Good Girl"; Saxy Williams for his dancing and the finish in which he holds a progressive tiering of three tables in his teeth while hoofing.

Show-stoppers, when caught, were Patterson & Jackson, barrel-shaped overweights who blend effortless shuffles and patter, plus clever imitations of popular song stylists of the day (including a wow takeoff on The Inkspots), and soft-shoe strut eccentrics. But despite the shrewd choice of interpolated acts, all of which score outstanding returns, it's still Calloway and his 15 cats who ring the audience top decibels. Notable is Calloway's singing of "Black Magic," his "St. Louis Blues" and "That's My Girl," all with terrific support from the band. The finale wham comes with Calloway's piping of "Minnie the Moocher," complete with audience participation on the hi-de-ho's. Whole bill is traditional vaude back in the groove for big b.o. returns, judging from those daily lengthy lineups.

McStay.

Capitol, Wash.

Washington, Aug. 4.

Snooky Lanson, Georgie Kaye, Dave & Dorothy Workman, Lathrop & Lee; "Half Angel" (20th).

This strictly routine lineup of four vaude acts seems to fill the bill for Capitol's summer audiences. At Saturday night show caught, payees approved each segment of layout with headline enthusiasm.

Snooky Lanson, of "Hit Parade" spotting, gets well deserved top billing with his tuneful baritoning and pleasant southern spieling. Leaning heavily on his disk and radio clicks, Lanson gives out with medleys of sentimental tunes, including "Ain't Misbehavin'," "My Foolish Heart," "Bewitched, Bothered and Bewildered" and "Too Young." He does his own emceeing, capitalizing on his southern drawl and a naturally appealing boyish manner. Wisely digs into past faves with such tunes as "By Light of Silvery Moon," "Ole Master Painter" and "Black Magic." His efforts with "Ole Man River" impressed as less successful and not quite up the alley of his easy, romantic style. However, where the packed galleries were concerned, anything that Lanson did seemed sock.

Comic Georgie Kaye has a fast line of patter with colloquial appeal. His routine is varied and more novel than most gagsters. Tees off with a timely gag on news commentators, and proceeds to tackle everything and anything. His takeoff on femmes dividing up the luncheon check is ribtickling and authentic. Best bet with payees seemed to be a psychiatric routine, a zany bit of business that has the usual questionable angle of ribbing the mentally ill. However, it brings him beaucoup returns.

Lathrop & Lee do better than average job of curtain-raising with their nifty tap routines. Best bet is still their walking number, in which they tap out a mood to "Darktown Strutters' Ball."

For those who like novelty, the music via glass of the Workmans should be their dish. They also play on cowbells and on a rubber tube, in a mild Spike Jones manner. Routine is strong on novelty, weak on music, much of which is drowned out by the orch, which tries its best not to outdo the act.

Lonee.

Palace, N. Y.

The Troyans (3), Eddie Lawrence, Joe Morris & Susan North, Linda Lee Jones, Neal Stanley, The Marvellos (3), Bud Harris & Frank Radcliff, Wynters & Angeline, Johnny Morgan, Lopez Trio, Don Albert House Orch.; "As Young As You Feel" (20th), reviewed in VARIETY June 6, '51.

Significant in the Palace's first August bill is the fact that seven of the 10 acts essay the comedy route in one form or another. Most of it is good. Some of it is broad purple. But in general, the whole layout is above par.

Joe Morris & Susan North are treyed in their standard rapid-fire gags, with former operating from upper box. Femme, a bosomy looker (ex-"Miss Utah"), is great foil for the veteran and a terrific screamer in the right spots. Earn loud mitt.

Neal Stanley is fifth with large assortment of carbons, from Donald Duck and Jerry Colonna to Lorre-Greenstreet pairing and a fine finishing Cagney as George M. Cohan in "Yankee Doodle Dandy."

In sixth slot are Marvellos, two men and femme, in top-drawer musical-magico inventions. Straight man operates on sundry instruments which disappear. The comic runs in and out, sometimes appearing in replica as manikin, as do parts of his body, worked behind a black cloth. Gal's gown undergoes swift changes in fabric and color, adding corking sight values.

The veteran sepian duo of Harris & Radcliff turns up seventh to score handsomely with combo piano-song-comedy, although some of the gags are a bit antique. Radcliff solo on "Danny Boy," done in multi-register with falsetto topper, and pair's "Marie" won a sock mitt.

Wynters & Angeline, eighth on, are smooth ballroomologists featuring elegant spins and shoulder whirls. Show best in steppery to "Who," part of it in graceful stop-time.

Next-to-closer is comic Johnny Morgan, whose good delivery and exceptional appearance demand better material. The guy has neat pipes, which manage to dissipate his earlier lapses into blue stuff.

Openers are The Troyans, hand-balancing, listed under New Acts, as are Eddie Lawrence, tapster; Linda Lee Jones, child singer, and Lopez Trio, comedy trapeze performers.

Palladium, London

London, Aug. 1.

Andrews Sisters (3), with Victor Schoen, Jesse, James & Cornell, Max Bacon, Vic & Adlo, Eddie Gordon & Nancy, George Meaton, Rob Murray, Downey & Daye, Palladium Girls (16), Skyrockets Orch.

The Andrews Sisters are all set to repeat their success of 1948. Their current season (limited to a fortnight) opened to a rousing reception and has every prospect of being a sellout. Val Parnell's confidence in their boxoffice appeal is underlined by the choice of supporting acts, most of which having only a limited name value.

Act, which runs just under an hour, certainly makes a striking pitch for visual appeal, and contains a wealth of those comedy pranks for which the trio is noted. There is a healthy mixture of new tunes and old faves, and a big batch of requests is neatly disposed of by a bunch of chorus snippets ranging from "Bei Mir Bist Du Schoen" to "Roll Out the Barrel."

To open their show they have a special, "Back Again," which expresses their sentiments in a very acceptable way. They then go into a good calypso routine before coming across with their first comedy hit, "Didn't Know the Gun Was Loaded." From there the show really gets into its stride, with trio obviously more relaxed after the warm and immediate audience response. Two or three more numbers together, and then three solos from Patti which clicks strongly. Her first was "I Wanna Be Loved," and she follows with "Ask Me How I Feel" and "Too Young." The other two take over with a first-rate comedy hit, "Why Give all the Solos to Patti." And, finally, the trio, together again to score with one laughmaker after another, starting with a brilliant deadpan version of "Hawaii," going on to "Boy Rangers of Ameries," and finishing with "Girls of the Golden West," a good satirical lyric on the wives of three western heroes. Victor Schoen, who conducts the Skyrockets orch on stage, does an excellent job of batoning and insures the required split-second timing.

Opening act, the Palladium Girls, with routines devised by Joe Latone, is not up to standard and definitely needs polishing. No. 2 spot is filled by Downey & Daye, a hard and fast-working skating duo,

(Continued on page 61)

VARIETY BILLS

WEEK OF AUGUST 8

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (PM) Panchon Marcos (I) Independents (L) Loew (M) Moss (P) Paramount (R) RKO (S) Stolz (T) Tivoli (W) Warner (WR) Walter Reade

NEW YORK CITY

Music Hall (1) 9
Marilyn Murphy
Senor Cortez
Myrons
Bettina Rosay
Patricia Drylie
Brunhilda Roque
Corps de Ballet
Eric Hutson
Rockettes
Sym Orc

Palace (R) 9
Yvonne Clavel & Farrar
Larry Nixon (8 to fill)

Paramount (P) 8
Modernaires
Bob Chester Orc
Danny Lewis
Helene & Howard
Rudy Cardenas

Roxy (I) 7
Florian Zabach
Amazing Little Angel
Les Hu[illegible]es
Carol Lynne
Arnold Shida
John Welsh
Bruce Hapes Jr
Jean Worth

CHICAGO

Chicago (P) 10
Billy Eckstine
Dunhills
Henny Youngman
Juvelys

Oriental (I) 9
Peg Leg Bates
Bill Hughes
Ross & La Pierre
Dolinoff & Reva Sis
Sherman Hayes Orc

HARTFORD (Conn)

Allyn (P) 10 Only
Asylum of Horrors

MIAMI

Olympia (P) 8
Olympic Duo
Pierce Knox
Albins
Art Lund
George De Witt

SO. NORWALK (Conn)

Empress (P) 8 Only
Asylum of Horrors

WEST BROOK (Me)

Star (P) 14 Only
Asylum of Horrors

WASHINGTON

Capitol (L) 9
Ralph & Lorraine
Virginia Austin
Marty May
Les Paul & Mary Ford

Howard (I) 10
Willie Jackson Orc
Ruth Brown
Eddie Heywood 3
Piano Red
Allen Drew
Spic & Span

YOUNGSTOWN

Palace (R) 8-12
Gilbert & Russell
Phil Bennett & Crow
S & S Arthurs
Tommy Hanlon Jr
The Pitchmen
June Christy
Wally Brown
Wells & 4 Fays
Geoffrey Shaw Co

LINCOLN

Royal (I) 6
B & B Bex
4 Adagio Devils
3 Loonies
Maree Authie
Ryan Sis
Marietta Girls

LONDON

Palladium (M) 6
Andrews Sis
Jesse, James & Cornell
Vic & Adie
Max Bacon
E Gordon & Nancy
Rob Murray
George Meaton
Downey & Dave
Palladium Girls
Skyrockets Orc

MANCHESTER

Hippodrome (S) 6
Gali Gali
Billy Russell
Michael Howard
Dorothy Ward
Bobby Breen
Tellafsen
Nixon & Dixon
Vic Ray 3

Palace (M) 6
Gypsy Rose Lee
Cingales
Freddie Sales
Les Mathis
Harry Bailey
Botonds
MacKenzie Reid & Dorothy

NEWCASTLE

Empire (M) 6
Sugar Chile Robinson
Arthur Worley
3 Arvings
Iris Sadler
Morecambe & Wise
Walthon & Dorraine
Olga Varona
Joy Joy & Joy

NOTTINGHAM

Empire (M) 6
2 Nadias
Anton Karas
Arthur Dowler
G H Elliott
Dorothy Gray Co
S & M Harrison
Carlisle & Weldon
Betty Hobbs Girls

PORTSMOUTH

Royal (M) 6
A J Powell
Hal Mack Co
Gus Aubrey
3 Palmers
Stan Stafford
Zio Angelo
Mandalay Singers
Dagenham Girl Pipers

SHEFFIELD

Empire (M) 6
Mighty Joe Young
George Moon
Kay Johnson
Ernest Maxim

SYDNEY

Tivoli (I) 6
Armand Perren
Marion Davies
3 Fayes
Devine & King
Gerd Bjornstad
Chribi
Marika Saary
Phillip Tappin
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Cissy Trenholm
Terry Scanlon

AUSTRALIA

MELBOURNE

Tivoli (I) 6
Jon Pertwee
Alan Clive
Los Triaanas 8
Pepito
3 Carsony Bros
Tipsy & Brow
Evy & Eberto
Babs Macginnon
Moira X Claux
Horrie Dargie 4
6 Celebrity Singers
6 Les Models
Les Debonnaires 4
Tivoli Ballet

BRITAIN

BLACKPOOL

Opera House (I) 1
B & B Bernard
Vera Lynn
Jack Radcliffe Co
Harry Secombe Co
Erica Yorke
Tower Circus (I) 6
Charlie Caroli & 1
Smiths
Knies French Horses
Oscar Konyots Lions
Gt Alexander Tp
V[illegible] Julian & Pets
Enies Animals
4 Richays
3 Lorandos
Marc Tp
Arrigonis
3 Houcs
Jimmy Scott
Flying Constellation
Little Jimmy
Annettes Circusettes

Winter Garden (I) 6
Norman Evans
Senor Carlos
Canfield Smith & Snodgrass
12 Wh[illegible]ler Girls
4 Zio Angels
Darlys Dogs
Joy Beattie
Anna Mae
Gyne & Luscelles

BOSCOMBE

Hippodrome (I) 6
Billy Whittaker
Mimi Law
B & T Clayton
Phil Lester
Eric Marsh
Gail Harvey
Jack Lennard
Gardiner & Baxter
Hi Diddle Diddle Debs
Terrva Juves

BRADFORD

Alhambra (M) 6
Skating Orlandos
Lee Lawrence
Peter Raynor
Peter Sellers
Frances Duncan
Michael Bentine
Clayton & Ward
3 Olympics
Henri Vadden Co

BRIGHTON

Hippodrome (M) 6
Frankie Howerd
Mary Naylor
Arthur Richards
Joy Beattie
3 Jokers
Gret[illegible]er 3

BRISTOL

Empire (S) 6
D & J O'Gorman
Dudley Dale Co
3 Hicks
Delina Ballet
F Harrison Co

Hippodrome (S) 6
Max Wall
Radio Revellers
Semprini
Dick Emes
Jack Watson
Lester Sharpe & Iris
Tune In Lovlies
Jothia & Joan

BRIXTON

Empress (I) 6
Teddy Johnson
Spike Mulligan
Bergmann & Boros
Birdens
Mabel Melrose Sis
Will Detta
Jones & Foss
Syd Amoy
Kazan & Katz

CHELSEA

Palace (I) 6
Reggie Dennis
Ladd West
Felixio
Regina Maida Co
Alan Alan
Chief Eagle Eye & Barbara
Sensational Ascotlans
Al Marshall & Lana

CHISWICK

Empire (S) 6
Rose Murphy
Scott Sanders
Amazing Broton
Jose Moreno
Banner Forbutt
Billy Maxam
Bebe & Belle

DERBY

Hippodrome (S) 6
Curley Jay
Parisienne Models
Paula Raymond
Geoffrey de Vere
Sylvia Ross
Syd Jackson
Carol Durbin
Dick Collins
Danny Keen
Syd Shields
Doreen Laws
St Denis & Beryl
Kay Kortt & Eugene

EAST HAMPTON

Metropolitan (I) 6
Bartlett & Ross
Ford & Sheen
Pierre Zampa
Douglas Harris
Renne Lucas
Les Morgan
Luis Flores
Les Deunes
Eddie Neimo
Bennie Humphries
Douglas Currie
Bruce Calder
Lloyd Chappelle
Eddie Morse
Expresa Lovlies

FINSBURY PARK

Empire (M) 6
Flying Cromwells
Dorothy Squires
Harold Berens
Holley 3
Caryll & Mundy
Joyce Golding
A & L Ward
3 Atlantas

GLASGOW

Empire (M) 6
Buster Keaton
Betty King
Georgie Wood
Albert Whelan
George Robey
T & G Durante
Charlie Kemble
Peter Bernard
Delmondi
Empire Girls

GRIMSBY

Palace (I) 6
Joe Poynton
Ben Dudley 3
Karen Lindsey
Mlle Jou-Jou
Yasmin
Flying Renos
8 Girls

HACKNEY

Empire (S) 6
Davy Kaye
Hazel Wilson
Earl & Oscar
Les Femmes Montmartre
Vyne & Vilantyne
Homer & Hal
Derek Dixon
Slick Edwards
Yvonne
Jon de la Fuente
Mlle Josetta

LEEDS

Empire (M) 6
Richards Sis
Tessie O'Shea
Allen & Lee
Jimmy James Co
Roger Carne
Billy Thorburn
Rene Piat & Naudy

LEICESTER

Palace (S) 6
Dan Young
Wyn Henderson
Len Childs & Mollie
Lynton Boys
Fred Sanford
2 Redheads

Cabaret Bills

NEW YORK CITY

Birdland
Dizzy Gillespie Orc
Slim Gaillard

Bon Soir
Alberta Hunter
Eugene Fields 3

Chateau Madrid
Manuel Astudillo
Catalino Orc

Copacabana
Harvey Stone
Anne Shelton
Clark Bros
Jean Caples
Elyse Weber

Bob Millar
M Duran Orc
F Alvarez Orc

El Chico
Rosita Rios
Ramoncita & Leon
Victoria Barcelo
Isabel Campo
Fernando Sirvent
Rodriguez 4
Ramon Torres Orc

Embers
Red Norvo 3
Bobby Hackett Orc

Havana-Madrid
Bobby Escoto
Roberto & Alicia
Lola & Lita
Tanya & Tondelayo

Leon & Eddie's
Eddie Davis
Larry Daniels
Libby Dean
Al Dellar
Carmen Montoya
The Rogers

Little Club
Ernie Warren Orc

No 1 Fifth Ave
Downey & Fonville
Hazel Webster

Old Knick
Paul Killiam
Ernest Saracino
Clara Cedrone

Old Roumanian
Sadie Banks
Lou Seller
Irene Carroll
Carol Linzer
Joe LaPorte Orc
D'Aquila Orc

Park Sheraton
Cy Coleman 3
Mimi Warren
Ernestine Holmes

Hotel Ambassador
Julio Landa Orc

Hotel Astor
Sammy Kaye Orc

Hotel Biltmore
Mischa Raginsky O

Hotel Edison
Joel Shaw Orc

Hotel New Yorker
Bernie Cummins
Cavanaughs
Kevin O'Sullivan
Mary Over
Johnny Flanagan
Gloria Dawn
Blade Beauties

Hotel Roosevelt
Mark Monte Orc
Nocturnes

Hotel St. Regis
Milt Shaw Orc
Horace Diaz Orc

Hotel Statler
Shep Fields Orc

Hotel Taft
Vincent Lopez Orc

Hotel Warwick
Gloria Elwood

Latin Quarter
Juanita Hall
Jack Kilty
Honey Bros.
F Mazzone-Ders
Gloria Le Roy
Les Pabios
Can Can Ders
Art Waner Orc

Park Ave.
Carole Hendrick
Wendy Morgan
Dolores

Penthouse
Paul Taubman
Mirko

Riviera
Peter Lind Hayes & Mary Healy
Blackburn Twins & Pam Cavan
Sherry Stevens
Nanci Crompton
Clark Ranger
Michael Terris
Line
Walter Nye Orc
Rene Touzet Orc

Versailles
Jay Marshall
Delora Bueno
Emile Petti Orc
Panchito Orc

Village Barn
Burt Hilber
Louise & Harris
Dick Shawn
Dolph Traymon 3
Bobby Meyers Orc

Village Vanguard
Orson Bean
Shoshana Damari
Clarence Williams

Wivel
Ming Chu
Bob Lee

Waldorf-Astoria
Miguelito Valdes O
Hamilton Trio

MIAMI-MIAMI BEACH

Bar of Music
Bill Jordan
David Elliott
Christine Nelson
Van Kirk
Harvey Bell

Casablanca
Joey Bishop

Clover Club
Patti Page
Artie Dunn
Gomez & Beatrice
Dancers (6)
Woody Woodbury
Tony Lopes Orc

Deauville Hotel
Willie Hollander 3
Zina Bepres
Mickey Walker
Louis Adler Orc

Five O'Clock Club
Joey Adams
Al Kelly
Juanita Hall
Stan Fisher
Len Dawson Orc

Jenkins Hotel
Michael Strange
Tony Matias
Helene Aimee

Leon & Eddie's
Eddie Guertin
Tubby Boots
Gaby DeLane
Billy Austin

Martinique Hotel
Manolo & Ethel
Danny Yates Orc

Mother Kelly's
Pat Morrissey
Penny Malone
Freddie Lane
Larry Moore 3
Paul Chapman
Harry Elliott

Nautilus Hotel
Mac Pepper
Richard Hayes
J & S Reyes
Freddie Calo Orc

Paddock Club
Lorna Rhodes
Evelyn Anne
Patsy Reid
Storm & Gale
Toni Rave
Dark Venus
Bob Morris Orc

Roney Plaza Hotel
George Hines Orc

Sans Souci Hotel
Lenny Kent
Nikki & Francine
Arne Barnett 3
Sacasas Orc

Saxony Hotel
Stoner & Dennis
Chaves
Tano & Dee
J Cortes Orc

Sea Gull Hotel
Kitty Davis
Larry Wilde
Wanda & Rudolf
Jerri Blanchard
Terry Shanda
Elaine Dexter
Rafael's Rumberos

Sea Isle Hotel
Frances Lager
Seymour Hoffman O

Sherry Frontenac
Dave Fisher
Larry Stewart
Frank & Lita
Leonora & Evans
San Canes Orc

Vagabonds Club
Vagabonds (4)
Condos & Brandow
Chris Columbo
Jody Miller
Father Rolo 5
Frank Linale Orc

CHICAGO

Blackhawk
Norma Lou Doggett
Hope Zee
Ray Arnett
Connie Baxter
Ken Remo
Bobo Lewis & Bobby Barry
Joel Friend
Henry Brandon Orc

Chez Paree
Sophie Tucker
Joe. E. Lewis
Jordan & Parvis
Arden Fletcher Dancers (11)
Pancho Orc (4)
Cee Davidson O (8)

Palmer House
Jane Morgan
Mata & Hari
Ross Harvey
Bobby Sargent
Edie O'Neal Orc

Edgewater Beach
Xavier Cugat Orc
Abbe Lane

Hotel Stevens
Jerry Mapes
Jack Raffiner
Harper Flaherty
Skating Bivdears
Buddy Rust
The Rookies
Kermond Bros
Sid Kroft
Alice Ferrar
Jimmy Carter
Olie Clark
Bob Kirk
Griff Williams Orc

LOS ANGELES

Ambassador Hotel
Tito Guizar
Lina Romay
Eddie Bergman Orc

Biltmore Hotel
Tyrell & Winslow
The Romanos
Alice & Barry Ashton
Sergio Flash
Hal Derwin Orc

Ciro's
Kay Thompson
Williams Bros
Matty Malneck Orc
Geri Gallan Orc

Mocambo
Tippy & Cobina
June Roselle
Victor Marchese
Latin Aires
Emil Coleman Orc

Lucas Estate

Continued from page 3

from entering into partnerships with individual theatreowners.

UPT recently shifted operating control of Atlanta's Fox, Paramount and Roxy theatres to the Wilby-Kincey circuit, headed by R. B. Wilby, a member of the board of directors of UPT and a former partner himself. Negotiations are now under way to dissolve the UPT-William K. Jenkins partnership in 25 theatres in Georgia. Either party has the right to buy or sell from the other partner.

The Lucas sale, it was reported, was made to facilitate the ultimate breaking up of the three-way partnership.

A spokesman for the Lucas estate trustees stated that the sale would not affect operation of suburban theatres in Atlanta owned by Lucas & Jenkins. This company, which operates a string of nabe houses in this area, is owned by the estate of the late Arthur Lucas and William K. Jenkins.

Minn. Stock

Continued from page 3

which would eventually also become a television property.

The balance of the stock sales proceeds will be used "in acquiring interest in and to partly finance the immediate production of two or more American pictures, the first of which will be entitled 'It's a Great Day' (story of a blind man who recovers his eyesight) and the second to be a great American epic entitled 'Sitting Bull,' the latter to be filmed in Technicolor and to be taken in our great Northwest area of Montana, the Dakotas and Minnesota," where the famous Indian chief actually held forth.

Fair Practices Gp.

Continued from page 4

AT&T to lease its facilities for theatre relay "where otherwise legal." Marks said he wanted to stress the fact that the allocation of cable time involves "the large public interest," that the 12,000,000 sets now in use provide approximately 50,000,000 people with access to video, and that "it would be a hard blow to these viewers to deprive them of network programs because of the allocation of any considerable portion of coaxial cable time for the purpose of boxoffice television."

New Acts

ANGEL
Ventre
6 Mins.
Roxy, N. Y.

Angel Mignonelle (billed as just Angel) is an eight-year-old girl ventriloquist whom booker Sammy Rauch spotted on the current Roxy bill on the strength of TV guest dates. In her first stage appearance the moppet seems completely at ease, works her two dummies proficiently and displays a patently professional technique that belies her age.

In an exchange with one alter ego, named "Tiny," Angel paces the dummy through crack impressions of Jimmy Durante and Frankie Laine, highlighted with the former's "ink-a-doo" and Laine's "That's My Desire." Follows with some repartee with her other prop, "Susie," which she dresses up with the tunes, "If You Knew Susie" and "Gimme a Little Kiss."

For New York and other key TV cities Angel will have pre-sold audiences. Elsewhere, however, she will encounter little difficulty in scoring with theatregoers, for her talent is self-evident. Child hardly moves her lips and has a fine sense of timing. With careful coaching, she seems set for a promising career in any visual media. *Gilb.*

THE DENVERS (2)
Knife-Throwing
12 Mins.
Bellevue Casino, Montreal

Of the English music-hall circuit, the Denvers are doing their first North American stint at the Bellevue Casino. Team should be a cinch for any visual medium on this side of the Atlantic.

Male half of team makes entry in flashy western outfit doing a few rope tricks, with femme then doing some toe-tapping while also skipping rope.

Team goes into knife-tossing, with the girl as target. Denver throws them straight for the first round; then he covers his partner with a sheet of paper and, blindfolded, he heaves six knives and two hatchets at this trusting blonde. Payoff are flaming hatchets, with the lights turned down for a boffo finish.

Patter and intros are kept to a minimum, and plenty of razzle-dazzle maintains speed and effectiveness. *Newt.*

LOPEZ TRIO
Comedy Trapeze
6 Mins.
Palace, N. Y.

The Lopez Trio consists of catcher, straight and comic. Equipment is low-flying trapeze with a mat employed in lieu of net for the occasional drop-finishes.

The straight tricks are nifty in themselves, but turn's principal appeal is in the comedy flights, which are in the hilarious groove. The buffoon, dressed in high tints (sharp yellow jacket), scores in a number of shenanigans, one of them being a leap over the landing pedestal into the wings. Also wins attention with trouser undress, developing the gag via trouble in setting things to rights. Passing leap finish showcases the act's aerial virtuosity.

A natural for TV, also for stages with suitable dimensions, especially in the width.

LINDA LEE JONES
Songs
4 Mins.
Palace, N. Y.

This eight-year-old has teeveed on a number of top shows (Sullivan, Durante, Haley, Kate Smith). Blondish moppet, outfitted in pink, pipes in adult style, scoring with the only two numbers given her—"Great Big Beautiful Doll" and "Carolina."

Between tunes she goes off on a bit of tapping. Got a loud salvo at show caught (2), but while the kid is a comer, there is no doubt that her age accounted for at least some sentimental mitting. Voice is exceptional for age bracket. She backs it with good stage presence.

FRAN DOWIE & CANDY KANE
Comedy
14 Mins.
Empire, Glasgow

Fran Dowie, Canadian comic, impresses strongly with his nonchalant comedy. With his wife and partner, blonde Candy Kane, he does a very amusing takeoff of a film cowboy to score strongly.

The act is strong on novelty. Dowie spits flame toward the footlights, engages in western jargon and does a skit on film cowhands.

Strong, fresh material points to future click in important spots. *Gord.*

THE TROYANS (3)
Balancing
7 Mins.
Palace, N. Y.

This trio (one femme), show-openers at this house, is a good entry in the hand-to-hand line. Boys are suave and deliberate in manual gymnastics, splicing the turn with comedy byplay.

Tricks are accomplished with ease. Flashy costumes dress the act, and gal enhances it via guitar and chirp of "Guadalajara" as duo runs through one group of slow lifts. Top piece is male's leap over table to hands of partner. Above-par for general situations and TV.

EDDIE LAWRENCE
Tap Dancing
5 Mins.
Palace, N. Y.

Eddie Lawrence, spotted No. 2 on current Palace bill, is technically authoritative in his tap tattoos. Lad has youth and enthusiasm, but can improve his turn by relaxing a bit.

His best efforts are whirls and pivots, completed handily to earn a nice mitting.

A & V (Ampex)

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available for shooting film commercials and film sound work. It will have equipment to record on film soundtracks.

Another subsid, A-V Tape Libraries, which is selling pre-recorded music on tape, is expanding activities. It got some orders at the National Assn. of Music Merchants convention in Chi last month. For home use 14 reel programs are being sold. Additionally they will be rented on a subscription basis to hotels, restaurants and similar concerns which use background music. Reels are available in two speeds (7½ inches and 3¾ inches) and on single or double track.

Headed by Charles E. Rynd, former operations v.p. of ABC, the company brass includes Edgar Kobak, former MBS prez; Percy Deutsch, ex-head of World Broadcasting System; Fred Thrower, ABC-TV sales v.p.; Thomas P. Robinson, also an ABC exec; Russell O. Hudson, former ABC Coast recording chief, and others.

A&V has been doing about $100,000 worth of recording biz monthly and in 1950 made a gross profit of $130,000 from sales of recorders, parts, tape, etc. In addition to selling the recorders for broadcast purposes (including Voice of America), it also sells them to the Government for use in connection with guided missiles, radar and jet engine work.

This new field, "instrumentation recording," covers shock and vibration analysis, pulse storage for "electric brain" computers and data storage for telemetering (including measurements for guided missiles).

Saratoga Spots

Continued from page 1

legal beverages." An orch led by Frank D. Armond, until recently musical director of WPTR, Albany, and formerly in same job at WGY, Schenectady, is playing at Riley's. Club has no cover and no minimum.

The Brook opened with a revue featuring Al Perry, Jr., emcee-comic; Trudy Wayne, dancer; Jenny Lowry, songstress; Ann Conners' Models and Charlie Randall's orch. Randall produced the show.

Freddie Herman's orch is at Newman's. Toto Club is presenting a floorshow thrice nightly.

The entertainment picture here is the bleakest in a quarter of a century—barring the war years, when the race meeting could not be held. Numerous "for rent" signs are noticeable on side-street boarding houses, which is unusual for August.

The 88th racing season opened yesterday in perfect weather, paid attendance of 16,692, and a betting handle of approximately $750,000. Last year's preem turnout was about 12,000, and the mutuels took in $560,000.

Based upon first day's business, the trend at other tracks, and the Spa lid on off-course gambling, officials of the Saratoga Assn. expect an attendance increase of 5 to 8%, and a 10 to 12% hike in betting over 1950.

George Brandt Going Ahead on Road Plan Though 'Syndicate' Falls Thru

Although the proposed production-booking deal with a syndicate of road theatre managers has been abandoned, N. Y. subway circuit operator George Brandt says he is going ahead with the arrangement with most of the same group as individuals. The participants have already supplied their end of the financing and he is making advance preparations for the productions, he adds.

The reason the syndicate idea didn't work out, Brandt explains, is that the members have different situations and problems in their various towns, some being actual owners of their theatres, others representing owner syndicates and still others being merely paid employees with little voice as to policy. Moreover, he indicates, some of the originally mentioned participants may have feared incurring the ill-will of the United Booking Office and the Shuberts if they went ahead with the syndicate plan. At least two mentioned that they preferred to discuss the situation with Lee Shubert, who was in Europe until last week, before committing themselves.

Brandt claims that the only way the road theatre men will be able to get together is through some arrangement such as that planned for this season, and he predicts that by next year nearly all out-of-town managers will be participating. The UBO is bogged down by "dry rot," he says, and a co-operative system for producing and booking shows on a realistic economical basis is needed to save the road, he asserts.

Shows

Under the revised setup Brandt will send out productions of "Black Chiffon," with Mady Christians and Henry Daniell; "Gramercy Ghost," possibly with Sarah Churchill; "Season in the Sun," with Victor Jory and a femme costar to be selected; "Angel in the Pawnshop," with at least one Hollywood name lead, and probably other shows. Each play will have had a subway circuit tuneup. The individual road managers will participate in the financing on the basis of the length of time the shows will play their theatres. That is, houses that play one-week stands will put up one unit each, while spots that play split-weeks will contribute half-units, etc.

All the theatremen have booking contracts with UBO, and all shows will be booked through that office, but Brandt notes that he and the local managers will work out mutually satisfactory dates. Those

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Post-B'way Tour Nixed By Garfield for 'Boy', Snagging N.Y. Date

Worcester, Aug. 7.

Only one thing is holding up a Broadway revival of "Golden Boy" in the autumn, John Garfield said here last week. Two producers interested in it want him to tour it after New York, and the star doesn't want to.

Instead, he said, he has awaiting him a new Clifford Odets drama and a film about narcotics that he prefers to do.

Garfield, touring with six supporting actors, played "Golden Boy" to good grosses here last week, and is in Princeton, N. J., this week, the season's last stop. He'll use the same six players—Constance Ford, Harold J. Stone, Judson Pratt, Michael Lewin, Joe Bernard and Harvey Fine—if the play reaches Broadway, he said.

In 1953 he plans a New York repertoire of "Golden Boy," "Awake and Sing" and "The Big Knife."

Robert Lewis Starts Re-directing 'Jamie'

San Francisco, Aug. 7.

Robert Lewis started re-direction of "Three Wishes For Jamie," currently in its second week at the Curran. It was originally staged by Albert Lewis, who is co-producing with his son, Arthur.

Show has been trimmed from original three acts of its Los Angeles tryout to two. Other revisions are in the works. Tentative N. Y. opening is set for Sept. 17.

Kelly in Coast Vacation; Jory Making U Film

With the closing next Saturday night (11) of "Season in the Sun," at the Booth, N. Y., costars Nancy Kelly and Victor Jory will plane to Hollywood. The actress will vacation there for two weeks, and is due back Aug. 27 to start rehearsals in "Twilight Park," Richard Krakeur's production of A. B. Shiffrin's melodrama, under Paul Stewart's direction.

Jory will start work Sunday (12) in a Universal-International remake of "Ali Baba," in which his scenes must be completed in three weeks. Then he returns to New York for a television commitment before resuming the male lead in "Season" for the road tour.

Replacement leads will appear in "Season" on the subway circuit starting next Tuesday (14).

Seek Drake For City Center Spot

Alfred Drake may become supervising director of a musical comedy production unit at the N. Y. City Center. The actor-singer-director has been offered the spot by Morton Baum, chairman of the Center executive committee, but the fact that he would have to split the assignment with his Broadway activities may stymie the deal.

If Drake were to take on the Center duties he would require two assistants, preferably Peter Lawrence and Michael Ellis, he has indicated. Both are Broadway producers and ex-stage managers with whom he has worked on various shows. That angle would probably be acceptable to the City Center management. However, neither Drake nor Center officials are entirely convinced that he could successfully combine the Center assignment with his Broadway career.

At the moment, Drake is planning to star in a new version by Edward Eager of Pirandello's "Man, Beast and Virtue," to be produced by Lawrence, possibly with Harold Clurman directing. His last Broadway assignment was staging the musical, "Courtin' Time," of which Ellis was co-producer. He was the original Curley in "Oklahoma" and costarred as the original Fred Graham-Petruchio in "Kiss Me, Kate."

According to the Center's tentative plans, a musical comedy-operetta season would be offered at the municipally-sponsored theatre in the late spring-early summer. It has already been decided to discontinue the spring drama season, concentrating the Center's straight-play offerings in the midwinter period. Drake and Baum have already discussed tentatively a lineup of possible musical comedy and operetta titles.

MARCH-ELDRIDGE OPEN 'GARDEN' TOUR OCT. 29

"Autumn Garden," with Fredric March and Florence Eldridge in their original Broadway costarring parts, will open its tour Oct. 29 at the New Nixon, Pittsburgh. It is scheduled to tour for the full season.

March, who will star in Stanley Kramer's film version of "Death of a Salesman," is due back east Oct. 22, but producer Kermit Bloomgarden intends to start rehearsals of the Lillian Hellman drama a week prior to that, probably with Harold Clurman repeating his original staging. Clurman is currently in Europe.

Dazian's Honors Burnside

Dazian's, the theatrical fabric house, fetes R. H. Burnside, the vet legit theatre manager, tomorrow (Thurs.) at its West 44th St. headquarters in N. Y. The occasion will mark the 109th anni of Dazian's.

It will also be a birthday celebration for the head of the onetime New York Hippodrome.

Myers Recovering From Severe Illness

Richard Myers, co-producer of "Moon Is Blue," has reportedly recovered from a severe illness in Paris, where he has been vacationing for the last few months. According to word received at the Aldrich & Myers office in New York last week, the producer was stricken with ptomaine while in England to attend the opening of "Gainsborough Girls," the Cecil Beaton play being tried out there by A & M in association with Henry Sherek.

On his return to Paris, the producer was hospitalized with a lung infection.

Touring 'Alice' In Prod. Tangle

Musical version of "Alice in Wonderland," now touring the strawhat circuit, has begun to run into headaches. Besides meeting competition from the two current film editions of the Lewis Carroll yarn, the show has become involved in a production tangle between the company and stager Robert Perry.

Although it's still too soon to measure the effects of the release of the Walt Disney and Lou Bunin picture versions of the juvenile fantasy, indications are that it may severely crimp the boxoffice pull of the legiter. So far this summer, the stage musical "Alice" has been a moderate grosser, but with the two screen adaptations now in general release, in many towns simultaneously with or in advance of the strawhat production, the competition is expected to be brutal.

The situation between Perry and the troupe arose last week, while the musical package was at the Pocono Playhouse, Mountainhome, Pa. Having been informed that the performance had deteriorated since the show played its opening date, the week of June 18, at the Grist Mill Playhouse, Andover, N. J., Perry paid an unheralded visit to the Pennsylvania resort to see it.

After the performance he went backstage and suggested that the company have rehearsals. But since it was nearly the end of the week the Pocono management declined to pay for the rehearsal, as Actors Equity rules require. And after conferring with the cast, the Equity deputy, Roy Raymond, reportedly said the company preferred "not to bother."

That burned Perry, who next day phoned the managements of the

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My L.A., Ltd., Takes 10-Year Theatre Lease; Mulls Other Shows

Hollywood, Aug. 7.

My L. A., Ltd., producing "My L. A.," legit revue financed by $173,000 public sale of stock, has signed a 10-year lease on the Forum Theatre, 1,766-seat nabe film house which has recently been operating on a weekend basis.

William Trenk, prexy of My L. A., Ltd., which has been in the works for about three years, announced casting will begin at once for an October opening. House will be closed for about five weeks prior to the opening for extensive alterations. Spokesman declined to say who is paying for the alterations but Sherrill Corwin, the theatre's owner, said he is rewiring the stage and doing some other alterations, with "My L. A." paying for "considerable" other changes.

It's planned for house to serve as a permanent legit spot for such attractions as My L. A., Ltd., will produce. House has no balcony.

About 700 investors have paid $102 per unit of stock. Scenery already built has cost $60,000. Stock prospectus estimates weekly operating expense of around $20,000, including undisclosed guarantee and percentage deal for theatre.

Stock sale has been promoted by radio blurbs, with strong cooperation from the Junior Chamber of Commerce. Book is by Larry Gelbart, Bill Manhoff and Laurence Marks, and music and lyrics by Sammy Fain and Paul Francis Webster. Choreography is by Trudi Schoop, sets by Harry Horner.

Chicago Looks for Big Fall Season To Offset Recent Legit Famine

Chicago, Aug. 7.

The famine of legit attractions which has hovered over the Windy City for the past year, and particularly for the last six months, seems to promise a transformation for the fall season, which will turn the famine into a feast. For the past three months, Chicago has had only two attractions to garner the lush summer grosses brought by the vacationeers and conventioneers—"South Pacific" and "Moon Is Blue." Prior to that, only one or two plays dared venture in for a few weeks, most of which died here after their valiant attempts.

However, by the beginning of October, there will be six pieces of legit fare to offer the playgoers, in contrast to four at the same time last year. The future lineup is also much stronger, in the matter of script and star value. In October, 1950, there was "Come Back, Little Sheba" at the Erlanger; "Diamond Lil" at the Blackstone; "Innocents" at the Harris, and "Texas, Lil' Darlin'" at the Great Northern. With the exception of "Texas," all did good business, although "Diamond Lil" faded after the first of the year. At no time, including the ballet and opera, did the city play host to more than five offerings at one time.

Season is starting about the same time, with "Member of the Wedding" at the Erlanger Sept. 17 teeing off the occasion. It's also the first offering of the Theatre Guild. On Sept. 19 the Palace brings in "Gentlemen Prefer Blondes," which marks the switch for the former picspot to legit theatre. Built as the midwest showcase for RKO vaudeville, it has been double-featuring pictures for the past several years; from time to time slipping in roadshow film

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'Room With Door' In Tryout at Dennis

"Room With a Door," melodrama by Joanna Wade, which Eunice Healey, Charles K. Freeman and Al Lewis plan to produce on Broadway this season, will be tried out at the Cape Playhouse, Dennis, Mass., the week of Aug. 27 as the closing bill of the summer. Estelle Winwood will be starred. Arthur Sircom, resident director, will stage.

For the Broadway production, requiring an elaborate single setting and a cast of 11, the budget will probably be $60,000.

Blondell Snarl On Barn Payoff

Joan Blondell's guest date last week in "Come Back, Little Sheba," at the Chevy Chase Summer Theatre, Wheeling, Ill., has erupted into a wrangle with the barn management and involves her agents and Actors Equity. There's a dispute over the gross, the terms of the actress' deal and even whether a contract was signed.

All accounts agree that the star played to capacity-plus trade, but there is disagreement over the amount of the gross, the seating capacity of the house, Miss Blondell's sharing arrangement and the circumstances surrounding the status of the contract.

After the closing performance Sunday night (5) there was an argument over the amount due the actress, and she refused to accept producer Bill Johnson's check. Matter was referred to Equity yesterday (Tues.).

The gross for the engagement was first reported to have been just short of $17,700, and that figure was reported to the star. Subsequently, VARIETY was informed the take had been $13,900. The check offered Miss Blondell was variously reported to have been for $5,300 to $5,900. On the basis of what she claims were the agreed terms, she figured her share should have come to about $7,700.

It's reported that due to a mixup of the mails, a contract signed by the management was not on file with Equity when the engagement began. The management reportedly asserts that Miss Blondell accepted a $2,000 guarantee, plus 33⅓ of the gross over $7,500. However, the actress says the deal was for a $2,500 guarantee, plus 50% over $7,500.

No solution had been reached at press time yesterday (Tues.), but indications were that Equity officials would investigate what terms were agreed upon, whether a contract was signed and, if not, why the engagement had been fulfilled.

JED HARRIS PAYS OFF BACKERS' JUDGMENT

Jed Harris last week paid a $13,701.03 court judgment obtained two years ago by a syndicate of backers of two of his stage productions, "Apple of His Eye" and "Loco." The action, brought two years previously, claimed no financial statements for the two shows had ever been filed and asked for an accounting of $20,000 invested by the group. Harris did not defend the suit.

The claim was brought by Savoy Productions, corporate entity of the syndicate. "Apple" was produced during the 1945-46 season and "Loco" was done in 1946-47. Both were staged as well as produced by Harris. The latter is currently active in television and has several legit plays listed for production on Broadway this season.

Payne Heads Texas U. Drama

Austin, Aug. 7.

B. Iden Payne, vet British stage director and actor, will head the U. of Texas drama department next year.

'Alive' Insurance Claims Settled; Judgment Vs. Katzell for 9G Ditto

With the settlement last week of insurance claims for the costumes on "Alive and Kicking," a judgment of $9,058 against co-producer William R. Katzell and his associate, Richard Diamond, was paid off. The insurance claims, for which the "Alive and Kicking" management had brought suit, were settled out of court for an undisclosed amount. The judgment, obtained last May in N. Y. Supreme Court, was in favor of Eaves Costume Co.

The insurance claims were made by co-producers Katzell and Ray Golden after a backstage fire Feb. 3, 1950, at the Winter Garden, N. Y., where the revue was playing. The costumes were covered by policies for $300,000 with the American Equitable Assurance Co. of N. Y., and $100,000 each with the Caledonian-American Insurance Co. of N. Y. and the Fireman's Insurance Co. of Newark. Claiming the loss of the costumes caused the closing of the show, the management asked payment of the entire production cost, which was set at $207,142.

After examination of the show's books and records, the insurance companies refused to pay the amount sought, but under the policy terms the management could not bring suit until a year later. When that became possible and court action was started the case was settled. Meanwhile, Eaves had sued and obtained the $9,058 judgment.

Other judgments against the management were obtained at the same time by Joseph Maharam, theatrical textile dealer, for $4,361; and for royalties by composer Sammy Fain, $784; lyricist Paul Francis Webster, $984; arranger A. Ross, $72, and composer-lyricist Sonny Burke, $212.

'Make Wish' Chorus Paid $2,700 on Claim

Members of the chorus of "Make a Wish" were paid over $2,700 last week in payment of a claim against the management. The case, brought by Chorus Equity, involved extra duties for 36 ensemble singers and dancers and performance fees for the recorded edition of the musical.

"Wish" recently closed after a 13-week run at the Winter Garden, N. Y.

Kenwith Explains 'Deadwood' Beef Claims Arden Was Aware of Setup

Eve Arden, who complained to Actors Equity last week about what she called excessive "deadwood" on the boxoffice statement for her recent appearance in "Here Today" at the McCarter Theatre, Princeton, was fully aware of the system of passes and two-for-ones used at the spot, and had no justifiable complaint, according to Herbert Kenwith, producer there. The pass and "twofer" setup, the same as he has used for five years, has helped produce maximum grosses for the strawhat, and has been acceptable to every other star to play there during that period, Kenwith says.

According to the producer, his press list includes 121 names of critics for publications in New Jersey and Pennsylvania as far distant as Philadelphia, and comprising 242 free seats for the week. He also issues twofers, mostly for merchants who show his display cards and otherwise provide free ballyhoo for the theatre and for people who supply gratis properties, furnishings, etc. The twofers, which last week totaled 684, are good only Monday and Tuesday nights, always the lightly attended performances at Princeton. Even with the twofer trade included, there were nearly four rows empty in the orchestra at the Monday night show during Miss Arden's appearance, notes.

For the entire week of "Here Today" there were 3,757 orchestra seats sold at regular scale (including 684 paid-for twofer tickets), plus the 684 free admissions on the twofers, 242 passes, 34 theatre party tickets sold at a group rate and 1,379 unsold. That accounts for the 762 orchestra seats for eight performances. The 315-seat balcony, for which no passes or twofers are issued, went virtually clean at all evening performances. It is closed at matinees.

Miss Arden's share of the week's estimated $11,300 gross under her guarantee-plus-percentage deal was $3,764.52, Kenwith reports. He argues that such a fee for a nonsellout week seems substantial, even for a Hollywood star, and not call for recriminations and accusations on her part. At any rate, it left him little profit on the engagement, he adds.

When Miss Arden played Princeton last year in "Over 21," she grossed nearly $8,700 with precisely the same pass and twofer policy in effect. Apparently because of the considerably lower operating expense at theatre at that time (when the general cost structure was lower), the operating profit was approximately $2,200, the best week of the season for the spot. The star was fully aware of his b.o. policy then and knew it was the same this year, Kenwith asserts.

Miss Arden can apparently do nothing about the issuance of twofers during the recent date, but her contract this year contained a clause giving her approval of the pass list. Kenwith concedes that he did not submit the list to the actress, but says he obviously could not be in the position of refusing regular press courtesy to the critics who habitually cover the house.

He declares that after Miss Arden's agent had questioned the pass setup, he submitted a special press list to the actress, including the addresses of all the reviewers. "I suggested that if she doubted the authenticity of the list she might write to any or all the people on it and verify that they were entitled to the seats and had used them for profession purposes," he says.

Officials of Equity, to whom Miss Arden complained, reportedly informed her that the union, with which producers have bonds posted, would force Kenwith to pay her the contractual percentage on the 242 passes if she presses the case. She has apparently made no move to do so, however.

Mercer Island Summer Theatre, only strawhat group active in Seattle this summer, opened last night (Tues.) with "He Who Gets Slapped," in conjunction with the Seattle Seafair celebration. Theatre is now in its fifth season and "Slapped" is the 13th production. **Aristelle Macdonald** directs.

LAMB CLICK IN 'SHOES' IN OUTDOOR L'VILLE

Louisville, Aug. 7.

"High Button Shoes," fourth in the six-week summer musical stock season at Iroquois Amphitheatre, wound up it's seven-day stand playing to three sellout performances Friday - Saturday - Sunday (3-4-5). Louisville Park Theatrical Assn., producer of the shows, has been favored with perfect outdoor weather to date.

Gil Lamb, local favorite, socked home in "High Button Shoes," with his comedy and eccentric dancing, in addition to his nitery routine. Joe E. Marks, Jack Whiting, Audrey Meadows, William Kimbell, Dorothy Keller, Arlyne Frank and Taggart Casey were in support.

Season has two more weeks to go, "Song of Norway" opening yesterday (Mon.), with Rodgers and Hammerstein Festival scheduled to bring the open-air season to a close beginning Aug. 13.

Holliday-'Dream' Wow $16,500, Pitt

Pittsburgh, Aug. 7.

Two-week engagement of Judy Holliday in "Dream Girl" at Bill Green's Arena Theatre was one of biggest strawhat grosses ever rung up in this area. Second stanza brought $16,700 at $2 top, more than a grand over preceding session. That was due to the extra seats which went in at every performance, as well as some standing room.

On the fortnight, "Girl" did nearly $32,500, giving Miss Holliday a windfall at her $5,000 weekly guarantee plus %. Out of that, however, she paid her two leading men, Richard Derr and Walter Klavun, a traveling director and a stage manager. Pittsburgh stand marked the end of her brief barnyard tour in Elmer Rice comedy since she's due back on the Coast the end of this month to begin a new picture for Columbia. Arena Theatre currently has Ruth Chatterton in "O Mistress Mine" and closes next week with Lillian Gish in "Miss Mabel."

Summer opera company slipped back again last week with "Girl Crazy" after hitting the top with Patrice Munsel in "Rose Marie." George Gershwin musical, with Joy Hodges, Yvonne Adair, Byron Palmer, Leo Fuchs and Milton Frome, did only $35,000, considerably under the nut. Al fresco project presently winding up with "Show Boat," starring Gene Lockhart.

'ANGEL' MODEST $66,300 IN DALLAS FORTNIGHT

Dallas, Aug. 7.

"I Married An Angel," fourth indoor offering of State Fair Musicals' 1951 season, closed Sunday (5) showing a good $66,300 from 42,000 payees for the fortnight's 14 performances. Rodgers & Hart revival had smallest gross of the four summer stagings thus-far, falling slightly under the $66,700 take from "Where's Charley?", the '51 opener. Terrific Texas heat, however, cut sharply into amusement boxoffices here last week, with 100-degrees or better registered daily during Aug. 1-5.

"Angel" deserved a better weather break as Arlene Dahl, Vera Zorina, John Brownlee, Hiram Sherman, Xenia Bank, John Holloway, Jere MacMahon and David Nillo were kudosed all the way, with top honors to ballerina Zorina.

Next-to-closing production, "Miss Liberty," opened Monday (6), starring Dick Haymes and featuring Nola Fairbanks, Odette Myrtil, Marilyn Day, Kenneth Triesch, Jack Rutherford, Norris Greer, Michael Pollock and Lou Marcella.

'Crowd' Capacity $5,300

Stockbridge, Mass., Aug. 7.

"One's a Crowd," Eugene Raskin" new comedy, premiered with Paul Hartman in lead, drew capacity $5,300 in 436-seat Berkshire Playhouse here last week.

Top price was $2.94.

D. C. Safety Measures Nix New Stock Bow

Washington, Aug. 7.

Last-minute nix by local officials has short-circuited tonight's (Tues.) scheduled opening of a new stock company at the converted Atlas Theatre here. The spot was to have preemed with "Respectful Prostitute," but authorities threw a stymie by ruling that an asbestos curtain and sprinkler system would have to be installed. Cost involved would run to $50,000, it's figured.

William Robins, who formerly had a stock company in Atlantic City, had taken a lease on the 900-seat former film house and had hired an Equity company.

K.C.'s Al Fresco Latest Summer Click in 1st Yr.

Kansas City, Aug. 7.

Outdoor summer theatres, producing large-scale musicals and operettas, now represent a continuing and flourishing phase of show business. It's a comparative newcomer, scarcely dating back more than a couple of decades. Even then summer musicals made little headway, outside of one or two spots, until the postwar years.

Now the outdoor musical, is flourishing in a dozen U. S. cities, keeps a host of players and musicians working regularly during the usual summer off-season, and likewise employs a great many technical and production people. As a "new" facet, outdoor summer theatre is standing on its own and is here to stay, according to Richard H. Berger, producer-director of Kansas City's Starlight Theatre, newest to join the outdoor musical ranks.

"There was a time not so long ago when summer musicals were figured sort of fly by night and generally considered to be operating on a catch-as-catch-can basis. That's long gone, and in its place is a flourishing circuit of topnotch theatrical productions. It's not only fortunate for the show biz professionals, but it is encouraging so see how the paying public has taken to the idea," Berger said.

What sparked the Berger comments last week were indications that the Kansas City theatre will wind its 10-week season in the black. Now well into the second half of its first season and with long-awaited hot weather in force, attendance is bullish and pushing weekly grosses into the $60,000-$70,000 bracket. It appears now that only extended bad weather or an unusual sag in the production quality can stop the season from a near-$600,000 take. "Rose Marie" in the fifth week hit the peak with an estimated $65,000, and "Chocolate Soldier" last week topped that. Advance sales for the balance of the season insure a near-capacity pace. Nut for the season is figured at around $450,000.

Berger is quick to point out that all this is happening in the very first season. Much of the success he credits to the theatre itself, "the most complete one of its kind in the country." The theatre is any producer's dream, Berger said. The theatre also gets plenty of civic promotion.

Army, Civil Servicers Do Alaska 'S. Pacific'

Kodiak, Alaska, Aug. 7.

Armed forces and civil service personnel at the naval base here will present their version of "South Pacific" in 26 performances at Alaskan bases.

Alaskan version is being directed by Ross P. Bowman, assistant stage manager of the Chicago company, who has been here for the past few weeks directing rehearsals. Shows will be given here, at Adak, Anchorage and Fairbanks for armed forces and their families only. Troupe will travel in two Air Forces C-54s.

Emile DeBecque will be played by M/Sgt. Dave Leonard, Air Force; Nellie Forbush by Ruth Wichelman, civil service employee; Lt. Cable, Corp. John Nolan, Air Force, and Bloody Mary by Therese Kochendarfer, civil service employee, who was formerly with the San Carlo Opera Co. music will be furnished by the Naval Base orchestra.

Opening is set for Aug. 22.

Claudette's 12G Cracks Dennis Mark; Douglas-Hasso in SRO at Westport

Dennis, Mass., Aug. 7.

Claudette Colbert, starring in a tryout of Noel Coward's "Island Fling," last week broke all boxoffice records in the 20-year history of the Cape Playhouse here. The film actress grossed $12,001, topping the former mark of $11,650 set last summer by Gertrude Lawrence and Dennis King in "Traveler's Joy." In both cases the show played to absolute capacity, but in Miss Colbert's case the management cut down the free list for press and promotion.

This was the second consecutive week that Miss Colbert had broken Miss Lawrence's b.o. mark, having done the same thing the previous week at the Westport (Conn.) Playhouse, where she's playing a return engagement this week. Current at the Cape Playhouse here is "Berkeley Square," with Jeffrey Lynn and Barbara Britton.

At Richard Aldrich's other Cape legiter, the Falmouth Playhouse at Coonamessett, Mass., Constance Bennett and Donald Woods had a near-capacity $10,400 in "Skylark." This week's offering at the spot is Arthur Treacher in "Clutterbuck."

Both the same management's tent operations dipped a bit last week. The Cape-Cod Music Circus, at Hyannis, pulled a fine $15,900 the South Shore Music Circus, at Cohasset, got nearly $12,000 on "Blossom Time." For the current week, "Blossom Time" is playing Hyannis, while "Merry Widow" is at Cohasset.

Olivia's New Record

Clinton, Conn., Aug. 7.

Olivia de Havilland, starring in "Candida," set a new boxoffice record at the Clinton Playhouse last week, grossing $7,953 in the regular eight performances at $2.46 (plus tax). House seats 526.

"Alice in Wonderland," current bill at the Playhouse, cancelled the regular opening performance last night (Mon.) in favor of an extra matinee Saturday (11), in addition to the regular matinees tomorrow (Wed.) and Friday (10). Next week brings John Loder, with Howard Erskine and Keith Palmer, in "Second Threshold," with Constance Bennett and Donald Woods starring the week of Aug. 20 in "Skylark" and Edward Everett Horton as the season-closer the week of Aug. 27 in "Springtime for Henry."

Douglas-Hasso SRO $12,100

Westport, Conn., Aug. 7.

"Glad Tidings," with Melvyn Douglas and Signe Hasso costarred, had a sellout eight performances last week at the Westport Country Playhouse, with a gross of just over $12,100, second-highest in the barn's history. This week is due to break all its existing records with Claudette Colbert doing a repeat in Noel Coward's "Island Fling." The film star set a new record of $12,403 two weeks ago in the same show, but will top that figure because no press list is involved for the return.

According to Harold Bromley, producer of "Tidings," the Edward Mabley comedy will definitely be presented on Broadway this season. He says that the author, who

(Continued on page 60)

GRIST MILL CANCELS 'YANKEE,' SKEDS 'HAPPY'

Andover, N. J., Aug. 7.

On the basis of adverse reports, the Grist Mill Playhouse has cancelled the scheduled engagement here the week of Aug. 27 of the touring "Connecticut Yankee" revival, starring Paula Laurence. Instead, it will present "Happy Time," which recently closed on Broadway. Rodgers and Hammerstein, producers of "Time," have released the rights for a few barn locations but plan to tour the original production in the fall, following its current subway circuit run.

Last week the Grist Mill had its best gross to date, over $7,200 for eight performances of "Brigadoon," including an extra matinee. Current bill is "Rain," with Lawrence Tibbett. Next week brings Joan Blondell in "Come Back, Little Sheba" and the week of Aug. 20 offers Ruth Chatterton and Barry Thomson in "O Mistress Mine." The week of Sept. 3, probably the season windup, will be Eve Arden in "Here Today."

Chi Area Barns Have Hot Season

Chicago, Aug. 7.

Strawhat activity here, which prewar was limited to one Equity house, is blossoming out to full-scale competition to regular legit locations in gross take. Not only are barns reporting $9,000 to $11,000 gross weekly, which is comparable in cost and net to downtown spots averaging $17,000 to $19,000, but are also finding new or dormant theatregoers from those who formerly attended part films or are video fans.

Joan Bondell last week, in "Come Back, Little Sheba" at the Chevy Chase Summer Theatre at nearby Wheeling, Ill., racked up a torrid amazing estimated $13,900 at top. From last Tuesday opening through Sunday, including Wednesday and Sunday matinees, house was sold out.

In the musical tent field, North Shore Musical Theatre, under the operation of Barrie O'Daniels, is grabbing from $13,000 to as high as $17,000 weekly for musical comedies. Last week, with "Song of Norway," it captured $14,000.

Nearby, in Highland Park, the Tenthouse arena, with a permanent company of Equity members who also play Palm Springs, Cal., in the winter, under the aegis of Herb Rogers has been averaging top b. o. of $8,000 to $9,000, with last week's "Skin of Our Teeth" yanking in $9,500. Group is in its fourth year.

Further west is the Shady Lane Players, the oldest Equity organization in the area. On the southwest side, Shady Lane, under the management of Marshall Migatz, who instituted name policy in this area at Chevy Chase, has been hitting around $10,000, with the exception of last week, with John Loder in "Second Threshold," which captured only mild $6,500.

The only group in the city proper is Drury Lane, also a tent operation under Danny Goldberg's management, which after a weak start started rolling with Willie Shore and seems to be doing well with current two-weeker of John Carradine in "Dracula." Newest entry is Miller Theatre, southeast of the city, which started less than a month ago, and which is reorganizing its company.

Mae West-'Lil' Record $16,616 at Princeton

Princeton, Aug. 7.

Mae West in "Diamond Lil," as a substitute bill for the cancelled John Barrymore, Jr., in "Hasty Heart," last week drew the highest gross of the season to date at the [illegible] 1TB.. eta et McCarter Theatre here, racking up a smash $16,616 for eight performances. Producer Herbert Kenwith claims it was the record gross in his five years' operation of the strawhat.

"Golden Boy," starring John Garfield, opened last night (Mon.) with a heavy advance.

'BOHEMIAN' SOCK 52G, IN ST. L. MUNY WEEK

St. Louis, Aug. 7.

"The Merry Widow," one of the best coin-grabbers of the Municipal Theatre Assn.'s repertoire, has been revived for the eighth time since 1923 in the al fresco Forest Park Playhouse. The Lehar operetta teed off another seven-night stand last night (Mon.) to fine weather and a mob of 9,300 that laid out an estimated $4,500 for the opening.

Wilma Spence and Ralph Herbert click in the lead roles. Outstanders in support are Roy Atwell, Jim Hawthorne, Leonard Elliott, Edwin Steffe and Lois Hunt. Mary Raye and Naldi, specialty dancers, also scored.

"The Bohemian Girl," another revival, wound up a one-week stand Sunday (5) with a neat gross of approximately $52,000. Jean Maderis, a native making her first Forest Park appearance, scored along with Walter Cassel, Dianna de Sanctos, Donald Dame, Edwin Steffe, Thomas Hayward, Evans Thornton, Patricia Bowman and Robert de Voye.

'Roberts' Wins 39G In Final Week At L.A., 'Guys' 53G In 8-Wk. Start

Los Angeles, Aug. 7.

Best local legit week in some time brought a $135,000 torrent into four boxoffices last week as "Mr. Roberts" exited. Strong "Guys and Dolls" and "Finian's Rainbow" openings helped swell the tally.

Outlook is slow for next several weeks, however. "Roberts" exit darkened the Biltmore, with nothing in sight and no prospect of more new productions until after Labor Day.

Estimates for Last Week

"Finian's Rainbow," Greek (1st wk) (4,400; $3.90). Started off with a mild $36,000; it's a reprise from last season.

"For Love Or Money," Ivar (1st wk) (376; $3.60). Opened Saturday (4) to near capacity $900 opening night biz.

"Guys and Dolls" Philharmonic Aud (1st wk) (2,670; $4.90). Smashing $53,000 start of a scheduled eight-week run. Cutrate season tickets, in effect first four weeks, limiting dollar take.

"Mr. Roberts," Biltmore (6th wk) (1,636; $4.20). Final week hit $39,000, including $4,500 on special Sunday Equity benefit performance. Absolute capacity and could have stayed another four to six frames. Six-week total of $207,300 represents an operating profit on the local run of around $52,000.

Touring 'Alice'

Continued from page 57

Clinton (Conn.) Playhouse, where the show is playing this week, and the Westport (Conn.) Country Playhouse, where it's booked for next week, demanding that his name be taken off the program as stager. The director asserted that he no longer cared to accept responsibility for the musical, remarking that John Henson, who plays the Gryphon, is the only member of this cast still giving a satisfactory performance.

This week, the Westport management sent two members of its production staff, Elliott Martin and Judy Fineman, to Clinton to look over the show and, if necessary, advise on restaging and re-rehearsal. The Westport management has agreed to pay for the extra rehearsals, if any. After discussing the situation with the company and hearing its account of almost constant changes and rehearsals at the various barns the musical has played, Lewis Harmon, Clinton manager, gave permission to cut the pre-opening rehearsal there to a minimum, so the players could get a breather.

According to cast members, the production had only a week's original rehearsal before the Andover premiere. Since then, the local management at practically every date has insisted on revisions and there have been long rehearsals before each opening, so the troupe hardly knows what it's doing and the players are groggy.

They claim they did not refuse Perry's request for extra rehearsals, but merely declined to okay a waiver of the Equity rule requiring pay for it. Under the circumstances, they believe they were justified.

Current Road Shows

(Aug. 6-19)

"Guys and Dolls" (Allan Jones, Jan Clayton)—Philharmonic Aud., Los Angeles (6-18).

"Moon Is Blue"—Harris, Chicago (6-18).

"South Pacific" (Richard Eastham)—Shubert, Chicago (6-18).

"Three Wishes for Jamie" (John Raitt, Marion Bell, Cecil Kellaway) (tryout)—Curran, San Francisco (6-18). Reviewed in VARIETY, July 4, '51.

SUBWAY CIRCUIT

"Black Chiffon" (Mady Christians)—Jamaica, Jamaica, L. I. (7-12).

"Gramercy Ghost"—Windsor, Bronx (7-12); Brighton, Brighton Beach, N. Y. (14-19).

"Happy Time"—Brighton, Brighton Beach, N. Y. (7-12); Jamaica, Jamaica, L. I. (14-19).

"Oklahoma" — Flatbush, Brooklyn (7-12); Windsor, Bronx (14-19).

"Season in the Sun"—Flatbush, Brooklyn (14-19).

NEGRO CIRCUIT

"Detective Story" — Bedford, Brooklyn (8-13); Howard, Washington, D. C. (15-20).

"Rain"—Apollo, Harlem, N. Y. (8-13); Bedford, Brooklyn (15-20).

'CHOC. SOLDIER' BOFFO $70,000 IN KAYCEE

Kansas City, Aug. 7.

"Chocolate Soldier" wound up its week's run Sunday night with nearly 55,000 in attendance for the seven performances at the local outdoor summer musical theatre, considerably over capacity and accounted for by standees at four of the seven performances. This means a take of $70,000, virtually all that can possibly be squeezed into the new theatre. Nut for the week was about $45,000.

"Brigadoon" opened yesterday (Mon.). Cast is headed by John Tyers, Jeff Douglas, Billy Redfield, Glenn Burris and Gloria Hamilton.

Ex-Aide Sues Lesser For $2,625 Salary; Phone Co. in Claim

Arthur Lesser, producer of "Two on the Aisle," at the Hellinger, N. Y., was involved in twofold legal complications last week. Both stem from his last Broadway show, "Along Fifth Avenue," a revue flop of the 1948-49 season. One is a claim for allegedly unpaid salary to a former employee and the other for an unpaid telephone bill.

The salary claim, brought by Phyllis Dukore, covers $2,625 allegedly covering the unpaid balance of wages for 12 weeks from June 26, 1949, to Sept. 17 of the same year, and for 27 weeks from April 1, 1950, to the following Oct. 7. According to Miss Dukore's suit, her salary as stenographer and office manager for Lesser was $75 a week and the amount due her for the periods covered was $2,925, of which the producer paid her $300.

In an action brought in N. Y. Municipal Court, the plaintiff sought summary judgment. According to her attorney-uncle, Isaac Dukore, she did not expect Lesser to dispute the claim, so her motion did not include substantiating evidence. However, Lesser entered a general denial that any money is owed her and made the counter-assertion that she was overpaid to the extent of $350. On the ground that the defendant's affidavit presented "matters which raise triable issues," the court denied the summary judgment motion.

Miss Dukore is now employed in the office of Cy Feuer and Ernest H. Martin, producers of "Guys and Dolls." Her attorney will move to examine Lesser before trial.

The producer's lawyer, Bernard Fliegel, described the action as a nuisance suit, asserting that this and other claims against Lesser stem from the recent click of "Two on the Aisle." He said the other case against the producer last week, a judgment obtained by the N. Y. Telephone Co. for an unpaid bill for $238, is in process of being settled. Until the court claim was made for the amount, Lesser did not even know about it, the attorney said, explaining that the producer's previous lawyer was supposed to have taken care of the matter. Lesser himself was not available for comment.

Kay Francis-'Mirror' Fair $6,300, Matunuck

Matunuck, R. I., Aug. 7.

Kay Francis, starring in George Oppenheimer's "Mirror, Mirror," with Joel Ashley featured, grossed a moderate $6,200 last week at the Theatre-by-the-Sea here.

Eva Gabor in "Her Cardboard Lover," with Douglas Watson, is the current bill, replacing cancelled booking of John Barrymore, Jr., in "Hasty Heart."

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Lace on Her Petticoat" (C)—Herman Shumlin, prod.-dir.

HOLLYWOOD

"Love and Let Love" (C)—Anthony Brady Farrell, prod.; Louis Verneuil, dir.; Ginger Rogers, star.

'Jamie' Fine $34,500, 'Sweet' $31,700, Frisco

San Francisco, Aug. 7.

"Three Wishes For Jamie," with John Raitt and Marion Bell, the final offering in the Civic Light Opera season series, opened last week to mixed reviews, but with hefty subscriptions hit a fine estimated $34,500 for its first stanza at the 1,775-seat Curran. Top is $4.80.

"Bitter Sweet," which preemed at the 3,300-seat Opera House on Monday (30), rated lukewarm notices, but star Anne Jeffreys wound up with the nod from all crix. Show garnered only thin $31,700 for its first frame, with house scaled to $3.80.

Blair Return Ups 'S.P.' to $46,200; 'Moon' $20,000 Chi.

Chicago, Aug. 7.

Chicago legit twosome which hurdled the usual July doldrums in good fashion seems set for equally fine grosses in August. "South Pacific" took a turn for the better with the return of Janet Blair after a month's vacation. "Moon Is Blue" is running way ahead of its New York counterpart.

Nothing due in August but by Oct. 1 six attractions will be crowding the scene.

Estimates for Last Week

"Moon Is Blue," Harris (14th week) ($4.40; 1,000). Bright $20,000.

"South Pacific," Shubert (38th week) ($5; 2,100). Coming back to near top mark with $46,000.

Chi Season

Continued from page 57

attractions. The 2,500-seater will go through renovation, especially backstage, during August.

"Happy Time" is set for the Blackstone, with possible starting date around Oct. 8, although this may be shifted back one or more weeks. "Stalag 17" is another definite, due in at the same time at the Selwyn, which has been used as a roadshow pic location for the past months.

TV Studios Threat

The only theatre not spoken for, at this time, is the Great Northern, which last housed "Lost in the Stars" last November. Shuberts were trying to get "Blondes" for it, but the Herman Levin management decided for the Palace's larger seating capacity. Studebaker, only other available spot, is being used by NBC television for programming. If NBC decides to renew the lease, which comes up next winter, that will take this theatre out of the running.

With the need for further tele studios, it might be that several other legit stands would change over to the new medium. With the coming in of "Guys and Dolls" late in November to replace "South Pacific" at the Shubert, there might be a legit housing shortage.

Chicago Civic Opera House is also looking for some plays, although it has an impressive lineup of operas, ballets and concerts. There is also the perennial talk of reopening the old Auditorium, but nobody seems to want to come up with the $500,000, at least, that it would cost to refurbish the landmark.

Rev. Hartke in Report On Theatre in Germany

Burlington, Vt., Aug. 7.

Rev. Gilbert Hartke, head of Catholic U. drama department, visited here last week on his way back from a six-week survey of the German theatre for the State Department. He stopped to see his Repertory Alumni Players, resident company this summer at St. Michael's Playhouse in suburban Winooski Park, in "The Old Ladies." The other half of the company was presenting "Skin of Our Teeth" at Merrimack Playhouse, Concord, N. H.

Pending its submission to the State Department, Father Hartke declined to reveal the details of his report, but merely indicated that it deals with the impact of shows imported to postwar Germany and covers the status of the theatre there on professional, college and community levels.

Summer Lull Still Stifles B'way; 'S.P.' Off to $49,700, 'Aisle' $38,400 'King,' 'Guys' Now the Only Sellouts

Business on Broadway last week was generally about even with the previous frame's seasonal low. A few shows sagged a bit further, but a couple registered gains and there were indications that the downtrend may have leveled off.

Total gross for all 13 shows was $340,100, or 68% of capacity (for the corresponding week last year, the 15 current shows grossed $307,100, or 65% of capacity).

Six representative medium draws last week did only 44% of capacity (a decrease of 2% from the previous week). The previous week's total for all 15 shows was $379,300, or 65% of capacity.

Indicating the severity of the seasonal slump, "South Pacific" failed to have a clean rack last week, the first time in its 28-month run that the Rodgers-Hammerstein steamroller had failed to sell out. "Guys and Dolls" and "King and I" are now the only capacity draws. (Of course, like every other show on the boards, "South Pacific" had previously had empty seats as brokers swallowed tickets rather than risk allotment cuts by making returns—but the musical always collected on all locations and had a sellout on the books).

Possibly spurred to some extent by the cooler weather, attendance perked a bit around the street Saturday night (4), giving the week's receipts a modest boost. And in the case of "Seventeen," the gross topped the preceding stanza. The new entry, "Two on the Aisle," eased a bit and "Season in the Sun," also taking a dip, announced closing for this week.

Business is expected to be about the same this week, with the seasonal upturn probably starting next week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

*Other parenthetic figures refer, respectively, to top price, (*indicates using two-for-ones), number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.*

"Affairs of State," Music Box (45th wk) (C-$4.80; 1,012; $26,874). Almost $10,700 (previous week, $11,400).

"Call Me Madam," Imperial (43d wk) (MC-$7.20; 1,400; $51,847). About $47,300 (previous week, $49,200).

"Gentlemen Prefer Blondes," Ziegfeld (87th wk) (MC-$6; 1,628; $48,244). Approached $19,000 (previous week, $19,400); closing Sept. 15, to tour.

"Guys and Dolls," 46th Street (37th week) (MC-$6.60; 1,319; $43,904). The limit, $44,400 again.

"King and I," St. James (19th wk) (MC-$7.20; 1,571; $51,717). Went clean again; $51,700 (previous week, $51,600).

"Rose Tattoo," Beck (27th wk) (D-$4.80*; 1,124; $28,000). Just over $12,000 (previous week, $12,200).

"Season in the Sun," Booth (45th wk) (C-$4.80; 766; $20,235). Nearly $7,400 (previous week, $8,100); closing next Saturday (11), to play the subway circuit and then go on tour in the fall.

"Seventeen," Broadhurst (7th wk) (MC-$6; 1,160; $37,000). Almost $17,000 (previous week, $15,100).

"South Pacific," Majestic (120th wk) (MC-$6; 1,659; $50,186). Had unsold tickets for the first time; nearly $49,700 (previous week, $50,300.)

"Stalag 17," 48th Street (13th wk) (CD-$4.80; 921; $21,547). Almost $11,100 (previous week, $11,200).

"Tree Grows in Brooklyn," Alvin (16th wk) (MC-$7.20; 1,331; $47,167). Nearly $15,600 (previous week, $16,200).

"Two on the Aisle," Hellinger (3d wk) (R-$6; 1,527; $48,500). Hit $38,400 (previous week, $40,100).

FUTURE SCHEDULE

"Lace on Her Petticoat," Booth, Sept. 4.

"Border Be Damned," Royale, Sept. 10 (trying out in strawhat).

"Three Wishes for Jamie," unspecified theatre, Sept. 17 (trying out).

"Out West of Eighth," Barrymore, Sept. 18.

"Twilight Park," unspecified theatre, Sept. 24.

"Love and Let Love," unspecified theatre, Sept. 25 (rehearsing).

"Buy Me Blue Ribbons," unspecified theatre, Sept. 27.

"Remains to Be Seen," Morosco, Oct. 3.

"Saint Joan," Cort, Oct. 4.

"Music in the Air," Ziegfeld, Oct. 6.

"Top Banana," unspecified Theatre, Oct. 11.

"Paint Your Wagon," unspecified theatre, Oct. 15.

"Barefoot in Athens," unspecified theatre, week of Oct. 22.

"Philemon Complex," unspecified theatre, Oct. 26.

"Gigi," Fulton, Nov. 21.

"Nini," Royale, week of Nov. 22.

"Point of No Return," unspecified theatre, Dec. 12.

"Caesar" - "Antony" (Olivier-Leigh), Ziegfeld, Dec. 19 (current in London).

'SHUFFLE' REVIVAL BUDGETED AT $150,000

Financing is going forward for a 1951 "Shuffle Along," exactly 30 years since the late Florence Mills starred in this Negro legit musical at the old Daly's 63d St. Theatre, New York. Pearl Bailey is set to star in the revival which Irving Gaumont will produce. Production is budgeted at $150,000.

Noble Sissle & Eubie Blake will add eight new songs to the original score which produced such hits as "Just Wild About Harry," "Love Will Find a Way" and 'Banana Days." John Mason will replace the late Aubrey Lyles as partner to Flournoy Miller, original comedy stars of the musical. Miller wrote the book for "Shuffle."

John Murray Anderson will direct; dances by Henry Le Tange; settings, Perry Watkins. Berry Bros. and Billy Banks are among those mentioned for the cast.

'Lucasta' Mild 8G, Olney; Crix Are Being Tough

Olney, Md., Aug. 7.

Olney Theatre wound up another session of "just getting by" at $7,000 for Ann Corio in "Anna Lucasta." The strawhatter, midway between Washington and Baltimore, has suffered this season from crushing treatment by drama desks, and is winding up mid-season just about even.

Jessica Tandy and Hume Cronyn in "Fourposter," which opened tonight (Tues.) shows promise. Basil Rathbone in "Giaconda Smile" bows next Tuesday (14).

Strawhat Tryouts

(Aug. 6-19)

"Alice in Wonderland"—Clinton (Conn.) Playhouse (6-11); Westport (Conn.) Country Playhouse (13-18) (Reviewed in VARIETY, June 27, '51).

"An Innocent in Time"—Provincetown* (Mass.) Playhouse (6-18).

"Ask Me No Questions"—Arena Theatre*, Orleans, Mass. (7-11).

"Border Be Damned" (Eddie Dowling) — John Drew Theatre, East Hampton, L. I. (13-18) (Reviewed in VARIETY, Aug. 1, '51).

"Deception by Design"—Arena Theatre*, Orleans, Mass. (7-11).

"Fourposter" (Jessica Tandy, Hume Cronyn)—Olney (Md.) Theatre (7-12) (Reviewed in VARIETY, July 11, '51).

"Glad Tidings" (Melvyn Douglas, Signe Hasso) — Ogunquit (Me.) Playhouse (6-11); Boston Summer Theatre (13-18) (Reviewed in VARIETY, June 13, '51, under title "Sacred and Profane").

"Island Fling" (Claudette Colbert)—Westport (Conn.) Playhouse (6-11) (Reviewed in VARIETY, July 25, '51).

"I've's Take Stock"—Arena Theatre*, Great Neck, N. Y. (8-12).

"Mirror, Mirror" (Kay Francis)—Ivoryton (Conn.) Playhouse (6-11); North Shore Playhouse, Beverly, Mass. (13-18) (Reviewed in VARIETY, July 18, '51).

"My Friend Irma" — Lincoln Park (N. J.) Summer Theatre (7-12).

"River Boy"—Barn Stages, Nantucket, Mass. (14-19).

"Some Sweet Day"—Barter Theatre, Abingdon, Va. (6-8).

"Told to the Children" (Miriam Hopkins) — Corning (N. Y.) Summer Theatre (6-11).

"Woman with Red Hair"—Circle Theatre, Chelsea Hotel, Atlantic City (6-11) (Reviewed in VARIETY, May 23, '51).

(*Indicates non-Equity).

Strawhat Reviews

Mr. Thing

Abingdon, Va., July 30.

Robert Porterfield production of fantasy in three acts (six scenes) by Mary Chase. Staged by Owen Phillips; scenery, Mack Statham; lighting, Kenneth Brumbelow; costumes, Warren Cauthen and David Massey. At Barter Theatre, Abingdon, Va., July 30, '51; $1.80 admission.

Bear ..... Donald Stewart
Audience .. Betty Carrington Porterfield and Rachel Craig Porterfield
Orphanage Principal . Patricia O'Connell
Howay ..... Jim Davis
Chauffer ..... Francis Weaver
Mrs. Larue ..... Rosemary Murphy
Miss Lutes ..... Elinor Wright
Mr. Thing ..... Woddy Romoff
Aspen Baby Willets .... Charlotte Nolan
Rabbit ..... Fred Boyce
Cat ..... David Massey
Dog ..... Andy Mack
Elf ..... Jerry Chase
Imps ..... Jane Wagner and Eric Halbig
Housekeeper ..... Dorothy Lavern
Sybil ..... Alma Loftness
Scrubwomen Beatrice Loclisato, Regina Gleason and Jane Gardner
Gangsters Al Hedison, Caddell Burroughs and Michael Chase
Witch Mother ..... Ann Buckles

In "Mr. Thing," which had its premiere at Barter Theatre, playwright Mary Chase has put considerations of fundamental human values into her tale of a child's efforts to leave enchantments and magic for normal human relationships. Professedly written for children, "Mr. Thing" has overtones of the sadness of transition from childhood to adulthood, when the fairy godmother and grandfather magician of all children must depart forever. Hinted is the hope that the memory of fairy godmother love and magician enchantment will remain.

There are flashes of wit and understanding in the play. Mother love becomes a part of all love depicted by its effects. It enables a child to see another child not as the spoiled brat he is but as the magician's darling, "the one who sees blue mountains moving." Terror of the woods, always in the age-old fairy tales, is blended into modern gangster-terror. The comic book becomes a legitimate descendent of the ancient, often bloody fairy tales.

Mrs. Chase gives "Mr. Thing," the magician, only a few lines to speak but in his pantomime Mrs. Chase shows understanding of a child's world of magic and the significance of that magic to adults.

Local reaction to this newest work by the author of "Harvey" has been enthusiastic, with the appeal apparently shared by children and adults. Despite the play's unorthodox content and style it seems a prospect for commerical presentation on Broadway. Although it requires a large cast, there are only four principal parts, and the numerous scene changes might be handled by imaginative design.

In this performance, Woody Romoff is a standout in the title role of the grandfather-magician, involving expressive pantomime. Charlotte Nolan impresses in the moppet part of Aspen Baby Willets, an orphan, and Rosemary Murphy is generally acceptable as the rich boy's mother.

One's a Crowd

Stockbridge, Mass., Aug. 3.

Berkshire Playhouse production of comedy in three acts by Eugene Raskin. Stars Paul Hartman. Staged by William Miles; settings by Sidney Z. Litwick. At Berkshire Playhouse, Stockbridge, Mass.

Tanya ..... Janet Fox
Expressman ..... William Swetland
Ruth ..... Katherine Meskil
Stephen ..... Paul Hartman
Dad ..... John W. Austin
Steve ..... Howard Erskine
Stevie ..... David Thorman
Stephanie ..... Gaye Jordon

Author Eugene Raskin, professor of architecture at Columbia U., may have had his tongue very high in his cheek when he turned out this comedy. Undoubtedly inspired by the atomic advance in the world of science, the professor decided there should be a gimmick that would also be able to diffuse the human personality. Applying this theory, the author has turned out a piece that's highly amusing at times, and verbose and dragging at others.

The story relates the return of a stuffed-shirt international correspondent to his home at the time his spouse is about to leave on an expedition to New Guinea to carry on her career in polygamy research. After a conversational conflict between the two that could be cut to the betterment of the play, the father of the correspondent, a physicist, arrives with the gadget upon which the action of the play is based. The correspondent cannot keep his hands off the machine. The biological result is that he emerges as four individuals: his meticulous self, his animal instinct, his moppet side and a touch of the feminine. The balance of the piece is devoted to resolving the situation.

Paul Hartman, who plays the correspondent, does it too broadly, failing to suggest a world-wide correspondent. This could be easily remedied by the author in placing the character in another field of endeavor. Katherine Meskil overacts a bit in the early scenes, but does okay as the play progresses. Top performances came from moppet David Thurman and Janet Fox, as the Russian-born maid, to whom the author handed the best comedy lines. Gaye Jordon and Howard Erskine, as alter egos of Hartman, rendered neat support.

Director William Miles obtained all the potentialities that the author offered. On night caught the audience was most enthusiastic. But chances for the comedy on the Big Stem are questionable. *Russ.*

Cat in a Cage

Guthsville, Pa., Aug. 5.

Hayloft Theatre production of comedy-drama in three acts by Howard Richardson and Frances Goforth. Directed by Don M. Dickinson. At Hayloft Theatre, Guthsville, Pa.

Sadie Childers ..... Frances Goforth
Essie Childers ..... Gabrielle Anderson
Maude Ivy Carnahan Millicent Coleman
Ernie Callahan ..... David Leland
C. R. Hullender .... Howard Richardson
Quinn Flowers ..... Bert Niemark
Bertha Flowers ..... Blanche Truse
Levada Flowers ..... Dorothy Oldham
Crystal ..... Betty Sands

It is well that Howard Richardson and Frances Goforth are trying out their new play "The Cat In A Cage," at the Hayloft, an off-the-beaten strawhat path where much doctoring can be done without raising too many eyebrows.

If the play is to go to Broadway in September, as Don M. Dickinson, the director, said it would, it needs several doctors, for it drags too much, and, believe it or not, three females have the stage for themselves for about 15 minutes in the first act, laying the groundwork for what is to follow.

There is some merit to the play's idea, about two spinster sisters, strong opposites, who are antagonistic to each other, "locked up" in their beliefs and prejudices, pretty much as Caroline, their cat, is in her cage. Essie is a strong believer in the Bible and God, seeing only good in every one. Sadie, played here by Miss Goforth, trusts few. Both are frustrated by early loves, and the play revolves pretty much around them as their personalities keep clashing.

The authors have devised a rather novel presentation of their characters. One scene shows what Essie would like to believe the situation really is, and another is reality brought about by Sadie's machinations. Sadie's schemes, however, come to naught, and in the end she becomes reconciled to Essie's views as the marriage of her illegitimate daughter is ruined and her plans for a second marriage fall through.

Done here in the round, with the resident company, the play is not given a fair chance. Billed as a comedy-drama, there could be more comedy with the same lines by more capable actors.

Richardson, co-author of "Dark of the Moon," which was tried out at the Hayloft, and co-author of "Sodom, Tennessee," tried out here last summer, has the lead male role, as C. R. Hullender, and does well on it. Miss Goforth and Gabrielle Anderson do fairly well as Sadie and Essie.

The setting is a North Carolina hotel, with southern prejudices evident against the Civil War background.

Dickinson is announcing to the audience that the play will open in Paris in a few weeks and that rehearsals are now going on there. *Powl.*

This Is My Valley

Ogunquit, Me., Aug. 3.

John Lane production of drama in three acts (one set) by Dorothy Rood Stewart. Stars Doro Merande. Directed by Frederick Burleigh; setting, William Ryan. At Ogunquit, Me., Playhouse, July 30-Aug. 4, '51; $3 top.

Mamie Jacobs ..... Mary Fay Compton
Eddie Rubec ..... Michael Collins
Jimmy ..... Russell Young
Mrs. Rubec ..... Doro Merande
Hallie Rubec ..... Patty Ann Jackson
Dolph Metzer ..... Billy James
Wilhelm Metzer ..... Raymond Bramley
Martha Waller ..... Kathleen Bolton
Uncle Sam Cassidy Benedict MacQuarrie
Lissa Hoffman ..... Barbara Baxley
Cameron MacDonald . Francis Compton
Norah MacDonald . Patty Anne Dinnell
Mary Downey ..... Gale Dixon
Susie ..... Carole Lee Dixon
Violet Rubec ..... Toni Hilty
Lilly Rubec ..... Louise Alpers
Ada ..... Lesey Larsen
Frank Meitzer ..... Mario Santamaria
Jake Waller ..... Don Doherty
Mabel MacDonald ..... Madeline King
Gramma Critchlow ..... Ann Ives
Parents: Jean Alexander, Josephine Dinnell; Virginia Larsen, Jack Alexander, Paul Dozois, Henry Gillen.

The content of "Valley," like its title, is reminiscent of many shows that have gone before. Fortunately, however, the ingredients have always been surefire Americana.

Entire action takes place in a little red schoolhouse in Oregon, in 1907, with the characters possibly not accidentally reminiscent of Norman Rockwell's poster art. A 19-year-old schoolmarm right out of normal school tackles the dual chores of attempting to knock letters into the heads of a handful of rustic juvenile delinquents while placating an illiterate school board. Barbara Baxley brings warmth and conviction to a stereo role, raising her encounters with the stubborn spirits of the kids and most of their elders to a strong emotional pitch.

Plot mainly concerns the teacher's inner battle as to whether she'll continue to knock herself out on an apparently thankless stint or quit. There's no romantic element as a potential mind-changer; in fact, the only visible "love" interest is a series of cabbage-patch scufflings between two of the older kids. Latter finally results in a pregnancy and an unlikely abortion plus a third-act death, which unnecessarily negates the previous wholesome buildup.

Meller possibilities are also thrown away, when handwringing suspense created by wait for distant medico's arrival is dissipated by irrelevant cropping-up of other matters and sudden announcement of girl's offstage death. At final curtain, the medico inexplicably still hasn't shown.

Doro Merande, as the unlucky girl's mother, provides a sock characterization of a covered-wagon homemaker, whose final delineation of total grief is almost worth the plot contradictions that prompt it. As the girl, Patty Ann Jackson convincingly progresses from the first-act hoyden through the second-act's emotional complications, only to be written into an offstage deathbed for the balance of the production. Billy James wanders around in an appropriate adolescent fog as the lad responsible for his sweetheart's downfall, being allowed not much more by the necessities of the plot.

Part of the schoolboard tyrant is played by Raymond Bramley, whose load of villainy proves too heavy for the author to forgive or even to punish at the end. Benedict MacQuarrie, as a homespun mail carrier, earns a resounding salvo for a philosophizing vignette in the second act, which indicates that the author has talent for bits and pieces of dramaturgy, lacking only the craft for sustaining this high level.

Francis Compton, Kathleen Bolton, Ann Ives, Dan Doherty, and the others among the elders, are authentic in their sympathetic depictions of pioneer Americans, while the nine kids turn in performances that make it impossible to distinguish between the seven amateurs and the two professionals. It is in the latter facet of the production that Frederick Burleigh's direction reveals itself most obviously for the strong job it is.

William Ryan's one set is both properly nostalgic and unobtrusive. *Don.*

Inside Stuff—Legit

David Warfield's will bequeathing $50,000 each to the Jewish, Catholic and Episcopal Actors Guilds follows in the interfaith legacies pattern set by Al Jolson whose more-than-$4,000,000 estate eventually goes to all three religious charities. The 84-year-old retired actor's estate is estimated at about $1,500,000 although show biz figured him to be worth nearer $10,000,000, chiefly from Loew's, Inc. profits. Warfield's old friend, Marcus Loew, had urged him to invest in his theatrical enterprises and as the Loew empire matured and prospered, so did Warfield.

After certain trust funds, the will further provides for $100,000 each to the Actor's Fund of America and the Dyker Heights Home for Blind Children, Brooklyn, N. Y. The Lambs and the Bide-a-Wee Home Assn. also were bequeathed $10,000 each. In his declining years Warfield spent most of his leisure hours at the theatrical club.

The high mass ordered by his widow, who is of the Catholic faith, gave misimpression in certain quarters at the time of Warfield's death. Born into the Jewish faith, he died the same way.

Dancers Tommy Rall and Norma Kaiser, mentioned in a followup review of "Call Me Madam" in last week's issue, are not partners. Rall does a single in the second act, while Miss Kaiser works with Arthur Partington throughout the show.

Off-B'way Show

Detective Story

Charles Harrow production of drama in three acts by Sidney Kingsley. Stars Sidney Poitier. Directed by William McFadden. At Apollo, N. Y., Aug. 2, '51; $1.50 top.

Detective Dakis ..... Ellsworth Wright
A shoplifter ..... Hilda Haynes
Detective Gallagher .. Kenneth Manlkauff
Mrs. Farragut ..... Estelle Hemsley
Joe Finson ..... Milton J. Williams
Detective Callahan ..... Jimmy Wright
Detective Bryan ..... Richard Ward
Detective Brody ..... Earl Jones
Endicott Sims .... Sheldon B. Hoskins
Detective McLeod ..... Sidney Poitier
Arthur Kindred ..... Julian Mayfield
Patrolman Barnes ..... John Garth, 3rd
1st Burglar (Charlie) .. Wardell Saunders
2nd Burglar (Lewis) ..... J. F. Riley
Dr. Snyder ..... Ken Renard
Lt. Monoghan ..... Lorenzo Tucker
Susan Carmichael ..... Jeanette Coniffe
Patrolman Baker ..... Roy Allen
Miss Hatch ..... Alice De Loache
Mrs. Feeney ..... Ella Holm
Crum-Bum ..... Bill Brown
Mr. Pritchette ..... Service Bell
Mary McLeod ..... Sybil Lewis
Tommy A. Petty ..... Van Prince
Gentleman ..... William Branch
Indignant Citizen ..... Lillian Smith

Sidney Kingsley's taut and sometimes gripping drama of life in New York's 21st precinct is being given an erratic interpretation at Harlem's Apollo Theatre by its all-Negro cast headed by Sidney Poitier. Kingsley's lines retain their original color and punch, but the production is thrown off balance by a keyed-up pace that falters because of timing deficiencies.

In the role of Detective Jim McLeod, created on Broadway by Ralph Bellamy, Sidney Poitier, who achieved some prominence in 20th-Fox's film, "No Way Out," lacks the maturity of a hardened law officer whose unbending decisions on good and evil lead to his own destruction. Poitier is an intelligent actor but his facial expressions belie his problems, and his voice diminishes impact. The goatee which he sports, apparently to add years to his youthful countenance, makes him look like a be-bop musician rather than a tough gumshoe.

Other cast members, with few exceptions, handle their roles with credibility. Especially noteworthy are Hilda Haynes, as the shoplifter; Estelle Hemsley, a habitual complainer with wild stories of neighborhood intrigue; Julian Mayfield, a disillusioned young man, and Kenneth Maginault, a squad room detective. Wardell Saunders milks his part as a four-time loser who winds up as McLeod's killer. Here William McFadden's direction and interpretation of the drama suffer.

The musty, sordid atmosphere of the squad room is duplicated in the Apollo set, but the lighting men needed more practice to get their cues right at show caught.

Play Out of Town

Breakwater

Hollywood, Aug. 1.

Bar-Mor production of drama in three acts by Frank Williams and Peter L. Marcus. Stars Frank Hilliard. Directed by Walter Wicclair; settings by Rolf Jacoby. At Coronet Theatre, Hollywood, July 28, '51; $3.60 top.

Dmytry ..... Frank Hilliard
Rosalind ..... Amanda Blake
Robin ..... Richard Beach
Chris ..... Behle Barrett

Clumsily constructed, badly written and amateurishly acted, this drama hasn't a chance at anything more auspicious.

Apparently designed as a daring adventure into sex, it deals with a nymphomaniac, her lover, a deserted mistress and a vagrant artist once the lover of the nympho.

The play is handicapped not only by the dialog but by the cast, which had a bad case of first-night jitters.

Frank Hilliard, Amanda Blake, Richard Beach and Behle Barrett are the unfortunate players. Only credit goes to the diehard audience, which stayed to the bitter finish. *Dave.*

Claudette's 12G

Continued from page 38

is with the play on the strawhat tour, is continuing revisions. There will probably also be some recasting.

Meredith 'Whistle' 7G

Sea Cliff, L. I., Aug. 7.

Burgess Meredith, in "Silver Whistle," had a profitable stand at the Sea Cliff Playhouse last week, grossing over $7,000 at $3.60 top. Current is "Streetcar Named Desire," with Helen Twelvetrees starring as Blanche.

Replacing John Barrymore, Jr., who cancelled a scheduled appearance in "Hasty Heart" the week of Aug. 27, the strawhat has booked Burl Ives in "Man Who Came to Dinner," directed by Ernestine Perrie, who staged "Streetcar."

Bennett-Daughter in 'Susan'

Ivoryton, Conn., Aug. 7.

Joan Bennett, making a strawhat tour for the expressed purpose of launching the career of her daughter, Melinda Markey, hit the jackpot at her initial eastern stand at Milton Stiefel's playhouse here last week (30-4) in "Susan and God." With only scattered empties for opening night (Mon.), biz soon went to capacity. Final take toppled the strawhat's record, with turnaways featuring the weekend. At a top of $2.95, gross reached an estimated $9,700.

Debut of Miss Markey (daughter of Gene Markey) was marked by her ease in the role of the daughter.

Tibbett-'Rain' NG $5,000

Boston, Aug. 7.

Lawrence Tibbett's legit venture in "Rain" at the Marblehead Playhouse failed to stir up much box-office activity last week with a sluggish $5,200 reported. House, a 1,000-seater, is scaled at $1.20 to $3. "Connecticut Yankee" current. "Streetcar Named Desire," starring Julie Haydon, at Boston Summer Theatre, grabbed nearly $9,000. "Pal Joey" current.

The CHARLES HARROW Productions

"DETECTIVE STORY"

By SIDNEY KINGSLEY

Apollo, N. Y. Week Aug. 1 | Bedford, Brooklyn Week Aug. 8 | Howard, Wash. Week Aug. 17

"RAIN"

By JOHN COLTON

Apollo, N. Y. Week Aug. 8 | Bedford, Brooklyn Week Aug. 15 | Howard, Wash. Week Aug. 24

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Literati

Copyright Survey

One of the most extensive country-by-country surveys ever made of copyright protection has been started in the current issue of the UNESCO Copyright Bulletin, published by UNESCO in Paris. Work is by William S. Roach and Arpad L. Bogsch, Jr., attorneys for the United Nations agency, who are trying to arrive at a new international copyright convention. Roach is a former show biz lawyer in New York.

When the installments of the work are completed in the UNESCO bulletin, a book based on it by Roach and Bogsch is to be published in the U. S. by Matthew Bender & Co. Study describes the copyright protection which each of 80 countries provides with respect to the works and authors of all the other countries. It is designed to give a ready answer as to whether protection exists in a given country.

Shulman's Short Story Click

Minneapolis humorist Max Shulman, now a resident of Westport, Conn., author of four humorous books, who also wrote the book of the George Abbott musical, "Barefoot Boy with Cheek," and who has done other writing for the theatre, continues to click in the short story field. He's represented by stories in the August numbers of both Cosmopolitan and Today's Woman. Stories authored by him also appeared in the June Good Housekeeping and the July Cosmopolitan and his publisher, Doubleday, will bring out a book of his short stories this fall.

Shulman also is engaged in writing a play which he discussed with Abbott and Leland Hayward, both of whom were enthusiastic over the plot idea.

H. Allen Smith's London Diary

When the H. Allen Smiths sail Aug. 28 on the Queen Elizabeth on their first European trip, the author will come back with a 1951-52 Boswellian version which he will call "Smith's London Journal." It will be patterned after the best-selling "Boswell's London Journal." It's for Doubleday.

Ben Schneider's Spot

Fairchild Publications' nite club editor Ben Schneider is adding the legit, pix, music and concert advertising to his saloon beat, following the death of Kelcey Allen. Tom Dash continues as drama critic of Woman's Wear Daily and the Daily News Record, as he had been doing for the past many months during Allen's off-and-on illness.

However, unlike Allen who handled both the dramatic reviewing and the amusement advertising, Dash will stick to the editorial coverage, and Schneider will expand his business sights.

Rachel Carson's Click

Rachel Carson's "Sea Around Us," factual tome on the ocean, part of which ran in the New Yorker as a three-part series, is in its fifth printing one month after publication. The publisher, Oxford, has to ration copies to booksellers. It's a Book of the Month Club selection for September.

Incidentally, one day after VARIETY ran the piece about the New Yorker's interest in the pieces, the last chapter of the book was sold to Vogue.

Bill Conlan's New Spot

William H. Conlan shifts from HICOG to director of the U. S. Press Center in Berlin, succeeding Lowell Bennett. Latter sails for New York Aug. 9.

Bennett has had quite a career despite his 31 years. He was a member of the Foreign Legion, became an INS correspondent, was shot down over Berlin while flying with the RAF, made three escapes from Berlin (was caught twice), edited an underground newspaper. He has written three books, two on Germany, and is considered an expert on German affairs today.

CHATTER

George Frazier doing a Cosmopolitan mag piece on the "top" femme chirpers.

William Hartley in Hollywood to confer with literary agents about material for Redbook mag.

Phyllis Rosenteur's new book, "An Affair of the Flesh," will be published in September by Doubleday.

West coast author Kay Campbell due east end-September on her annual junket to powwow N. Y. editors.

William P. Berger has rejoined Doubleday as syndicate department manager, after seven months duty with the Navy.

An interview with Charles (Lucky) Luciano is on Earl Wilson's itinerary as part of his "Round the World In 30 Columns" air flight.

"Shaw's Plays in Review," collection of notices by British mag critic Sir Desmond MacCarthy of Shavian shows over a 47-year period, will be published Sept. 14 by Thames & Hudson.

John C. Winsten Co., has announced Sept. 10 as publication date for Mike Angelo's "Just Be Patient," book of 64 cartoons on hospital life. Angelo is Philly Inquirer staff cartoonist, whose Emily and Mabel series is handled nationally by the Chicago Sun-Times syndicate.

James Thurber's article about his mother, "Lavender with a Difference" in the July 28 New Yorker is being reprinted in the Congressional Record at the request of Rep. John M. Vorys, of Columbus, Thurber's home town and scene of his current "Photograph Album" series in the mag.

"Drama on the Air," by David R. Mackey, integrates three facets of radio drama, writing, direction and acting. Tome, to be published by Prentice-Hall this month, includes a section on sound, four complete scripts and 25 scenes from well known plays. Book is designed for use as a college text.

House Reviews

Continued from page 55

Palladium, London

who go through most of the standard tricks on a small circular platform. George Meaton again with his sound impressions, but most of his act has been seen in town in recent weeks. Sound effects from horror and gangster pix are reproduced with commendable fidelity.

Eddie Gordon takes a long time to get over the preliminaries of his miming act before he gets into his comedy routine on a bike. It registers well enough with the customers, but generally lacks pace. His assistant, Nancy, does nothing except walk on a couple of times in a bathing suit.

Vic & Adlo, a pair of newcomers from Brazil, make an immediate hit with an excellent acrobatic and hand-balancing act, which is lively and original and combines a nice sense of comedy with an impressive, nonchalant skill. Max Bacon relies too much on blue material. It's completely unnecessary and out of keeping in a bill that is suitable for the whole family. He is much more acceptable at the drums.

Jesse, James & Cornell, an American colored dancing trio making their bow in London, are a slick and energetic hoofing team. Their high-speed terping routines are enhanced by their own energy and vivacity. They get boffo reception as closer of first half of show.

The Palladium girls have another inadequate routine after the intermission. They are followed by Rob Murray, an Australian juggler whose skill, timing and comedy style merit a stronger position on the bill. *Myro.*

Orpheum, Omaha

Omaha, Aug. 4.

Three Suns, Artie Auerbach (Kitzel), Art & Margie Bassett, Vernon & Gale, Joe Sudy Orch; Betty Holt; "Night Into Morning" (M-G).

First time here in person, the Three Suns lifted the lid noisily on opening night of their week stand at the Orpheum. On a cleared stage they perform with electric organ, piano, guitar and accordian and keep the audience in a constant ferment of interest.

Open with "That's Plenty" and swing into "Syncopated Clock" with sound effects. "Never See Maggie Alone" with parody on the Trumans, scores a sensational laugh response. Going into sweeter stuff, they do "Yes" and wind up with a medley sparked by their pop interpretation of "Peg O' My Heart" and "Tico Tico," as well as others in smooth, sweet and syncopated grooves.

Artie Auerbach, the "Kitzel" of the Jack Benny radio program, moves his Yiddish dialect here to score with satirical stories of Hollywood characters. His play upon words is especially funny. Uses the cut-up English language as a springboard to illustrate some of the most picturesque attacks on the tongue. Much of the reference to more metropolitan and professional things can be deleted for more down-to-earth stuff, particularly in these cowlands. But all told, he gets over tremendously.

Vernon & Gale hoof in true tap style and Art & Margie Bassett vary comedy juggling with unicycle riding. Joe Sudy orch plays only a couple of numbers, but do well in accompaniment of a tricky show that calls for all kinds of cues in unusual places. Betty Holt, band singer, has one number.

Whole show has class and snap. *Rach.*

Steel Pier, A. C.

Atlantic City, Aug. 3.

Mack Triplets, Roxyettes (18), Theron Troupe (8), John Barry, Steve Evans, House Orch (10); "Cuban Fireball" (Rep).

The headlining Mack Triplets are supported by the strongest acts offered in Music Hall this summer season. The dancing of the Roxyettes, who appear in three numbers, is a welcome relief from the five acts of straight vaude usually on display.

The Macks, an eyeful in any theatre, lean to novelty numbers to keep the audience with them all the way. They score first with fast "Have Yourself a Wonderful Time" and bounce into "Wonder What is on His Mind." Next is "Beautiful Brown Eyes," with "Sweet Violets" sending them off to a nice round of mitting. Called back, they encore with "Everybody Like It" and have to beg.

The Theron Troupe, three men, four femmes and a six-year-old, are tops in cycling. Group does about everything on bikes. Cycles come apart and are put together again. And with all eight on one cycle gracefully pedaling around the stage.

Steve Evans scores with impressions of a drunk and an audience registering laughs.

The Roxyettes offer three well done tap production numbers. Opening chore brings them on in red hats, yellow vests and green skirts in a "Show Boat" bit using strobolite for added effect. They're lavishly dressed in colonial costumes in second number, and in Civil War garb for third stanza. Pauline Leslie dresses latter via "Its an Old Southern Custom" chirp.

John Barry emcees show and keeps things moving at nice pace. Sings with Miss Leslie and solos "Show Boat" in first number of Roxyettes. *Walk.*

Empire, Glasgow

Glasgow, July 31.

Clayton & Ward, Fran Dowie & Candy Kane, Trampo-Loonies (3), Botonds, Raymond Smith, Amazing Briton (4), Sugar Chile Robinson.

Sugar Chile Robinson, 12-year-old boogie-woogie pianist, is current click here. His act has novelty, freshness and appeal, and he headlines an average bill stronger on physical attractions than anything else.

The boy has something. He's clever, he's confident, and his very smallness goes over big. He sits at piano, strums the keyboard, strikes a footboard with his feet, and plays numbers that have the jazz fans tapping. His act is a bit short for a British twice-nightly vaude house, but, on his U.K. debut, he certainly fractures 'em.

Between numbers he's interviewed by Canadian comic Fran Dowie, who asks him about his hobbies, his 88'ing, his home environment. Dowie does a good job here.

Rest of the bill is average, with the Continental acro-balancers, the Botonds, a standout, and top-rate comedy from Fran Dowie and his blonde wife, Candy Kane. Their takeoff on a western film cowboy is immense, and seems likely stuff for bigger houses and U. S. market.

Raymond Smith's ventriloquial act is overlong but clever, and strong-man Briton does surprising weight-holding with his West-End Lovelies.

Orch is under the baton of Scotsman Bill Matthew. *Gord.*

George Brandt

Continued from page 57

participating in the financing, he says, include Paul Beisman, of the American, St. Louis; Robert Boda, of the Hartman, Columbus, O.; Gabe Rubin, of the New Nixon, Pittsburgh; Milton Krantz, Hanna, Cleveland; Jack Stone, WRVA Theatre, Richmond, and seven others who have not yet actually signed the limited partnership agreement.

The success or failure of the plan, in the opinion of one road theatreman, will lie primarily in the quality of the plays and productions sent out by Brandt. Lack of confidence in that, rather than fear of the UBO or the Shuberts, was what caused him to withdraw from the syndicate-financing arrangement, he said. He may play any of the shows at his house, he indicated, but prefers not to commit himself financialy for their production.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood Aug. 7.

The Smithsonian Institution has three weather stations in America. One is 8,000 feet above San Bernardino and 2,000 feet above the summer quarters of the Scully family circus. I was driving up there in a car which shall be nameless, since I paid the full price and, even so, got a lemon. Above the timber line the going got tough. I stopped for the motor to catch its breath.

An Alpine guide passed me on foot. He was yodeling with a soft quiet brogue. I smiled and bowed. He bowed. He bowed like a guy used to taking them.

"Say," I called, "aren't you Owen McGiveney?" He grinned and nodded several times. "Why you old protean crock, what are you doing up here?"

He said he was stopping at Christy's Lodge. That's the guy who had just dropped $10,000 trying to revive vaude under the billing of "Spice of Life" in Hollywood and had been whipsawed to pieces between Equity and AGVA.

"I was just walking up the hill for the exercise," explained McGiv.

I looked at him. He was trained down like a miler. Rosy-cheeked, blue-eyed, he looked not a day over 39. But I knew he must be nearer 70.

"If you have that much surplus energy, couldn't you give our car a push?" I asked.

He tried, but it was no go. The car was pooped. So we sat by the side of the road and talked trade instead of weather till the motor cooled.

I hadn't seen him since the closing of what Jack Oakie called, "Ken Murray and his opening acts." To McGiv "Blackouts" was a circuit act's dream. He came over from England for two years. He was still quick-changing in "Blackouts" at the end of three. It was vaude—with home life as a bonus.

"Murray used to give every act a vacation with pay. I didn't want it. Playing that sort of vaudeville was a holiday in itself."

This surprised me. I always thought McGiv's act would tire a tiger. It went on for 27 minutes. He tore through a whole raft of Dickens characters, and to remove the suspicion that he could only make such changes because he was using doubles he had the gauze-like set lighted from behind so the audience could see him make his rapid changes.

Routine Forced on Him

This al fresco routine was more or less forced on him years before when he played the Brooklyn Orpheum. A Hearst dolt said McGiv was 6 feet, 1 inch in one scene and 4 feet, 6 in another. So obviously he couldn't be the same person. A stopwatch revealed he was changing costumes in as little as 1 5/10 seconds.

McGiv had never seen such an act before he began creating his own. There weren't many protean acts in England where he began. Except for Charlotte Parry, McGiveney couldn't remember a woman doing it. She was a great artist. "I couldn't say you were better," Joshua Lowe once told him. "After all, I have to go home after catching your act." In addition to heading the VARIETY London office, Lowe (*Jolo*), was also married to Miss Parry.

What veered McGiv into the protean field was the remark of a theatre manager in Manchester. "It's a funny business," the manager said. "I own two houses here, one a music hall and the other a legit house. In legit I pay the whole company 30 pounds a week. In the music hall I have to pay one act as much as 100 pounds."

McGiv was playing bits in old fashioned mellers at the time. He decided to make a switch. But music halls in those days were tougher than barrack rooms. Gallery goons looked on everything as rank comedy or rank tragedy, and they were always ready to pull their rank on an act they didn't like.

McGiv figured out a way to appease these frustrated pests. He thought if he could appeal to people of taste and move fast, no rotten apples could touch him. He picked Dickens because Dickens appealed to all classes—Victorians, vagrants, vicars, and vulgarians.

He tried the act out first at a Jesuit college in Preston. That was his home town. He was born there while his mother was on a visit from Ireland. From Preston he got his first professional booking. That was at the Queens Park Hippodrome, Manchester. He was paid 20 pounds. He was 18 at the time.

He was soon pulled in from the provinces. In London he played the Coliseum, Alhambra and Palace as well as the Palladium. These were bigger houses than the Palladium in those days. Martin Beck caught him at the opening of an Oswald Stoll house and signed him for his American circuit.

Barrymore's $3,500 Look

McGiv opened at the Chicago Majestic. The protean marvel was getting $350 a week now. Beck had theatres where acts played two weeks before moving on. Attractions alternated as headliners on this circuit. In San Francisco the great McGiv stepped down the first week for Ethel Barrymore, who was starring in "The Twelve Pound Look." McGiv got her check one week by mistake. She was getting $3,500. He couldn't have got less if he were her agent.

She said she understood he had seen the original company in London. He admitted he had, in the company of Sir James M. Barrie, the author. She wanted to know how her performance compared with Irene Vanbrugh's.

"You have a different conception of the part," hedged the chameleon of quick-change artists.

She upstaged him and said there could be no two conceptions of such a part.

"Then you have achieved the impossible," flipped the old McGiv.

When she had to step down the next week and he stepped up as the headliner, the eminent Ethel really blew her top. But Beck backed up the great McGiv.

Ultimately booked in New York, he was received by Beck with open arms. Beck showed him a new theatre he was building and where he expected McGiv to open. It was to be called the Palace and would be modeled after the London variety house of the same name.

"You will never equal it," said the great McGiv.

"And why not?"

"Well, sir, the last bill I played there had Pavlova, Chevalier (not Maurice) and Arthur Prince. How are you going to equal that, Mr. Beck?"

"I will go higher."

"Are you going to heaven for acts?"

"I will get Bernhardt."

"Bernhardt is higher than the flag. She is France."

Beck pulled out a big wad of bills and stuck it under McGiv's nose. "None of them is bigger than this," he said.

Well, he got her. But not for the opening week. He got elephants for that. They were a hit but they couldn't hold over because Bernhardt's contract barred an animal act from appearing on the same bill with her.

It took quite a roll to swing her. A thousand bucks a day, payable every night. "I used to see her stuff the bills in her stockings each night," said McGiv.

By now the engine was cooled and so was my ardor for seeing the weather station.

"Can I give you a ride down the hill?" I asked.

"No," he said, "I need the exercise. I like to keep in shape. You never can tell. Vaudeville may come back."

"I got news for you," I said. "It is back. They call it TV."

Broadway

Dick Joseph, travel editor of Esquire, to Europe on the Britannic.

Gerald Mayer, Metro writer, in town digging background material for upcoming pix.

Theatrical dentist Dr. A. S. Greenstone's 18-year-old daughter, Janet, a recent bride.

John Firman, m.d. of Feldman Music, due over from London next month on a periodic trip.

Edith and William Goetz living on a yacht in Connecticut waters during their fortnight's eastern sojourn.

William Wyler and wife Margaret Tallichet planed out last week for a month's vacation in London and Deauville.

Bob Topping and wife, Lana Turner, back to the Coast after attending the funeral in N. Y. of Topping's father.

Pete and Phyllis LeDouzen back, after a sojourn in her native France, operating their West 46th St. Cafe de France.

Goodman Ace (Easy Aces) to the Coast on a quickie to explore a screenplay writing chore for Sol C. Siegel at 20th-Fox.

Hollywood radio producer-writer-director Carroll Carroll back to the Coast next week following a summer vacation in N. Y.

Henry King, director of 20th-Fox's "David and Bathsheba," arrives from the Coast this week to attend the film's preem at the Rivoli Theatre next Wed. (15).

David Golding, who resigned two weeks ago as publicity manager of 20th-Fox, was hosted at lunch Monday (6) by the film staff of Life mag as a parting appreciation.

Maestro Harry Sosnik dividing his spare time between deepsea fishing off Montauk Point and fresh-water angling in the Wisconsin lakes.

Martin Davis, flack at Samuel Goldwyn's N. Y. office, back in N. Y. after two weeks of soldiering at Pine Camp, N.Y. He's a warrant officer in the reserve.

Jeff Chandler hits town today (Wed.) from the Coast on the first hop of a six-city promotion tour in behalf of "Iron Man," Universal film in which he's starred.

Since George (Fiorentino), partner with Gene Cavallero in the Colony, guested on The Fitzgeralds' TV show, the show biz clientele wants to know where is George's AFRA card.

Arthur Schwartz planed to the Coast last Thursday (2) for confabs with producer Arthur Freed on the next Fred Astaire picture, for which he and Howard Dietz will supply the songs.

Ex-vauder, now Commerce Commissioner and Mrs. Walter T. Shirley hosting a 25th anniversary dinner for Mayor and Mrs. Vincent R. Impellitteri at Westchester Country Club Aug. 21.

George Cukor and Bert Granet, director and producer, respectively, of "The Marrying Kind," Columbia's next Judy Holliday starrer, in N. Y. to scout locations for the pic. Film starts next month.

Borden Mace, prez of RD-DR Corp. (Reader's Digest-Louis de Rochemont), planed to Germany last week seeking talent for de Rochemont's upcoming "Walk East on Beacon." He's due back in 10 days.

Actress Corinne Calvet and husband John Bromfield due in N. Y. tomorrow (Thurs.) from the Coast enroute to her native Paris. This will be Miss Calvet's first trip home since she went to Hollywood several years ago.

Rudolph Halley, who is satirized in "Two on the Aisle," by Elliott Reid, says he not only has no idea of suing for any "libel," but "loves the idea" and, besides, he knows best of all that no public figure has any legal cause for such complaint.

Douglas Fairbanks, Jr., off to Hollywood after N. Y. meetings with United Artists execs. Distrib is handling his two latest, "One Man's Poison," which he produced, and "Mr. Drake's Duck," in which he stars in addition to having produced.

Jack L. Warner, veepee in charge of production for Warner Bros., sailed for Europe Friday (3) on the Liberte accompanied by his family. Also sailing were Paul Nathanson, prez of Empire-Universal Films; film director Al Santell and folk singer Josh White.

Ellin (Mrs. Irving) Berlin, who has been working on her new novel at their Lew Beach, N. Y., summer home, to Bermuda for 10 days of rest with daughter Elizabeth. Linda Berlin, the middle daughter, is currently vacationing in Paris; Mary Ellin, the oldest, only recently returned from abroad.

Chicago

Trudy Germi replaced Pat Finch in Connie Waleska role in "South Pacific."

Dinah Shore does one of her rare theatre appearances at the Chicago Theatre Aug. 17.

AGVA and AFRA huddling for benefit for flood victims which will be held at Chez Paree this month.

Mark Stevens and Rhonda Fleming in for preem of "Little Egypt" at the Chicago, with Al Horwits of Universal flacking.

Preem of "Flying Leathernecks" set for the Woods Theatre Aug. 13, with Robert Ryan and Janice Carter doing personals.

John Carradine, appearing at Drury Lane Theatre in "Dracula," is giving a few lines of Shakespeare as a curtain speech.

Mike Todd in for a quick get-together with Joan Blondell and daughter, who appeared at Chevy Chase silo in "Come Back, Little Sheba," before he shoved off for Europe.

Richard Carlson in for "Petrified Forest" at Salt Creek strawhatter, with Miriam Hopkins, John Newland and Bramwell Fletcher set for Aug. 13 in new tryout, "Told to the Children."

Minneapolis

By Les Rees

Eddy Howard orch into Prom Ballroom.

Old Log strawhatter offering "Room Service."

Annual Roller Derby at Auditorium Aug. 9-Sept. 2.

Jimmy Hayes, WCCO, back on job after long illness.

Managers of 50 radio stations guests of local Aquatennial.

Minneapolis Civic Opera Assn. presenting "H.M.S. Pinafore."

Roy King and his "Komi-Kings" start sixth month at Magic Bar.

Muggsy Spanier and his Dixieland combo at St. Paul Flame.

Ruth Clymer an addition to KSTP-TV continuity department.

Lisa Kirk into Hotel Radisson Flame Room for first local appearance.

Fred S. Haywood, WCCO promotion and publicity director, in N. Y. for CBS' meeting.

Sid Lippman, composer of "Too Young," vacationing in and about Minneapolis, his hometown.

Minneapolis Flame, formerly Club Carnival, closing its supper club because of poor biz, but has enlarged its theatre bar.

Jimmy Nederlander in from Detroit again to take helm at Lyceum, opening next month with Edward Everett Horton in "Springtime for Henry."

Joe Byrne, who handles Tam O'Shanter golf tournament for WENR-TV, brought in from Chicago by WTCN-TV to do likewise for St. Paul Open which station televised.

Pittsburgh

By Hal Cohen

Bert Jason, ex-three sailors, makes this territory for a hand-bag company.

Mrs. Herman Middleman, wife of bandleader, operated on at Shadyside Hospital.

Hu-Ling, magician, has changed his billing to 2d Lt. Robert C. Huling, Jr., USAF.

Carousel's summer closing will be much longer than the three weeks first announced.

John Craven left resident company of Bill Green's Arena Theatre after doing five shows.

Grace Price, director of Children's Theatre here, off to Los Angeles for National conference.

Jersey Joe Walcott coming back to scene of his triumph Aug. 17 for world preem of "Iron Man" at Harris.

"Make a Wish" closing permitted LeRoi Operti to come on for final two outdoor operettas of the season.

Virginia Conwell, local ballerina, terping on "Goodyear Summer Revue" on TV while "Hit Parade" is laying off.

Bill Green has named his brother Bob general manager of the dine-and-dance spot which bears former's name.

Westport, Conn.

By Humphrey Doulens

Charles Laughton ditto.

George Oppenheimer here.

Fania Marinoff visiting the Lawrence Langners.

Dorothy Warenskjold visiting the James Meltons.

Roger Rico has rented Mary Martin's Norwalk house.

Mr. and Mrs. Sax Rohmer vacationing at Stonehenge.

"Blossom Time" next bill at Danbury Fairgrounds operetta stand.

Alec Templeton guesting at Connecticut Symphony Pops concert (15).

Lily Pons due in (12) from France and Italy to spend a couple of weeks at her country home in Norwalk.

Mrs. Cheever Cowdin here to see Claudette Colbert doing repeat engagement in "Island Fling" at Country Playhouse.

London

Jack Payne into hospital for an operation.

Ray Milland, here on vacation, visited Wales to see his parents.

Sir Benjamin Fuller off to South America on five-week cruise.

Celia Lipton opened her third cabaret date at the Bagatelle Monday (6).

Charlie Clapham, after serious six months illness, back in vaudeville and radio.

Exhibition of theatrical pictures from the Garrick Club opens at the Tate Gallery this week.

Harry Noble & Frances King booked for return six week cabaret date at Berkeley beginning Sept. 26.

Gali Gali on Moss and Stoll circuit; returns to London to play month of October at Savoy Hotel cabaret.

Eddie Davis back from Stockholm where he has been attending the Walt Disney world sales convention.

The Ink Spots are the first American act booked for the London Palladium vaudeville season next year.

New Alec Guinness comedy, "Man in the White Suit" is to be screened at Edinburgh Festival this month.

Al Daff, sales chief of Universal, planed in from Paris for confabs with J. Arthur Rank, John Davis and U execs.

Gypsy Rose Lee broke all house records in last 15 years on her opening day at the Hippodrome, Bristol, July 30.

Harry Alan Towers off to South Africa soon and scheduling a N. Y. trip shortly after his return with Australian quickie to follow.

Paul England back here from Hollywood after 13 years. Last three years he was in "Where's Charley?," the Ray Bolger musical.

Miklos Gafni booked for concert tour in England opening in September by Jack Hylton. After English season, Gafni will tour Israel.

Sir Philip Warter, chairman of Associated British, given a Govt. job as controller general of factory and storage premises. He held similar post during the last war.

Patricia Morison was privileged visitor at the House of Commons; was taken there by prominent Tory Member of Parliament, David Eccles, who is an art expert like Miss Morison.

Peggy Cochrane, pianist and wife of former band leader and now agent Jack Payne, gets weekly series of British Broadcasting Corp. Light Program, which will be titled "Happy Go Lucky."

Kenneth Spencer, Negro singer, after several refusals, has finally been granted entry permit by the U. S. authorities to appear in the American zone of Berlin. Spencer resumes his concert tour in Berlin, Aug. 17.

Jack Hylton signed Pearl Primus dancers to open in England Nov. 19. He has also booked Leonor Maria and Jose Morato, with Spanish singer and guitarist Adelaida Barrera for four weeks' season, opening Sept. 3, at the Allegro and Quaglino's restaurants.

Spanish Ballet of Teresa and Luisillo, which just terminated a 21-week tour in England, goes to France and Belgium for series of one-night stands in casinos during the summer season. After that, it tours Italy, Greece, Egypt and Turkey. Ballet has already been booked for return to England next year.

Paris

By Maxime de Beix
(33 Blvd. Montparnasse)

David Rose and wife Betty here on visit.

Peter Lorre recuping at a Swiss sanatorium.

Anne Vernon to London to star in "Clementine."

Red Skelton in from London on his quickie European tour.

Firstclass hotel reservations fully booked until September.

Claude Dauphin taking his company on tour of South America.

Gen. David Sarnoff lunching with Gen. Dwight D. Eisenhower.

Borrah Minevitch back at his watermill after visiting vacationing friends.

Arletty and Francois Perier into new Gilles Grangier film, "Love Madam."

Elias Lapinere to Scandinavia only 24 hours after his return from vacation.

George Ullmer to direct and star in his own story, "Meeting In Pigalle."

Paul Baron back from Italy and lunching with the I. D. Levys and Mike Nyborg.

Anatole Litvak in town huddling on possibility of turning out his next film here.

"Sunset Boulevard" and "All About Eve" still going strong here in their fifth months.

French tresps Claude Laydu, Jean Rigaux and Sophie Desmerets off to Italy on co-production stints.

John B. Nathan waiting for the Henri Michaux to return from U. S. to join his children in Juan les Pins.

George Lacombe to direct "Caliber 6.36" in Italy with Eric Von Stroheim and Andree Debar heading cast.

Michele Morgan in city for going away parties for the various French legit troupes on their way to South America.

Ketty Frings here scouting for French talent for the Wald-Krasna film on the fashion world, "The Golden Door."

Darryl Zanuck too busy with Ed Leggevie to be seen much in town; plans to make up for it during his slated three weeks at Antibes.

Jean Mercure and legit troupe off to Tel Aviv where he will present "School For Women" and Salacrou's "God Would Know About It."

Julie Gibson trying to get Henri Diamant-Berger's okay on her rightful credit in production of the American version of "Monsieur Fabre."

Walter Shirley, head of New York City's Department of Commerce, handed Pierre de Gaulle, chief of the Municipal Council, a message of good wishes to the city of Paris in token of the town's 2,000th anni. Parchment statement was delivered on behalf of Gotham's Mayor Impellitteri and the metropolis' 8,000,000 citizens.

Philadelphia

By Jerry Gaghan

Edythe Adams, chirper on Ernie Kovacs' NBC-TV show, is doubling at Celebrity Room.

Dr. Leon Levy, of CBS board of directors, broke his leg in a fall from the porch of his home.

Donald Engle, press rep and program annotator for Philadelphia Orchestra, has been named an assistant manager of symph.

James Melton due here Aug. 20 to launch Highway Traffic Board's courtesy-of-the-road campaign and to act as honorary chairman of drive.

Peggy Lloyd, chanteuse at Jack Lynch's Zodiac Room (Hotel Warburton), has retired in favor of matrimony with local manufacturer.

Bill King, owner of Emerald Bar, Wildwood, has bought major interest in local recording company and will wax local bands and combos in fall.

Max Leon, candy manufacturer and owner of Station WDAS, will reorganize his Philadelphia "Pops" orch next season. Group will also wax for Capitol.

"Johnny Night" show coupled with Athletics-Cleveland ball game, sponsored by Variety Club Tent 13 and Daily News, drew 25,000 at Shibe Park (3). Rosemary Clooney and Bill Kenny headed the list of stars.

Owner Chubby Stafford gifted Rosemary Clooney with a diamond wrist watch at conclusion of her smash week's run at Chubby's (West Collingswood, N. J.) Sunday evening (5). Room shuttered for two weeks same night to redecorate.

Atlantic City

By Joe W. Walker

Dick Milliner into Shelburne (3).

Bert Wheeler and Hank Ladd opened at Yacht club Friday (3).

Sheila Barrett into Ritz-Carlton's Old English tavern over weekend (4-5).

Myron Cohen into 500 Club (3), with Fran Warren held over for another week.

Mills Bros. into Steel Pier vaude (5), with Ralph Flanagan orch into Marine Ballroom.

Bob Russell, Myron Cohen and Andy Arcari to headline show in Convention Hall, Aug. 26 for benefit of Community Center school building.

Irving Fields, Traymore Hotel orch leader, to wed Jane Ferdinand of New York this month and plane to Las Vegas, then Hawaii for honeymoon.

Washington

By Florence S. Lowe

Irene Bordoni on week's guest list.

Louis Armstrong current click at Blue Mirror nitery.

Louis B. Mayer in town most of week to see friends.

Tex Beneke orch doing one-nighter at Glen Echo Park next Friday (17).

Dick La Salle current at Hotel Statler's Embassy Room, from where toupe is continuing its MBS airers.

Charles Laughton in from N. Y. to see Jessica Tandy and Hume Cronyn in "Fourposter" at Olney, Md., strawhatter.

Hollywood

Walter Plunkett planed to Honolulu.

Glenn Ford planed in from France.

Eve McVeagh to Santa Fe for strawhat.

Gene Summers divorced George W. Brown.

Thurston Hall celebrated 50th anni as actor.

Louis Shapiro out of hospital after surgery.

Anne Sterling in town after six months in N. Y.

Rhonda Fleming to Chi for preem of UI's "Little Egypt."

Guy Madison and Andy Devine to Seattle to plug their TV show.

Charles Laughton and Paul Gregory planed in from England.

Edmund Grainger tossed a dinner for Marine Corps Newsmen's Assn.

Lawrence Tierney sentenced to five days in jail for contempt of court.

Anita Chamberlain opened own flackery after 19 years with Dave Epstein.

Jerry Wald and Norman Krasna to Kansas City to preem "Behave Yourself."

William Goetz leaving his UI production chores for two-week vacation.

Frankie Laine recovering from surgery to correct old nerve injury in leg.

Vincent Price returned from a six-week vacation in Haiti, Jamaica and Mexico.

LeRoy Prinz planed to St. Joseph, Mo., where his father is seriously ill.

James T. Vaughn to Bombay to make a production survey for Cascade Pictures.

Hal Haughton off to Australia as roving exploiter for Paramount International.

Celeste Holm entertained the veterans at Long Beach Hospital for Paraplegics.

Joe Hines celebrated his 70th birthday and his 21st anni as standin for Jimmy Gleason.

Danny Kaye, Bob Hope and Randolph Scott to Topeka for a benefit for flood sufferers.

Gregory Peck hospitalized for checkup in La Jolla, shelving 16-city personal appearance tour.

David Diamond in from N. Y. after postponing plans for production of "Women of Britain" in London.

Miami Beach

By Lary Solloway

Lenny Kent into Sans Souci Blue Sails Room yesterday (Tues.).

The Tom (NBC-TV staffer) Howells vacashing at Roney Plaza.

Joey Bishop and Lily Ann Carroll current at Casablanca's Club Morocco.

Another chance casino, Green Acres, turned eatery this week, with Ed (ex-Copa City) Denerstein operating.

Ink Spots being dickered for by Five O'Clock Club. Joyce Bryant replaced Juanita Hall in song slot of current show.

Martha Raye in town for two days before returning to Coast and rehearsals on "Annie Get Your Gun" road show.

Ben Schneider, former N. Y. World-Telly staffer, now publicity director for Schine Hotels' Florida chain, with h.q. at Roney Plaza.

Colonial Inn sold to group headed by Martini, former Beachcomber maitre d'. They'll change the former chance spot to Swedish restaurant idea with entertainment lounge addition.

Dallas

By Bill Barker

Arthur Godfrey due in with Navy brass to participate in 20th National Model Airplane Championships.

Lex Barker made a personal with a "Tarzan" film at Forest Theatre while real-life mate Arlene Dahl was starring in "I Married An Angel" at State Fair Musicals.

Rev. Jimmy McClain, former "Dr. I. Q." of NBC, doing spare time announcing at KIXL for owner Lee Segall. Former quizzer's stipend swells a fund-raising campaign for a new church.

Birmingham

By Fred Woodress

Legislators introduced a bill in the Alabama House to outlaw strip performances.

Veep Alben Barkley agreed to make appearance at Corn Festival in Bessemer Sept. 15.

Marjorie, organist at Tutwiler Hotel Continental Room and cocktail lounge, completing her fourth week.

OBITUARIES

GEORGE LEFFLER

George Leffler, 77, former booking agent and company manager, died in New York Aug. 4. Leffler worked in the theatre for more than a half century, beginning at age 17 in the boxoffice of the Casino Theatre, N. Y. He later managed Della Fox, musical comedy star of the 1900s, and then became a booking agent for Al Woods. He joined the Klaw & Erlanger syndicate in 1927, and in 1931 teamed with booker Victor Leighton to bring the D'Oyly Carte troupe and the Irish Players of Dublin's Abbey Theatre to New York.

For a time, Leffler represented producer William Harris in "Abraham Lincoln" and "East Is West." He booked the road shows of "Three Men On A Horse" and "Another Language," among others. He also had been company manager for Olsen & Johnson productions, and his last post was as company boss for "Anna Lucasta."

His wife and daughter survive.

CHARLES L. HEIZMANN

Charles L. Heizmann, 72, former vaude actor, died July 30 in Angelica, Pa. After serving in the Spanish-American War as a second lieutenant, he went to New York and with his wife, actress Marie Yuill, who died a year ago, he organized and managed various vaude troupes which covered the U. S. for 10 years. Both he and his wife appeared in their productions.

Member of a family active in the hardware manufacturing industry in Reading, Pa., for nearly a century, Heizmann returned to that city in 1915 and organized the Earle Co., an independent hardware producer.

LEW CANTOR

Lew Cantor, 64, veteran vaudeville agent and unit producer, died Aug. 7 at Beth David Hospital, N. Y., after a long illness.

Originally working as agent in Chicago, Cantor came to N. Y. to join the Loew organization. He produced a number of legit shows, including "Courage," with Fay Bainter, and "Mendel, Inc.," with Smith & Dale. In recent years he had been in the insurance business.

Wife and daughter survive.

HARRY WELDANO DETERS

Harry Weldano Deters, vaude and circus performer, died recently in New York. Deters toured the Keith circuit for many years in Weldano's Eiffel Tower Aeroplane Sensations. He was also known as Harry Connelly (flying trapeze), and in recent years he had appeared with Deteros Aeroplane Sensations. He also played with Ringling Bros. circus.

Survived by his wife and a brother, August Deters, a member of the Herzogs, acrobatic act.

SANDOR ROTH

Sandor Roth, 61, violinist of the Lener String Quartet, died Aug. 2 of a heart attack in Mexico City. A native of Italy, he had lived in Mexico for many years, working as a musician and music teacher. Just before his death he had played a concert with the quartet at the Palace of Fine Arts (National Theatre).

Wife and daughter, Marta Roth, pic star, survive.

JOSEPH ALLEN PHYSIOC

Joseph Allen Physioc, 86, former scene designer, died Aug. 3 in Columbia, S. C. At age 27 he was contracted for "Arms and the Man" (for Richard Mansfield) and for the next 39 years his name was connected with many outstanding productions.

Among his sets were those for "Lightnin'," "Peg o' My Heart," "Fair and Warmer," "Within The Law" and "Seventh Heaven."

HARRY ROYER

Harry (Missouri) Royer, 62, pioneer film cowboy, died Aug. 1 in Hollywood after a heart attack. A stage player in his early days, Royer became a western thesp in 1918 and played in hundreds of horse pictures.

He was an original member of the Screen Actors Guild and later of the Screen Extras Guild.

THOMAS M. BELL

Thomas M. Bell, 51, actor-animal trainer, died in Newark Aug. 2. He was best known as the trainer of a blue Syke terrier with which he appeared in vaude as A Flat & Tom Bell. The dog also appeared in several films. When the animal died several years ago, Bell trained others for the stint.

His sister survives.

IRA M. LOWRY

Ira M. Lowry, 62, silent film producer-director, died in Los Angeles July 31. Lowry had recently organized Veritas Productions to make "The Prince of Poverty," a film on the life of St. Francis of Assisi. He was once general manager of Lubin Pictures Corp.

Surviving are his father and daughter.

R. M. TADLOCK

R. M. "Bob" Tadlock, 65, veteran cattleman and first manager of Fort Worth's Southwestern Exposition & Fat Stock Show Rodeo, died in Fort Worth July 30.

Tadlock inaugurated the original indoor rodeo at the old northside coliseum in 1918 and remained at its helm through 1926.

SCRIBNER COBB

Scribner Cobb, 43, composer-author, died July 30 in New York. Among his works were "Symphony in F" and "Suite For Strings." He taught music theory at the High School of Music & Art, N. Y.

Surviving are his mother, father, wife, son, daughter and brother.

LEONARD A. KAMINS

Leonard Arnold Kamins, 39, sales manager for WXYZ-TV, Detroit, died in that city Aug. 2.

He was formerly account executive with Brooke, Smith, French & Dorrance and Young & Rubicam ad agencies.

BRUCE I. STEINMETZ

Bruce I. Steinmetz, 65, secretary-treasurer of District No. 1, International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the U. S. and Canada, died Aug. 6 of a heart attack in Great Falls, Mont.

He had been a member of the Great Falls local since 1917.

GEORGE WILLIAM SHARP

George William Sharp, 67, theatrical manager, died July 31 in Los Angeles. He was company manager of "Abie's Irish Rose," and until he retired a year ago was associated with the Shuberts.

His wife survives.

EDWARD BENDER

Edward Bender, 30, production director for WINS, N. Y., died of a chronic stomach ailment at Hyannis, Mass., Aug. 1, while on vacation. He had been at WINS since 1946.

Survived by wife, Beverly.

William I. Foutts, 65, film exhibitor, died July 30 in East Liverpool, O. He formerly owned and operated the old Palace and Five Points Theatres in Akron. Two daughters and four sons survive.

Charles Born, 82, pioneer film house operator, died of a heart attack Aug. 1 in Prescott, Ariz. He had operated the Elks Theatre in that city for 39 years.

Virginia Gerson, 87, former theatrical designer and author of children's books, died Aug. 3 in New York.

Jack Freeman, 43, Chi Republic office manager, died in Chicago July 31. He had been a film salesman for 21 years. Survived by wife and three children.

Floyd Wendover, 63, conductor of "Gardener's Mail Box" on WLNA, Peekskill, N. Y., died in Putnam Valley, N. Y., Aug. 3.

Mother, 80, of George Pincus, professional manager at Shapiro-Bernstein Music, died in Chicago, Aug. 1.

Mrs. Eileen M. Regan, writer and wife of radio broadcaster Tom Regan, died of heart failure Aug. 2 in Hollywood.

Mother of Nat Levy, RKO Radio eastern division sales manager, and producer Jules Levy, died in Toronto, July 27. Besides her sons, she is survived by five daughters.

Paul M. Gilsson, 55, Memphis office manager for 20th-Fox, died in that city Aug. 1.

Wife, 53, of Adolph Deutsch, Metro composer and musical director, died July 31 in Bel Air, Calif., after a long illness.

Mother, 77, of Al Tucker, vaude actor, died in New York Aug. 6. A daughter survives.

Arnold Adam, 52, contactman for Sam Fox Publishing Co. for 25 years, died Aug. 5 in New York.

John G. Stone, 50, Paramount sound technician, died July 28 in Hollywood after an operation.

Wife, 64, of Thomas M. Regan, Los Angeles radio commentator, died in that city Aug. 2.

Martin Johnson, vet filmhouse operator, died in Chicago, July 29.

Camillo De Nardis, 94, Italian composer, died Aug. 5 in Naples.

In behalf of Artists and Technicians whom he served so brilliantly and kindly for 13 years, the management of the Flatbush theatre sorrowfully announces the passing of
ED "WHITEY" SHEPPARD

BIRTHS

Mr. and Mrs. Anthony Dexter, daughter, Glendale, Cal., Aug. 1. Father is screen actor.

Mr. and Mrs. Bob Poole, son, New York, Aug. 2. Father is disk jockey with Mutual Broadcasting System.

Mr. and Mrs. Deane Holt, daughter, San Diego, Cal., Aug. 2. Mother is concert and radio singer Mona Paulee.

Mr. and Mrs. Arthur Pierson, son, Hollywood, Aug. 1. Father is a screen and TV director.

Mr. and Mrs. Harry May, son, Hollywood, Aug. 3. Mother is former Metro publicity department switchboard operator.

Mr. and Mrs. Richard Gerken, twin son and daughter, July 29, Hackensack, N. J. Father is exec of John Blair & Co., station rep outfit.

Mr. and Mrs. William Strauss, daughter, July 30, New York. Father is WQXR, N. Y., announcer.

Mr. and Mrs. Charles Hammond, daughter, Syracuse, N. Y., July 28. Father is newscaster with TV station WHEN, Syracuse.

Mr. and Mrs. David H. Freedman, son, Atlantic City, Aug. 2. Father is general manager of WMID, Atlantic City.

Mr. and Mrs. Bernard Helfand, son, New York, Aug. 3. Father is treasurer of N. Y. Paramount Theatre.

Mr. and Mrs. Norman Weiss, son, New York, July 28. Father is with Roy Gerber-Weiss Agency.

Mr. and Mrs. Dan O'Herlihy, son, Hollywood, July 29. Father is screen actor.

Global TV

Continued from page 1

zil will be skipped in the early negotiations because of the Portuguese language spoken there. Programs fed to and from the southern link would be re-dubbed in English and Spanish, which would necessitate kinescopes until the project is farther along.

World-wide TV was first projected by Gen. David Sarnoff, board chairman of RCA. That it will come within 10 years is hopefully expected in the gradual process of spreading to Europe and across the Pacific after this hemisphere has been linked by cable and microwave relay. NBC execs have already surveyed the situation in Europe and are confident there can be cabled teevee across the Atlantic by various electronic means, some still to be devised.

For the remaining week of his stay here, Weaver will hold meetings with comedians, who will shift to Hollywood after a few weeks of televising in N. Y. Among the first to cross the country on the relay from here will be Bob Hope and Red Skelton. Other certainties are the comics who make up the "Colgate Comedy Hour." Once facilities are adequate and allocations favorable, many of the programs making up the "Show of Shows" and "All Star Revue" will be moved here from N. Y.

Mixed Reaction of Pix Project

NBC's so-called Theatrevision, a creation of Weaver's to combine the highlights of last season's top shows in a full length feature film for showing in picture houses, is moving along satisfactorily, according to Weaver, although there has been a mixed reaction among exhibitors and distributors. Weaver points out that the features will differ from Hollywood-produced films in that NBC's footage will have no story line, and project only TV entertainers "making personal appearance" in the homes of set owners. The big problem facing the network is, "will people pay to see it?"

Weaver is hopeful of an acceptance from Jimmy Durante for the first picture. Martin and Lewis will also be approached. First film will be tested in Cleveland, which has TV, and Denver, which hasn't. Public reaction to the first picture will determine whether the project is to be continued or abandoned. Films to cost around $200,000 will have running time of 75 minutes, and will require three to four days shooting.

Soaring costs of television production is reflected in the billing to sponsors. "Show of Shows," running 90 minutes, will be grossed to the client at $87,500 to which must be added the cost of time and cable-relay charges. Saturday night's "All Star Revue," running one hour, is grossed at $69,000 exclusive of time and other charges. Rotated among four sponsors, it will cost each $105,000 for one telecast with talent, time and all charges included.

Weaver is not worried about where the fresh comedy talent is coming from. "If they're good we'll hear about them soon enough. Agents will keep us posted on the hottest prospects. New writers are something else again but they'll be drifting into television from other entertainment fields."

It is Weaver's belief that youngsters control the home sets and that's his reason for establishing the 8 p. m. comedy time in the east. He also has fixed opinions about the direction and lensing of his Theatrevision pictures. He's determined to use skilled craftsmen from Hollywood but under strict orders on how to proceed from NBC's own producers. "We know what we want, which is altogether different from how they would want to make it," said Weaver.

Odlum-RKO

Continued from page 5

represent bona fide proposals within the meaning of his option agreement.

Consistent with the reports of a re-purchase is the history of the Atlas operation under Odlum. Financial concern has made it a practice of buying control of a business outfit at a deflated price, rebuilding its corporate structure and then selling out at a greater price.

The RKO pic shares, at $3.50, probably represent a big attraction to Odlum, who figures the company could be placed on a sounder financial basis which would result in bigger per-share value.

The stock acquisition was disclosed in Atlas' semi-annual report, which shows a total of $2,354,209 invested in film outfits. The other pic industry holdings remained unchanged. Securities in portfolio include Walt Disney Productions 4% Series 'A' bonds, valued at $249,885; 25,000 Paramount Pictures common, $537,500; 25,000 United Paramount Theatres certificates of interest, $462,500; 93,050 Disney common, $721,137, and 750 shares of $5 preferred and 150 shares of common stock of Motion Picture Capital Corp., valued at $125,000. Atlas also holds 20,000 shares of Madison Square Garden common at $180,000.

Film B.O. Test

Continued from page 1

b.o. drop. Case is expected to be proved one way or the other when the top-name tele shows start hitting the air about Sept. 15.

Industry execs are pinning hopes of maintaining present gains on two factors. These are the flock of promising product going into release and the all-industry "Movietime, U. S. A." b.o. promotion drive.

Heavyweight product lineup for the fall is not entirely a matter of chance. Number of companies, remembering last year's fall slide, have purposely sloted their top films for that period as a counterbalance. Also, of course, since September-October are normally the year's best b.o. months, good product is usually aimed for that period.

Int'l Fashion

Continued from page 2

No crinolines, no padding. Everything ultra simple.

Dior has killed eccentricity after having launched it three years ago. His suits are smart and comfortable, his coats resemble glorified raincoats, his cocktail dresses are almost bare of ornaments, but his ball gowns follow the tradition of super glamor. He names them after the League of Nations. U. S. is a cloud of blue tulle studded with stars, Iran a heavy gold sheath brocade, Iraq a rich acetate lame, and France a dream in rose chiffon. The applause was quite different for each country.

Jacques Fath's collection is romantic and Victorian—crinolines, chignons, capes, frills, wide sleeves. The width of his skirts starts below the hips for daytime and resemble ballet dancer dresses for evening. Fath will be in a U. S. film production on the French couture. He and several others in the fashion group have been asked to play their own parts.

Everything at Jean Desses is blue. The theme is the blue bird with width thrown backwards. He also raises the waistline, sometimes giving an Empress Josephine look. Unexpected small black shoe buttons outline many of his dresses.

Eisenhower Influence

Schiaparelli calls her collection "Shape" after the Supreme Headquarters of the Allied Powers in Europe. She goes entirely oriental with dervish turbans, Persian patterned brocades, ornate costume jewelry. Her evening gowns are slim and daring in color combinations.

Venice and Spain have inspired Pierre Balmain.

Every house shows individuality, and women will have a large choice to pick from.

In between shows, couturiers are great at entertaining their foreign guests. The theme of Jacques Fath's ball is "1925 Hollywood Stars." Alwynn took over Maxime's for the evening for an "Apache" party. Dior's Mme. Suzanne Luling hired Jimmy's band for one whole evening. Countess de Polignac (Mme. Lanvin's daughter) entertained in her beautiful old Left Bank Home, and Jacques Heim had all his guests televised and filmed by March of Time.

MARRIAGES

Mary Stuart to Richard Krolik, N. Y., Aug. 1. Bride is film, radio and television actress; he's a TV producer for March of Time.

Carol Wanderman to Kurt Hofmann, N. Y., Aug. 9. Bride is former actress; he is theatrical publicist.

Faye Greenwood to Phil Goldstone, Santa Barbara, Cal., July 31. Groom is a former film producer now financing other film-makers.

Nannette Vezina to Herb Leder, July 14, Edgartown, Mass. He's film TV director for Benton & Bowles agency.

Arlene Fried to Pvt. Claude Binyon, Jr., Honolulu, July 27. He's former DAILY VARIETY office staffer.

Dany Robin to Georges Marchal, Paris, July 30. Bride is stage and film actress; groom is actor.

Angela Sibella to Kenneth Rich, San Antonio, recently. Bride formerly with WBZ and WVOM, Boston, is now with WCAI, San Antonio, handling traffic.

Katheryn Kane to Robert Lopez, Houston, July 31. Bride is a nitery dancer.

Sara Rossman to Charles W. Carpenter, New York, Aug. 4. He is New York office manager of Technicolor Motion Picture Corp.

Lucinda Ballard to Howard Dietz, Greenwich, Conn., July 31. Bride is theatrical costume designer; he's ad-pub veepee of Loew's Inc., and lyricist.

Mrs. Olive Wyndham Tyng to Dr. Thomas Henry Gaze, Portsmouth, N. H., July 28. Bride is former actress Olive Wyndham.

Sally Forrest to Milo Frank, Jr., Brentwood, Calif., Aug. 5. She's screen actress; he's her agent.

Carol Buckenmaier to Harry Francis Sullivan, Jr., Baldwin, L. I., Aug. 6. Bride is TV actress and Powers model known professionally as Lynn Carol.

Nancy J. King to Mogador E. Cristiani, Manchester, N. H., July 30. Bride is aerialist with King Bros. Circus; he's bareback rider on same show.

Walter Winchell said...

"Stairway to the stars:

Newcomer Beverly Hudson (a combination Judy Garland-Ethel Merman specialist) has been signed by the Copacabana. Beverly, 21, has a baby-stare plus scads of freckles and a voice that has muscles. At Billingsley's party for Martin & Lewis she CONFIRMED OUR ENTHUSIASM for her robust song-styles and convinced most of the Broadway stars and starlets there, who saw a future star being born."

BEVERLY HUDSON

VARIETY

"Beverly Hudson is a newcomer to the cafe scene. She's a hoydenish and uninhibited youngster, well schooled in the ways of the whack, who will have little trouble getting on in the cafe fields. She's a personable girl with a big voice.

"At this stage of her development she has the material for showmanship. She's apparently undisciplined, has the elements of good copy and she impresses as a nervy tyke, not afraid to tackle any assignment that may be handed to her. Miss Hudson holds attention vocally and visually. She gets solid mittings. This kid apparently knows what she's doing."

Jose.

BILLBOARD

"In dynamic, Beverly Hudson the Copa has a sock new performer. Miss Hudson's style is utterly distinctive. Her singing is lusty rather than boisterous. She was just as effective in ballad as in bounce. Miss Hudson had the capacity house with her from her opening "Hallelujah" to her closing "Alexander's Ragtime Band." Her "Too Young" was as moving a performance of the hit as this reporter has heard. Miss Hudson seemed to become part of every number she did. Her feather cut light red hair offsets a youthful pretty face. She worked hard and got vociferous results from the crowd."

—Gene Plotnik.

Currently—4th SMASH WEEK!

COPACABANA, New York

. . . My sincere thanks to MR. JULES PODELL and MR. JACK ENTRATTER for the wonderful opportunity afforded me in *my first professional engagement.*

. . . also Thanks to MORTY JACOBS (my musical arranger), DOUG COUDY (production director) and MICHAEL DORSO (conductor).

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FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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BIGGEST PIC STAR TREK TO B'WAY

Nothing Like a Dame to Hypo B.O., Niteries Veer Back to S.A. Lines

More and more niteries are veering toward production as a means of hypoing business. In New York, Nick & Arnold's Versailles has pacted Georgie Hale to stage the shows, and Angel Lopez' Chateau Madrid has signed the Winnie Hoveler line. Latter spot has been on a one-act and band policy since its opening nearly a year ago.

The Versailles went in for lines and production during World War II, when scarcity of meats and imported foods forced the bonifaces into those spheres in order to hold on to current patronage and entice the nouveau-riche who in that period started to invade the swankeries. When foods again became freely available, Versailles resumed its prewar policy with one- and two-act bills.

Aside from the Versailles and Chateau Madrid, an increasing number of out-of-town cafes are inquiring about lines. Another indication that girlie stuff is in greater demand is seen in the fact that Wally Wanger is re-entering the production business. For a time, Wanger devoted his time principally to the running of dance schools. He's already installed a line in the Casa Seville, Franklin Square, L.I., and is dickering for installations in other spots.

One element that is causing an increasing number of inquiries for ensemble cheesecake is that in the New York area the three most successful spots all have production shows. The Latin Quarter, Copacabana and Riviera have virtually tied up the remaining nitery business in this vicinity. Other spots

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'Talking Clocks' With Plugs May Rival AM

As though radio hasn't enough competition from TV, "talking clocks" are now going after a slice of the audio advertising pie.

Clocks wired for sound have been patented by T. J. Valentino, recording engineering consultant, and Robert Fine, chief recording engineer of Reeves Sound Studios. The wall clocks will be equipped with long-play disks, wire or tape recorders, and installed in retail stores where they will deliver 20-second plugs every quarter-hour to the "captive" audience of shoppers.

Theatre, Home TV Rivalry Muddles Boxing Pattern

Future pattern of televised boxing, with both theatre TV and home TV competing for exclusive rights, is still in a muddled state. Spokesmen for both brands of video, as well as for the International Boxing Club, which promotes the major bouts, declared this week they don't know how the pattern will evolve for the future, especially in the light of this week's events. Pabst, which sponsors the fights for home TV over the CBS network, obtained rights to two championship bouts, for next Wednesday (22) and Aug. 29, while the Ray Robinson-Randy Turpin repeat match Sept. 12 went to the theatres.

Because of Turpin's surprise victory over Robinson in England last month, the repeat is expected to be the hottest fight of the season. But it was revealed this week that, while Pabst and its ad agency, Warwick & Legler, discussed the bout with IBC, they put in no actual bid for rights. Reason is that the fight is to be an outdoor event, scheduled for the Polo

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ON-SPOT NEWSPAPER VIA TV 'WALKIE PEEPIE'

In the spirit of "Space Cadet" and other science-fiction heroes, Dr. Alfred N. Goldsmith, inventor and consultant to Radio Corp. of America and other firms, has perfected a gadget which can make a "roving television reporter" a real-life miracle.

Idea is to use a portable tele camera and transmitter which would "permit the rewrite man in a newspaper city room to look over the shoulder of a reporter covering a news event." City room could see an accident in all its detail, a courtroom proceeding or any other similar event, as the "roving TV reporters" are in the field, and do the rewrite immediately, without the traditional "give me the city desk" call of the legman.

In March RCA demonstrated its "back-pack" tele camera and transmitter, which has been dubbed a "walkie-peepie." Self-contained portable unit, with its own power supply, uses microwave for transmission, and has two-way communications, allowing the central office to give the field man orders. It was developed by RCA staff under Dr. V. K. Zworykin.

Skelton-Rose's 2-Man 'Clown & Baton' 1-Niters

Comedian Red Skelton and composer-orch leader David Rose have teamed for a novel series of one-nighters across the country, in which they plan to do a two-man show titled "The Clown and the Baton." Unique aspect is that a specially-selected man will go out several weeks ahead of them to line up a full orch recruited locally in each city. Crew would be thoroughly rehearsed and ready to take the stage for the complete show as

(Continued on page 61)

TOP PLAYWRIGHTS ON 1951-52 SKED

By HORE MORRISON

This will be the sober season on Broadway. Musicals will probably be conspicuous by their scarcity, and the shortage of comedies may be no laughing matter. But there'll likely be enough serious dramas to tax the manpower of the stagehands' union. From advance prospects, it'll be a tough season for that growing contingent, the escape-hungry tired businessman—and perhaps less than a cleanup for the brokers.

The influx from Hollywood will apparently be the greatest in years, with such long-absent prodigals as Ginger Rogers, Robert Cummings and Ann Sothern joining already-established emigrees like Henry Fonda, Gloria Swanson, Fredric March and Melvyn Douglas. Their presence should help atone for the expected absence of such boxoffice draws as Helen Hayes, Katharine Cornell, Judith Anderson, Tallulah Bankhead, Maurice Evans, Alfred Lunt and Lynn Fontanne.

Many of the top author names will toss scripts into the production hopper, but few of the outstanding musical writing teams will offer new works. The active dramatists will include Robert E. Sherwood, Maxwell Anderson, Elmer Rice, George Kelly, Howard Lindsay and Russel Crouse, Anita Loos, Paul

(Continued on page 62)

TV Set Production Hits 2-Year Low

Washington, Aug. 14.

Television set production during July was the lowest of any month in two years, with output at 116,055 units, according to preliminary estimates of the Radio-Television Manufacturers Assn. While factory vacation shutdowns during the first two weeks of the month contributed to the slump, July output was still only about one-third of the same month a year ago.

Despite the fact that weekly turnout has been cut from about 150,000 sets at the beginning of 1951 to around 51,000 sets currently, factory inventories are still increasing. Estimates place the number of sets on hand at nearly 800,000—a month's supply at the rate the industry was operating last fall but a four months' supply on the basis of current output.

Granting of power boosts to 41 stations by the FCC, as a result of the partial lifting of the freeze, is expected to stimulate sales. In some areas, notably Miami, coverage has been substantially increased, opening up new markets. Plans to begin operation of XELD-TV in Matamoros, Mexico, serving a population of 300,000 across the border in Texas, is expected to act as a further stimulus.

Pix Pasture-ize Aging Stars in Nix Of 'Love Begins at 40'; Stress Youth

Loud screams by exhibs and the public a few years ago for the film demise of a generation of aging stars has been answered by Hollywood. Particularly in the case of femmes, a study of recent production schedules reveals, studios have pretty much put out to pasture romantic players in the over-40 age bracket.

New faces are appearing in major company product with increasing regularity. Whether that has anything to do with the wide acknowledgment by exhibs recently that the current crop of pix is better than has been seen for years is a moot point.

Certainly, substitution of youth for the group of players who were hangovers from reputations made during the '30s has given pictures more interest, it is agreed. Even more responsible, however, in the opinion of seasoned industry observers, is greater concentration on story values.

"The play's the thing" has become an increasingly important maxim on the Coast. And aging stars have largely been responsible for the belated realization of that

(Continued on page 54)

Neighbor Sues for Half Of 'Stop Music' Swag

Salt Lake City, Aug. 14.

Rudy Marchetti, winner of the "Stop the Music" jackpot on April 15, is being sued by a neighbor for half the swag. Valree Melton claims he tipped Marchetti the title of the mystery tune was "Blue Flag," when the winner came dashing in for help. Marchetti, when interviewed the day after winning, claimed "Blue Flag" was a tune he had learned to play on the accordian.

At the time of the prize award, value of the prizes was set at $20,000. Valree's suit says the value was $30,000, and he wants half for making Marchetti's win possible.

Judy Garland Eyes Pix Return; But Concerts 1st

Judy Garland, back home in America for the first time in five months after a sock personal appearance tour of the British Isles, is now making arrangements for a concert tour of the U. S. and preparing for a return to pix.

The singing actress arrived in N. Y. aboard the Queen Elizabeth Sunday (12) with her 5½-year-old daughter, Liza, governess and secretary. Liza joined her mother several weeks ago in France, where Miss Garland was taking her first vacation since she opened at the London Palladium, her first date abroad.

Miss Garland told VARIETY yesterday (Tues.) that she will spend

(Continued on page 15)

DURANTE'S $50,000 FAIR DATE AND 10G 1-NITER

Jimmy Durante is en route from the Coast this week to start rehearsals at the Canadian National Exhibition, Toronto, opening Aug. 24. Expo will run for 14 days but there's a two-day holdover clause in the contract to take care of performances cancelled because of rain. He's getting $50,000 plus a split for the CNE stand.

Following the fair date, Durante will latch on to the Hadacol Caravan on Sept. 13 at $10,000 with all expenses paid for the one-nighter.

Schnozola's tele show kicks off Oct. 6 out of New York. Helen Traubel will be the first guester. Joe Santley again produces.

THE NEW Hour of Charm
DANCERS • CHOIR • COMEDY • ORCHESTRA
A GROUP OF SOLOISTS
A COMPLETE HOUR OF ENTERTAINMENT FOR COLOR
Under the Direction of PHIL SPITALNY

Predicts Old Nazi Regime Will Gain Control of UFA Within One Year

Bonn, Aug. 7.

The men who once ran one of Nazi Germany's most important propaganda medium, the state-owned UFA film monopoly, are expected to be back in control of western Germany's new independent picture industry within one year or in less time, a western official predicted. He also said that this development will have the approval and backing of the Bonn government which stands on the platform of free economy. The official said that such developments would result from the western Allies' handing over the UFA breakup program to the Germans. This action is expected during the coming months or before the end of the year.

The liquidation of the UFA monopoly, decreed as Allied High Commission Law No. 32 one year ago, is in conformity with postwar Allied aims to smash the cartels and trusts set up under the Nazi regime. When the Allies' Occupation Statute was made in 1949, much of the trust-busting program was relinquished, but among the few industries in which the Allies maintained their rights for decartellization (such as coal and steel), the UFA combine also was included.

Soon after the Law 32 went into effect, German government circles expressed desire that the breakup program be handed over to them. Some of their draft laws, drawn up to this end, were rejected by the Allies. However, this official said, the latest draft, handed to the Allied High Commission in July, is almost certain to meet the Allies' approval. This approval would also mean further concessions on part of the Allies. The present German draft, for instance, has provisions only for the barring from purchase of UFA property of such persons against whom denazification sanctions are still in force. With the denazification program a thing of the past, this would be practically meaningless. Law 32, on the other hand, ruled out all persons against whom denazification sanctions were in effect at any

(Continued on page 18)

Lombardo May Quit Speedboat Racing

Although orch leader Guy Lombardo copped his third National Sweepstakes title with his Tempo VI, at the Red Bank, N. J., speedboat race Sunday (12), it's doubtful if he'll race again. According to a spokesman for Lombardo, the orch leader hasn't scheduled any other races for this year and is contemplating giving up this avocation entirely.

Lombardo won the national title in 1946 and 1950.

MRS. ROGERS' 'RED' RAP GETS LAVERY 30G BALM

Hollywood, Aug. 14.

A Superior Court jury awarded Emmet Lavery $30,000 damages in his $200,000 suit against Mrs. Lela Rogers and other defendants on grounds their remarks during a 1947 "Town Meeting of the Air" debate on ABC caused failure of his play, "Gentleman From Athens."

Jury vote, after 12 hours' deliberation, was nine to three. Mrs. Rogers had contended her remarks on the program that the play was "Un-American and Communistic" were true. Among the defendants were writer Morrie Ryskind, producer Robert Arthur, writer Ayn Rand and the estates of James K. McGuiness and Sam Wood, who assisted Mrs. Rogers in her speech; Town Hall, Inc., and ABC.

O. State Fair Cancels Weavers on 'Complaint'

Columbus, Aug. 14.

The State Fair Board moved quickly last Friday (10) to order replacement of The Weavers, folk-singing quartet who had been scheduled to appear with Horace Heidt's show at the Ohio State Fair, Aug. 24-31. The action was taken after Roger E. Sherwood, of Middletown, O., complained in a letter to Gov. Frank J. Lausche's office that "there must be a lot of real American talent that would be available for this affair rather than The Weavers."

Sherwood also wrote a letter to the Columbus Dispatch, and included a copy of what he said were excerpts from Counterattack, a weekly newsletter publishing material about alleged un-Americanism. The excerpts charged that the Weavers at one time made recordings for "Peoples' Songs," which was cited in the California Committee on Un-American activities 1948 report as a left-wing front organization.

Although no official statement was made, sources close to the fair said the board would not want to sponsor any act that was engaged in a controversy.

A spokesman said there wasn't time to conduct an investigation, and, rather than support any act about which there was the slightest doubt, it would be better to eliminate it.

TONY MARTIN SOCKO AT LONDON PALLADIUM

London, Aug. 14.

Tony Martin, opening at the Palladium yesterday (Mon.) scored with the audience in a manner which indicates he'll pack this house during his two-week run. After registering with a half-hour song session, Martin was joined by comedian Pinky Lee and put over a riotous love scene.

Current slager is the biggest all-around bill of the season. In addition to Martin, Lee made a solid dent on audience risibilities during his own spot. The Mack Triplets, who played this house last season, were similarly successful, and British impressionist Florence Desmond made a heavy impact with a new range of mimicry. Jesse, James and Cornell, holding over, hit it off excellently.

Current Palladium appearance is Martin's third since the end of the war. Danny Kaye is the only other U. S. headliner to play the house three seasons since World War II. Palladium orch was batoned by Hal Borne.

S 15

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Sinatra 40G CBS Show to Combat Berle; 5-Yr. Pact

It will be Frank Sinatra against Milton Berle on television this fall.

CBS-TV finally decided to take the big plunge this week, when it repacted Sinatra to an exclusive five-year video deal and set plans to star him in a top-budgeted hour-long comedy-variety show Tuesdays at 8—directly opposite Berle's "Texaco Star Theatre" on the rival NBC video web. After experimenting with several other types of shows during the last couple of seasons in an attempt to unseat Berle from his top spot on the ratings ladder, the web has concluded that only another top-name personality show can do the trick.

Sinatra, who had an hour-long video show Saturday nights on CBS last season, half of which was sponsored by Bulova, will be given a much heftier budget to play around with on the projected new series. While the specifics have not been finalized, it's expected the show will carry a weekly time-and-talent cost of $40,000. CBS has just started to pitch the idea to prospective clients but will put it on the air in early October

(Continued on page 18)

Prolific Jessel—When Has He Got Time to Make Talks and Plug Zanuck?

George Jessel, east on a quickie, returned to the Coast last night (Tues.), after the "David and Bathsheba" premiere at the Rivoli, N. Y., via a Kansas City stopoff to see Henry King's company, on location there with "Wait Till the Sun Shines Nellie." Jessel has completed three pictures since the first of the year, "Meet Me After the Show" (Betty Grable), which opens today (Wed.) at the Roxy, N. Y., with Milton Berle; "Ann of the Indies," and "Golden Girl."

Besides "Nellie," Jessel has another picture, "The I-Don't-Care Girl" shooting, and four in preparation. "Care" is the Eva Tanguay story. The four preparing are "The Sol Hurok Story," which may be retitled "Impresario," from his book of five years ago. It covers a longhair and ballerina cavalcade, and may also wind up with the title of "The Music Maker," utilizing such Hurok concert and opera stars as Feodor Chaliapin, Artur Rubinstein, Patrice Munsel, Alicia Markova (in the Pavlova role), et al.

Others in the Jessel hopper include "Bloodhounds on Broadway," a Damon Runyon story; "Music in the Air," utilizing the Jerome Kern-Oscar Hammerstein 2d title and songs, but not the story (a revival of this operetta, incidentally, is due for the Ziegfeld, N. Y.), and "The President's Lady," by Irving Stone, which he has asked the studio to acquire.

Radio Free Europe's Crack Job Of Bolstering Red-Trapped Citizenry

By DAVID SURECK

Munich, Aug. 10.

That something new which has been added to American propaganda abroad is showmanship. Stuff beamed from Radio Free Europe in Munich and Frankfort, hypoed with realism and U. S. know-how, hued with localized satire and humor, is scoring repeatedly behind the Iron Curtain and starting Red ears to burn.

Since RFE, technically, is not a Government network and consequently doesn't have to abide by State Department policy or protocol, the velvet glove is off, no holds are barred nor punches pulled in this airwave word war. Operation is bankrolled by the Crusade for Freedom which gets money from individuals, foundations and business concerns.

Top brass includes Spyros Skouras, Darryl Zanuck and Cecil B. DeMille who are among the directors of the National Committee for a Free Europe, Inc., that dreamed up RFE. Other big names in show business here and abroad carry out the operation.

Object of all broadcasts is to

(Continued on page 18)

20th Hopes to Work Out Compromise on Merman

Ethel Merman's demand for $150,000 to repeat on film her Broadway hit role in "Call Me Madam" is stymieing 20th-Fox's projected deal for screen rights. Studio has offered the musical star $100,000.

A compromise is expected to be worked out, however, via tunester Irving Berlin, librettists Russel Crouse and Howard Lindsay and producer Leland Hayward. They have been demanding $300,000 from 20th for screen rights and may shade the price in order to give the studio leeway in meeting Miss Merman's demands.

LANZA AGAIN CAUSING DELAY IN METRO FILM

Hollywood, Aug. 14.

"Because You're Mine," Mario Lanza starrer, has been pushed back to an Oct. 15 start at Metro, and may be shelved indefinitely.

First tentatively set for mid-July, film has been moved up a week or two at a time. Over the weekend the studio announced that the actor had requested and obtained a two-week postponement so he could engage in a rigorous training schedule to reduce his weight to around 180 pounds. He's now around 200.

Trouble connected with the film came to a head the week before last, when he neglected to show for recording sessions. Last week he failed to appear for costume fittings. No reason was given the first time; last week he was listed as "ill."

Meanwhile, Doretta Morrow, here on 12-week leave from "King and I," Broadway musical, to enact femme lead, has been sent back to N. Y. It's reported the studio will try to renegotiate the actress' contract to allow her to return when the pic is made.

Here's How They Stage A Wedding in Las Vegas

Las Vegas, Aug. 14.

In what was aptly described by many fourth-estaters here and from the Coast as a "carnival," 70-odd-year-old multi-millionaire gambler Tutor Scherer married 27-year-old, ex-El Rancho Vegas cocktail waitress, La Veeda Varley, July 30. Ceremony took place in the sun-room of gambler Fred Soly's rambling desert estate west of town with best man, Lieut. Gov. Clifford Jones, and Mrs. Henry Van Dyke of Bevhills, matron of honor. Simple "I-do's" contrasted enormously with the al fresco reception that followed which brought out 1,500 invitees plus another 1,000 crashers in an outlay that cost the groom an easy $25,000.

All this moola did not include the $50,000 walnut-sized diamond and aquamarine necklace Scherer gave his bride, nor the $50,000 castle now abuilding in Acapulco, Mex. This is the third marriage for the septuagenarian, and, according to an L. A. Examiner staffer present. "Scherer's 32-year-old daughter by a former marriage, Lolly Scherer, wept when she kissed her five-years-younger-stepmama."

The groom at one time had important political affiliations in L. A., having guided the Mayor Shaw mayoralty intrenchment from behind scenes in association with Farmer Page, now part owner of the Pioneer Club here. One of their men, Guy McAfee, began as a simple member of the L. A. vice squad, but subsequently headed for Las Vegas and now owns controlling interest in the Golden Nugget.

McAfee and associates were present at the reception along with all other bonifaces, syndicate gamblers and their cohorts. Also included in the mushrooming invite list was the governor of Nevada, Charles Russell, various state officials, county commissioners, Mayor C. D. Baker, and his commissioners. From the workaday world—or workaday and night world—came

(Continued on page 18)

HAYES & HEALY, HORNE SET FOR THE WALDORF

Hotel Waldorf-Astoria, N. Y., is mulling a return to the one-show nightly policy at the New Wedgwood Room, slated to open Oct. 1. The single display format had been in effect at that hospice until last year, when Merriel Abbott, Hilton chain talent setter, took over the bookings for that room and went in for a two-show nightly policy. Plan to rechristen the spot as the Empire Room still pends.

Peter Lind Hayes & Mary Healy will preem the new room and Lena Horne is slated to play the spot in November. She opens the Riviera, Ft. Lee, N. J., Sept. 6.

Hassle between Music Corp. of America and Miss Abbott resulted some months ago when Miss Abbott sought to buy Miss Horne for the Waldorf at $3,500. Deal couldn't be worked out in view of the three-cornered bidding between the hotel, Copacabana and the Riviera. Latter spot won out with a $10,000 bid. Miss Horne's deal is being worked out on a one-show nightly basis.

Waldorf's summer talent operation, the Starlight Roof, will wind up Sept. 30 with the Vaughn Monroe Orch and dancer Jane Holloway. They follow current Miguelito Valdes band and Peter Hamilton Trio.

Mary Martin Surprise Visitor To Andrews Sis

Glasgow, Aug. 14.

With top prices doubled, the Andrews Sisters opened to good business at the Empire Theatre here yesterday (Mon.). One of the surprises at the opening show was the appearance of Mary Martin, vacationing here prior to start of rehearsals for the London company of "South Pacific." Miss Martin, who took a bow from her box, is slated to attend a gathering of Scot clans in Edinburgh on Saturday (18).

The Andrews Sisters are playing the Empire on a percentage basis. Danny Kaye and Judy Garland previously played the house on that kind of deal.

Gleason's $1,500 on Own TV Show, 7½G as Guester

A sample of the TV buildup, and what the interchange of stars from a lesser video network into the television big league means in the way of salary, is the $7,500 spread, as against the $1,500 which Jackie Gleason normally gets on DuMont's "Cavalcade of Stars" program. When he goes on the "Colgate Comedy Hour" Sept. 2, over NBC, MCA's John Greenhut has booked him at $7,500. That's the figure he also got several weeks ago when guesting on the Motorola show, also NBC-TV.

Gleason's second year back on his own DuMont show merely ups him from $1,500 to $1,750 a week.

U.S. '51 B.O. UPS '50 BY 6-9%

'Package Hearing' on Anti-Trust Policy to Hold Up ABC-UPT Deal

Washington, Aug. 14.

As a preliminary to consideration of the ABC-UPT merger, the FCC last week decided to test out its new anti-trust policy and selected for hearing a group of applications involving United Paramount Theatres, Inc. Commission's action virtually kills any chance of early approval of the AB-PT network.

By wrapping into one hearing package various long-pending applications of Paramount Pictures Corp., UPT, Allen B. DuMont Labs, Balaban & Katz Corp., and related companies, the Commission will determine:

1. Eligibility of Paramount Pictures to hold radio or TV licenses;
2. Status of UPT as a separate entity.
3. Whether Paramount's 28% interest in DuMont constitutes control, as held in a proposed decision.
4. Paramount policies with respect to making films, stories or talent available to television.
5. UPT plans for theatre TV—whether they would favor UPT theatres in selection of programs.
6. Possible arrangements between Paramount and UPT in operation of their respective TV stations.
7. Steps taken by Paramount to comply with terms of the consent decree entered into as a result of anti-trust violation.

Basis for the Commission's in-

(Continued on page 15)

Skouras Back in N. Y.

Spyros Skouras, 20th-Fox prexy, returned to his N. Y. office Monday (13) after a two-week business jaunt to the Coast.

While on the Coast Skouras gave a deposition in the antitrust suit filed in San Francisco District Court May 16, 1950, by Samuel Goldwyn, denying that either his company or National Theatres, wholly-owned subsidiary of 20th-Fox had ever entered into any agreements with a competitor to remove an open San Francisco market from Goldwyn so the latter could not get a fair price for his product.

Skouras also spent considerable time at the studios.

Producers Face 'Blondes' Pix Nix In Deadline Snag

Producers of "Gentlemen Prefer Blondes," hit Broadway musical, will have to scare up a deal for sale of film rights by Nov. 17 or face the prospect of losing that income. On that date, second anniversary of the show's debut, silent screen rights revert to Paramount.

Par made a version of the original straight play in 1928. It gave up its story rights in that to Herman Levin and Oliver Smith, producers of the current musical, in return for 16 2/3% of the sum they receive for sale of the film privileges to the current version. Par also has the right to meet the price of any other bidder.

Under terms of the deal with Levin and Smith, they must make a film sale within 24 months of the show's preem or both parties revert to the status they were in prior to the time they entered their agreement. "Blondes" opened in Philly Nov. 17, 1949.

Neither Par nor the producers is looking forward to the prospect of the deadline arriving without a sale. Par would gain virtually nothing by getting its rights back, since it would be impractical to remake a straight version; it couldn't use any of the music of the present Broadway smash, and it would be dubious ethics and business to get another set of authors to write new songs for a musical version.

Par is further stymied by the fact that attorneys aren't exactly clear on whether it owns sound pic-

(Continued on page 4)

Schwartz to Rep RKO In Talks With Greene On Theatre Bd. Setup

Conference is expected to be held later this week between Sol A. Schwartz, prez of RKO Theatres, and David J. Greene, who heads a dissident Wall St. minority stockholder group. Greene adherents have been plugging for adequate representation on the circuit's board.

Schwartz has been on the Coast, where he is understood to have been in confabs with controlling stockholder Howard Hughes and his aides, Noah Dietrich and Tom Slack. He returned last week, but Greene has been out of the city in the interim.

With Greene's return today (Wed.) the two men and their counsel are expected to get together in a few days. Whether Hughes has agreed to any compromise is being kept hush-hush until the meeting.

Meantime, Greene and his associates are laying the groundwork for a proxy fight at the annual stockholders' meeting in December. They claim among them to control a sizeable enough chunk of shares to give Hughes a fight and will also circularize other stockholders for proxies.

Aim is still, however, for a compromise rather than a battle, none of the downtowners looking forward to a scrap with the multi-millionaire Hughes.

Arthur Mayer Plans COMPO Exit 'Definitely'

Arthur L. Mayer declared last week that he definitely planned to resign his post as executive v.p. of the Council of Motion Picture Organizations as soon as the "Movietime U.S.A.," campaign during October and November is ended

His first plan after leaving COMPO, Mayer said, is to do absolutely nothing for awhile. Then, probably he would become more active in the foreign film distribution firm in which he has been associated with Edward Kingsley, he stated.

The COMPO topper, who has held the job for a year, has made a number of efforts to resign. Each time, however, he has been persuaded to stay on awhile longer. Industry execs are hopeful that he once more can be talked into staying on, but Mayer declared that this time he's determined to quit.

Israel Looms As One Of Top Film Markets Today in Middle East

Washington, Aug. 14.

The new state of Israel is rapidly becoming one of the largest markets for films in the Middle East, according to figures just disclosed by Nathan D. Golden, director of the National Production Authority's motion picture-photographic products division. Israel already has 110 films theatres with a seating capacity of about 70,000. There is a 2,500-seat house under construction in Tel Aviv, with the same exhibition company planning to build theatres in Haifa and Jerusalem. Prices range from the Israeli equivalent of 28c to $1.18 per seat in the country. In larger cities the average feature plays to a full house, and it is generally necessary to make advance reservations.

An interesting sidelight into the theatre-going habits of the Middle East Jewish population comes from Iraq, where exhibitors in Baghdad report they have suffered losses of from 25 to 40% at the boxoffice as

(Continued on page 54)

1ST INCREASE SINCE '47 DIVE

Nationwide survey made by Paramount of theatre grosses indicates the film industry hit an important milestone during the past few months. For the first time since the big b.o. slide started in 1947, biz is currently better for a sustained period than it was at the same time the previous year

Par's quiet study of grosses of all types of theatres indicates that overall film income is 6% to 9% better than it was during the summer of 1950. Survey covered houses playing both Par and its competitors' pictures.

Individual theatre income is not necessarily up, although in many cases that is a fact. Drive-ins, however, which have added to the size of the overall audience, have accounted for a good bit of the rise. There are more ozoners in operation this season than last.

One of the most significant angles of Par's continuing pulse-taking is that the upward curve, which started about May 1, has gone steadily higher since then. There have been large weekly fluctuations and irregularities, but the general direction of the median line of the chart is very definitely north.

Big question now, of course, is whether the good news will continue when the big TV shows return to the air in the fall. An improvement in grosses last summer suffered a reversal in September

(Continued on page 15)

Lack of Navy Co-Op Stymies Sale to Pix of Novel Rapping Navy

Interest of major film companies in obtaining screen rights to Herman Wouk's best-selling novel, "The Caine Mutiny," has dropped to the bottom.

Dramatic story of destroyer during World War II received excellent reviews and rated the best-seller list for months. However, because it is critical of the Navy and because the Navy is thus not inclined to cooperate with filmmakers on a screen version, "Mutiny" is going a-begging among pic producers.

'Movietime' Drive Cues Uncertainty By Ad-Pub Heads on Exhib Co-op

"Movietime U. S. A." drive is not generating unbridled optimism among the men responsible for making it work—the publicity-advertising directors of the major companies. A number of them are frankly dubious of getting sufficient exhib cooperation to guarantee the hoped-for biggest promotional razzle-dazzle of all time.

That was evident from discussion at the last meeting of the pub-ad toppers on the "Movietime" drive. Session took place in New York last week to further nail down mechanics and devices for the campaign, which will run through October and November.

With the distribs committed to spend better than $600,000 and untold energy and manpower, pub-ad toppers are still doubtful of getting matching effort—no coin is being sought—from the exhibition side. Without full support on the local level, feeling is that the drive can well turn into a minor sputter rather than major fireworks.

Pub-ad toppers, as a result, immediately adopted two plans suggested by Jerry Pickman, of Paramount, to promote participation by exhibs and public. Robert

(Continued on page 15)

Help Wanted: State Dept.

Herbert Edwards, director of the International Motion Picture Division of the State Department, is seeking 10 or 12 leaders of the film industry to serve on an advisory panel to work closely with the division on films shown in foreign countries.

Edwards, who is in N. Y. to confer with Turner Shelton, deputy director of propaganda films for the State Department, said that it would be several weeks before he expected to complete the panel. Already similar advisory panels have been organized for press and radio.

UA Encouraged By 2 Bank Deals For Pix Angeling

United Artists' new management crossed its most significant milestone last week since taking over the company six months ago. Two banks, one in New York, the other in Los Angeles, tentatively committed to advance coin for three pix for UA release.

For more than two years no bank would finance films for UA distribution. Moneymen were fearful about the company's stability. Their rejoiner to requests for loans was always: "How do we know UA is going to be in business 24 months from now?" It takes two years or longer for a bank to recoup its loans ordinarily.

Willingness of Bankers Trust, N. Y., and Bank of America, L. A., to commit themselves for loans thus becomes a matter of considerable importance. It indicates that they have come around to the belief that UA is in business to stay.

Bank of America commitment is to Stanley Kramer for "High Noon," soon to go into production.

(Continued on page 4)

MPAA Maps Wedge Vs. British Bill That Would Hit U. S. Cos.

Motion Picture Assn. of America is quietly organizing a flying wedge to fight a bill scheduled to come up in Britain's Parliament in September. It would limit dividends of British corporations to sums no larger than average they paid during the previous two years.

Measure would be a tough blow to U. S. distribs. They all have subsidiary corporations set up in England and get a portion of their income via dividends declared by

(Continued on page 18)

National Boxoffice Survey

Key City Biz Still Big; 'My Boy' Takes No. 1 Spot; Walt Disney's 'Alice' Second, 'Boat' Third

Despite torrid temperatures in numerous key cities covered by VARIETY this week, strong fare is giving first-run theatres their best week in months. The five leading grossers look to reach nearly $1,200,000 with the first two films alone accounting for $583,000. Some indication of the number of patrons flocking into film houses is seen in the smash trade being registered by "That's My Boy" (Par) in a St. Louis house despite the absence of matinee performances.

"My Boy" is taking over the national boxoffice leadership currently after "Show Boat" (M-G) had held down No. 1 spot for four consecutive weeks. It is closely followed by "Alice in Wonderland" (RKO-Disney), which is running neck-and-neck with the Paramount comedy for total coin. Both range from fine to terrific.

"Boat" is dropping down to third position mainly because it is on extended-run in most localities with few new openings to lift this strong musical. "Capt. Horatio Hornblower" (WB), due in next at the N. Y. Music Hall, is copping fourth money, although initial week on release to any extent.

"Moonlight Bay," another from Warner, is capturing fifth spot. Sixth place goes to "Belvedere Rings Bell" (20th), which is not faring as well as hoped for thus far. "Rich, Young, Pretty" (M-G) is landing seventh position while "Peking Express" (Par) will be eighth. "Frogmen" (20th) and "Convict Lake" (20th) round out the Big 10 list in that order.

"Law and Lady" (M-G), "Sirocco" (Col), "Mark of Renegade" (U) and "Teresa" (M-G) are runner-up films in that sequence.

Besides "Capt. Hornblower," "Rich, Young" and "Belvedere," which likely will be heard from additionally in the future, two other new entries show promise. "Thunder on Hill" (U) is sock in Providence and smash in Boston on initial playdates. "Magic Face" (Col) looms lively in Buffalo.

"Happy Go Lovely" (RKO) is rated fair in Frisco. "Ran All Way" (UA), good in St. Louis, is only fair in Denver. "Guy Who Came Back" (20th), moderate in K.C. and Louisville, looms fast in Omaha.

"Ft. Worth" (WB) is okay in Omaha and good in Montreal. "Little Egypt" (U) is holding strongly in second Chi week.

"Oliver Twist" (UA), no great shakes in L.A. and Cleveland, looms sock in second N.Y. round. "Francis To Races" (U), big in Seattle, looks fine in Philly.

"Kon-Tiki" (RKO) is okay in some five keys, and is now in its 20th week at N. Y. Sutton, where it will stay past the 22d session. "American Spy" (Mono) is good in Denver as well as several other spots.

(Complete Boxoffice Reports on Pages 9-11)

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13 Releases in 11 Weeks Boosts UA To 43 (Jan.-Oct.), Tops in Co. History

Continuing to force pictures into its pipeline to maintain weekly billings at their present profitable level, United Artists this week added still another picture to the four new releases scheduled last Friday (10). Newcomer is "The Green Glove," produced in France by Benagoss and starring Glenn Ford and Geraldine Brooks.

Quintet carries the UA release slate from now until the end of October. Thirteen pictures will be released in the 11-week period. It will bring UA's total up to 43 pix sent into distribution between Jan. 1 and Oct. 31 of this year.

Such quantity of product marks a tremendous change in UA practice. This year will see the greatest number of films going into release in any 12-month period since the founding of the company in 1919.

UA's problem in the past has always been lack of sufficient product. It now has the problem in reverse, with its distribution and publicity-advertising departments involved in a struggle to get all the pix into release with the proper sendoff and sufficient bookings.

Forced Feeding

While the forced feeding of product into the distribution pipeline has—temporarily, at least—solved the company's immediate financial problems, the new Arthur B. Krim regime recognizes that it still faces a tremendous product hurdle. That consists of getting bigger and more important films for release, so that there can be more emphasis on quality than quantity.

Krim, now on the Coast, is attempting to solve that situation

(Continued on page 18)

'Show Boat' Run Binge

One indication that Life mag may be premature in burying the exhibition industry is the big number of holdovers for Metro's "Show Boat." Approximately 215 first-runs have held the pic over for a week or more, M-G reported last week.

Of the total, 126 houses gave the musical one extra week; 52 extended runs into a third stanza; 15 held for a fourth and two are in their fifth week.

'Vadis' Roadshow Still Being Mulled

What procedure Metro will use in the release of "Quo Vadis" is still undecided. Company toppers still are mulling the best method for selling the pic.

When it will be released and in what New York showcase also are moot points. November is the probable month. Production heads have trimmed it from three hours to two hours and 50 minutes, and it is now in the Technicolor factory.

Questions confronting the company are: should "Quo Vadis" be presented to the public on a grand scale, a la "Gone With the Wind," at a straight roadshow with terms so tough that exhibitors will have to raise admission prices; should M-G rent houses and set its own ticket price (very unlikely); or should it be sold straight across the board in keeping with the company's regular policy?

Advanced prices, of course, are desired, but legally a company cannot govern admission tabs. Also, in the past, countless exhibitors have protested any big jump in price, particularly in the small situations. Nevertheless, like other pix with an extra-heavy nut, "Quo Vadis" is almost certain to cost the public extra cash at the boxoffice.

Video Clearance Snag On 2 Cooper Pix Stalls Buy of 7 Int'l Films

Inability to clear TV rights to two Gary Cooper films has stalled the deal for purchase of negatives of seven pix made by the William Goetz-Leo Spitz International unit. Elliott Hyman, Harold Mirisch and T. Ralph Branton, who were to have paid $700,000 for the group of negatives, still hope to square away details.

Hyman, prexy of the newly-organized Motion Pictures for TV, Inc., of which Matty Fox is board chairman, heads for the Coast Friday (17) in an effort to solve the problem. Pix are "Along Came Jones" (1945) and "Casanova Brown" (1944).

While Hyman, Branton and Mirisch intend to reissue the pix theatrically, rather than offer them to TV, they are all interested in tele and see great potential values in that field. Thus they prefer not to make their deal if they can't clear these rights.

Mirisch and Branton last week acquired a heavy block of stock in Monogram, giving them, along with prez Steve Broidy, a controlling interest. It is presumed they would probably reissue the International films via Mono.

The new Hyman-Fox outfit, growing out of a merger of several other TV distributing firms, owns more than 600 negatives and would eventually get the seven Spitz-Goetz pix for tele. While on the Coast, Hyman will work on deals for additional product.

The other five International pictures involved — all made before International was merged into Universal in 1947—are "Belle of the Yukon," starring Gypsy Rose Lee; "It's a Pleasure," starring Sonja Henie; "Tomorrow Is Forever," starring Claudette Colbert, George Brent and Orson Welles; "The Stranger," starring Edward G. Robinson and Loretta Young, and "Woman In the Window," starring Robinson and Joan Bennett.

U-I Names Jordan

Marion F. Jordan yesterday (Tues.) was appointed to the executive staff of Universal-International's foreign subsidiary by Americo Aboaf, veepee and general sales manager.

Jordan was loaned to MPAA as general manager for Western Germany in 1947 and remained in that post until 1950.

SCHWARTZ NEW RKO MANAGER FOR JAPAN

William Schwartz, formerly with the Motion Picture Export Assn. in Japan, this week was named RKO manager for Nippon by company foreign chief Phil Reisman. Active as a film rep in the Orient for 20 years, he served since 1948 as general manager for the MPEA in Japan under Charles Mayer, the organization's managing director in that area.

Schwartz, who resigned his MPEA berth to join RKO, has already set up his headquarters in Tokyo. Before the war he repped 20th-Fox in Japan as branch manager in Osaka and later was general manager for that country.

Allied's Members Urged To Fight Special Exempt

Washington, Aug. 14.

Exhibitors in Allied States Assn. were urged last week to carry the fight against the special exemptions from the 20% admissions tax to their senators. The House-passed bill exempts co-ops, operas, symphony orchestras, etc., from the bite on their entertainment.

Abram F. Myers, Allied board chairman, called for action against this "discrimination" in a membership bulletin. He included the arguments he made during his recent appearance before the Senate Finance Committee on behalf of COMPO. The Allied topper wants the exhibitors to use the same arguments in contacting their senators.

Connolly's Global Tour

Jack Connolly, head of the newsreel section of the International Motion Picture Division of the State Dept., last week returned from a round-the-world trip of 28,000 miles in 28 days.

His aim was to improve newsreel coverage by American companies and to facilitate their showing abroad.

UA Encouraged

Continued from page 3

Originally it was to be wholly financed by Bruce Church, the Salinas, Cal., produce man who had angeled previous Kramer pix. Now the bank will pick up part of the loan via Church.

Bankers Trust has made two tentative commitments. One is highly important, entailing a series of six to eight films a year by a prominent group of vet Hollywood producers. There are a number of details that must yet be worked out between UA and the producers, and the bank and the producers, before deal is finalized. Arthur B. Krim, UA prez, is now in Hollywood working on it.

The other Bankers commitment is a minor one—a pickup loan on a single picture. It involves an advance against a completed negative.

Significance of the banks' breakdown on loans to UA is an easing of its product situation. It was naturally tough for the indie distrib to find pix for release when banks wouldn't advance coin to producers.

Eye Legality Of AAA ELC Verdict

Pathe Industries, as the former owner of Eagle Lion Classics, is now considering new legal moves in its hassle with dismissed ELC employees over severance pay. American Arbitration Assn. in a recent proceeding decided in the employees' behalf and directed Pathé to pay them on the basis of length of employment with ELC plus ELC's predecessor companies.

About 75 persons would collect a total of close to $23,000 under the decision. Originally, Pathe offered to meet the severance conditions of the union contract only so far as employment with ELC was concerned. The union, known only as District 65, nixed this. ELC's predecessors included Eagle Lion, Film Classics and Producers Releasing Corp.

Pathe could carry the matter to court if there's a determination the arbitration panel failed to function within legal bounds. Spokesman for Pathe this week said such a determination has yet to be reached.

'Blondes' Pix Nix

Continued from page 3

ture rights. Original pic was made silent at a time when talking films were just coming in, and the contract is understood to be somewhat hazy on the point of sound rights.

Reversion of rights would leave Levin and Smith, of course, with music but no book for sale, which would obviously not prove attractive to a potential Hollywood buyer. It is thought certain, therefore, that the producers and Par will come to some new agreement, particularly in view of considerable film interest in the show.

One solution which Levin has in mind is setting up a corporation to produce the picture. Producers then would sell rights to this outfit prior to the deadline date. It could, at some later time, resell the rights.

Price on that basis would probably be $165,000, the figure at which a deal was almost closed with Columbia. Col backed out because Judy Holliday, whom it hoped to star in the film, refused to play the Lorelei Lee part, and because Jule Styne, author of the music, refused to allow interpolation of additional tunes into the pic other than those which he'd write at a figure Col felt exorbitant.

Under the scheme of setting up a special corporation to buy the rights, Par, of course, would have to be given the opportunity first of purchasing them at the same figure.

N. Y. to L. A.

Bette Davis
Irving Elman
Victor Jory
Nancy Kelly
Edwin Lester
Max Liebman
Russell Nype
Otto Preminger

Life Goes To a Deluge

Life mag's dirgeful article on the film industry in last week's issue was creating an almost unprecedented deluge of letters and wires, the Luce publication's front office reported yesterday (Tues.). They were all squawks and came from every segment of the industry all over the country, a Life spokesman said. They will all be studied, according to the publisher's office, and a decision then made on the next step. Some may be used in the "Letters to the Editor" columns or—a lesser possibility—if they appear to warrant it, the communications may become the basis of another article. In any case, industry public relations men were reported yesterday to be working with Look mag on a rebuttal.

Meantime, with errors of fact and numerous doubtful conclusions being pointed out to Henry R. Luce, head of Time-Life-Fortune, by the varied communicants, Life's entertainment department, headed by Tom Prideaux, was busy making clear to all comers that it was in no way responsible for the piece. It was taken out of Prideaux' control and assigned to the text department, for which the writer, Robert Coughlan, works. Prideaux saw nothing prior to the proofs.

While lots of industry opinion was explosive, including calls for the discontinuance of all film advertising in the mag, most pic pub-ad managers nixed any such idea. They said that they bought Life space not because of its opinions, but because they felt it would sell their pix. They also pointed out that the mag, no matter how close it came to burying the industry textually, still thought it was alive enough to give considerable and very valuable space each week to films and film people.

Reaction of more unemotional observers to the rehash of the much worked-over "TV is killing the movies" theme was best summed up in the query: "What Luce mag do you read?" Previous week Fortune came out with an article labeled "TV's Time of Trouble." It stated that tele's "trouble was caused by the unexpectedly strong position of TV's competitors, heretofore given up for lost."

O'Donnell In Blast

Minneapolis, Aug. 14.

Blasting Life for Robert Coughlan's current movies blast, Robert J. O'Donnell, "Movietime U.S.A." national director, at an all-industry meeting here, promised steps of reprisal when he arrives in New York next week.

Mincing no words, O'Donnell called article the "most blasphemous, unjust and dastardly that has ever appeared in any national publication." He expressed amazement that any reputable periodical could stoop to "such yellow journalism," and he said the film industry would accept it as a challenge.

"We'll refute many of the things contained in article," O'Donnell assured meeting.

Eidell, of U Bd., Slices His Co. Stock By 1,000

John G. Eidell, member of the board of Universal, has reduced his stock holdings in the company by 1,000 shares, he reported to the Securities & Exchange Commission. He now holds 5,475 shares.

Eidell, manager of the analytical department of Shuman, Agnew & Co., underwriters and brokers, got himself elected to the board in a surprise action at the stockholders' meeting March 8, 1950. He came up with a total of 63,000 votes via proxies, sufficient under the cumulative balloting system to put him on the directorate.

SEC reports also disclosed the unloading by the R. E. Dowling Realty Corp. of 4,500 shares of City Investing Co. CIC owns a flock of film and legit theatres. Robert E. Dowling is prexy and also holds an interest in Lopert Films. Realty corporation which he controls continues to hold 171,944 shares of CIC.

SDG PREPS PACT TALKS WITH STUDIOS, TV PRODS

Hollywood, Aug. 14.

Screen Directors Guild is readying two negotiation programs—one with the motion picture studios and one with the TV producers—to arrange new working agreements. Chief problems in discussions with the film lots will be changed working conditions and increased cost of living since the old contract was signed.

H. C. Potter presided over a meeting to prepare for meetings with the studio representatives. Committee in charge of TV negotiations consists of Phillipe DeLacy, George Cahan and James Lehman.

L. A. to N. Y.

Victor Borge
Howard Dietz
Bill Doll
Diana Douglas
Wallace Ford
Edward Everett Horton
Frank King
Morris King
Richard Krakeur
Liberace
Arthur Lubin
John R. Markey
Marion Marshall
Jayne Meadows
Doretta Morrow
James A. Mulvey
Tony Owen
Donna Reed
Everett Riskin
Robert Rounseville
Natalie Schafer
Robert Sinclair
Spyros P. Skouras

New 5-Year Pact For Kalmenson

Ben Kalmenson, v.p. and general sales manager of Warner Bros. since 1941, retains his post for another five years under a new employment pact entered into as of July 1, 1951. Fresh deal cancelled two previous agreements.

Terms call for Kalmenson to render his sole and exclusive services to Warner Bros. Distributing Corp. as general sales chief until June 30, 1956, at $1,750 weekly plus $250 weekly for expenses. From July 1, 1956, to June 30, 1961, Kalmenson will act as an adviser to Warners. Throughout this period, in which he won't rep any other film company, the exec will be paid $500 weekly.

Five-year sales manager agreement specifies Kalmenson won't have to account to the company for weekly expenses. Moreover, his weekly allowance shall not cover expenses while travelling on company business.

Pact can be terminated by Warners in event Kalmenson is either physically or mentally incapable of discharging his duties for 16 weeks or more. At all times he's required to work under the direction of Warners' prexy and board.

N. Y. to Europe

Josephine Baker
Judy Canova
Cyd Charisse
Jacques Grinieff
Arthur Judson
Irwin Margulies
Tony Martin
Bruno Walter
Jerry Whyte

Europe to N. Y.

Muriel Aked
Richard Aldrich
Joe Bellfort
Al Capp
Gilbert Comte
Howard Connell
David Coplan
Florence Eldridge
Jackie Frost
Charles Garfield
Judy Garland
Francis Head
Morris Helprin
George S. Kaufman
Andre Kostelanetz
Elias Lapinere
Ilya Lopert
Leueen MacGrath
Fredric March
Ray Milland
Lily Pons
Viola Rubber
Brig. Gen. David Sarnoff

PROFIT RISE INDICATED FOR '51

Tieup With TV Makes Pix Shares Look More Promising—Wall St.

Growing feeling in Wall St. that the picture industry's amalgamation with television makes film shares look more promising than they have for some time is typified by a recent analysis of picture industry stocks by Francis I. DuPont & Co. Brokerage firm points out that the long-standing TV-films controversy is emerging as an alliance rather than the death of one and the rise of the other.

Admitting that motion picture issues have been deeply depressed and are among the most friendless in the stock market, DuPont cites that shares in this group on the average are now less than 10% above their 1949 low while the overall stock market has advanced more than 65%. It lists all of the difficulties, such as foreign coin restrictions, drop in postwar theatre attendance and now the bugaboo of its new rival, television, which have plagued film stocks. It cites how the price of shares has dipped below the level of all except the depression years of the 1930's. After trying to explain some of the film biz ills, DuPont analysis explains how producers have cut down costs in producing pictures and trimmed sails elsewhere.

Summation stresses that the picture theatre decline stemmed from weak product and high prices rather than television. In fact, DuPont points out that attendance actually was off also in areas where TV was not available. The

(Continued on page 22)

Col Uncertainty On 'Falls' for N.Y. Astor Delays Theatre Deal

Uncertainty by Columbia as to whether it wants to book "Whistle at Eaton's Falls" into the Astor, N. Y., is delaying teeoff of its new agreement with City Investing Co., owner of the Broadway showcase. Col is going ahead, however, with original plans for taking over exclusive booking of the Astor's sister house, the next-door Victoria.

Set to start its arrangement with Cl by putting "Whistle" into the Astor, Col has now waived that time segment and house has booked Paramount's "Here Comes the Groom" (Bing Crosby) instead. Col will take over after "Groom" with "Whistle" or some other film.

Scheduled to initiate the new deal at the Vic is Sidney Buchman's "Saturday's Hero," which goes in in September, according to plan. Arrangement at both houses provides for Col to guarantee overhead of $7,500 per week. There is a stop-clause requiring withdrawal of a pic by Col two weeks after the gross falls below $14,000.

Overhead guarantee is not assumed by Col when its pix are not playing the houses. Company hopes, however, to keep them occupied pretty much of the time. When it has no product agreeable to Maurice Maurer, operator of the theatres for Cl, Maurer is free to go out on the market to seek substitutes.

Mulvey Briefs SIMPP On Anglo-U. S. Film Accord

Hollywood, Aug. 14.

Details of the new Anglo-American film agreement were submitted to the executive committee of the Society of Independent Motion Picture Producers at a luncheon meeting today (Tues.).

James A. Mulvey, prez of Samuel Goldwyn Productions, outlined the various points of the recently negotiated deal. He repped SIMPP at the London talks. Pact will be presented to the SIMPP board shortly for approval.

Par Pacts Ev Riskin

Hollywood, Aug. 14.

Everett Riskin, originally signed by Paramount to produce "Rage of the Vulture" on a one-picture deal, was handed a long-term producer contract by that studio.

"Vulture," recently completed, will be released under a new title, "Thunder in the East." It costars Alan Ladd and Deborah Kerr.

See Higher Price On WB Shares Being Retired

Steady strengthening of the stock market since Warner Bros. asked for tenders of its shares at $15 two months ago has considerably changed the picture during that period. Tenders are due tomorrow (Thurs.).

Investment services have been advising clients recently against offering their stock at $15. They recommend holding for a long pull.

Wall St. feels that WB may be unable to get the $15,000,000 worth of shares it is aiming to retire. In any case, the price will be higher than originally thought. When the tenders were requested at the beginning of July, stock was selling at under $13.

Price jumped a half-point on news that tenders would be accepted at up to $15. It then climbed to about 13⅞ and hovered there for some weeks. As a result, most professionals were counting on proffering their stock to the company at 14¼ to 14½. It was feared there'd be so many tenders at below the $15 price that anything above 14½ would have no chance at all.

Stock in the past few days, however, has hit a high of 14¼. That means that except possibly for pro-

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See McCarthy In Early Paris Return For Talks on Pact

Paris, Aug. 14.

John G. McCarthy, director of the Motion Picture Assn. of America's international division, passed through Paris today (Tues.) enroute to Holland and Denmark. He had been in Spain for several days for confabs with government officials on a new Spanish-American film accord. Ted Healy, ex-Cairo MPAA rep, accompanied the foreign topper on the Madrid junket as did Eugene Van Dee, who is temporarily replacing the resigned Gerald Mayer as MPAA continental manager.

McCarthy originally was expected to make extended visits in Holland, Denmark and Germany. It's now anticipated that the newly-formed French cabinet of Rene Pleven will possibly cause him to return here earlier. The MPAA has been anxious to resume discussions with the French on a new film agreement, but lack of a French cabinet has prevented any talks.

Freed Maps 3 More

Hollywood, Aug. 14.

Arthur Freed, with "Belle of N. Y." and "Singing in the Rain" now lensing, has completed plans for three more musicals. First is to be "Adventures of Huckleberry Finn" and stars Danny Kaye and Gene Kelly; second is "Romberg Story," with Kurt Kasznar; third is untitled and is especially designed for Fred Astaire.

Freed's "Show Boat" is now in release, with his "American in Paris" due soon.

PAR, WB, RKO NET 3-MONTH HIKES

Indicative of an upturn in major company profits for the current year were the first reports, issued during the past week, for the spring quarter. Paramount, Warner Bros. and RKO all showed an increase in earnings for the three-month period.

If other companies' results follow the Par, WB and RKO patterns, the profits picture for the industry will show considerable improvement in 1951 over 1950. Since biz has improved materially during the summer quarter over that of last spring, there appears now to be every hope of a very good year-end showing.

The Warner hypo in net was registered despite a sizable drop in gross. Par issued no figures for its gross. There was an optimistic note, however, from Columbia, which has not disclosed its spring earnings yet, but has filed a report on estimated gross with the Securities & Exchange Commission. That indicated a very nice upturn over last year.

The WB statement last week was for March, April and May. During that period its net earnings were $1,981,000 as against $1,419,000 for the same quarter of 1950.

Par's statement covered April, May and June. Its profit was $1,421,000 compared with $1,385,000 for the similar quarter during the previous year.

Both companies showed a tilt of 10c per share in earnings for the

(Continued on page 15)

No Change in Policy As Mirisch, Branton, Broidy Gain Monogram Control

Hollywood, Aug. 14.

Purchase of 82,500 shares of stock by Harold Mirisch and G. Ralph Branton has acquired control of Monogram-Allied Artists. Combination of these shares with those held by Steve Broidy, president of the company, makes this trio the largest single block of stockholders in the corporation.

Mirisch, veepee of the company, and Branton, former part-owner of the Tri-State Theatres circuit in Iowa, Nebraska and Illinois, paid "approximately $400,000" for the 82,500 shares. The sellers, George D. Burrows, treasurer; Scott R. Dunlap, producer, and Sam Wolf, secretary, will retain their present posts in the company.

Although Branton has his own television outfit and has signed George Brent and Joan Bennett for a video series, there will be no change in the production policies of Monogram-Allied Artists.

Loew's Buys 3 More Of Loew's Boston

Washington, Aug. 14.

Loew's, Inc., always in the market for Loew's Boston Theatres $25 par common, purchased an extra three shares last month. The parent company now owns 128,199 shares of the exhibition chain.

Trusts controlled by Jack Cohn purchased 200 shares of Columbia Pictures no par common and now have 23,757 shares. Cohn also owns 43,624 shares in his own name. Abraham Schneider made a gift of 700 shares of his Columbia common, but still owns 7,766 shares.

Belatedly Harry Brandt notified SEC that in May he bought an extra 100 shares of Translux $1 common, to up his bundle to 101,115 shares. In addition, the Brandt Foundation owns 2,000; Harday, Inc., has 1,400; and Mrs. Brandt holds title to 17,700 shares.

Bernard Smith Due For Par Prod. Post

Hollywood, Aug. 14.

Bernard Smith, story editor at Paramount, is about to be upped to a producer post.

The deal will be closed when he returns from his current vacation.

COMPO Still Scraping for Expenses Though Exhib Contribs Soar to 60G

Exhibitor contributions to the Council of Motion Picture Organizations have almost matched the amount turned in by the distributors. However, COMPO's treasurer is still scraping the bottom of the barrel for operating expenses.

A few weeks ago a considerable sum from exhibitors was checked in after another plea by letter from Arthur L. Mayer, executive v.p. That brought the exhibitor total to $60,000. Distributors, through the Motion Picture Assn. of America, have increased the COMPO coffers by $70,000.

Robert J. O'Donnell resigned last week the job of handling the coin. Named temporary treasurer was Herman Robbins, head of National Screen Service. O'Donnell said he hoped the Robbins appointment would become permanent when COMPO's board gets around to voting on it.

Texas showman, who declared he wrote his last treasurer's report "on an aspirin tablet," quit because of the pressure on him as chairman of COMPO's "Movietime U.S.A." boxoffice drive. He said he saw this expanding to a possible permanent operation after the industry notes results of the October-November campaign.

Although COMPO was organized two years ago, it has been in actual operation, with a paid staff, only one year. It was originally, opti-

(Continued on page 18)

M-G Ups Weingarten

Hollywood, Aug. 14.

Lawrence Weingarten was upped to the post of executive producer on the Metro lot to carry some of the burdens currently borne by Dore Schary, boss of the studio. Weingarten will oversee about eight pictures a year, in addition to producing several personally.

Also drawing added responsibilities was J. J. Cohn, who will have general supervision of all backlot activity in addition to other duties.

See Philly Crisis On Allied Schism Over 'Movietime'

Philadelphia, Aug. 14.

Determination by a small group of local Allied members, led by prez Sidney E. Samuelson, not to participate in the Council of Motion Picture Organization's national "Movietime U.S.A." drive may bring to a head an undercurrent of dissatisfaction and split the local exhib unit.

Opposition to the Samuelson regime is said to have been growing ever since the national Allied body suspended the local group, Allied Independent Theatre Owners of Eastern Pennsylvania, for non-payment of dues. Samuelson reportedly invited the suspension because of policy differences with national Allied, one of which was the latter's support of COMPO.

Since the suspension, about six months ago, it is understood that a growing number of local members have not been paying dues. Their feeling reportedly is that they are not getting full benefit of membership through failure of the Samuelson group to work with the national body.

It is also understood that there has been some communication by Philly exhibs with Abram F.

(Continued on page 22)

8% Suits Vs. Miner's 14-House Circuit In Final Wis. Settlement

Superior, Wis., Aug. 14.

Eight percentage actions brought by various distributors in Federal Court here against the George Miner circuit of 14 houses have been concluded. Windup of the long-pending suits came last week when an order of dismissal was filed after attorneys stipulated that all claims involved had been fully compromised and settled.

Case was among the oldest litigated matters of this type still active. Seven of the actions were originally filed in September, 1946, against the late George Miner and various of his theatre firms. Other suit was brought by Columbia in 1948.

An original order of inspection granted by Federal Judge Stone in 1947 permitted an audit for the six-year period covered by the suits. Court also granted Columbia the right to audit all the various theatres served by it for the six years prior to filing its 1948 suit.

UPT Names Krolick

Buffalo, Aug. 14.

Arthur Krolick has been named acting district manager of United Paramount Theatres' five houses here. He succeeds James H. Eshelman, who left the circuit's employ last week.

Krolick is manager of UPT's houses in Rochester. He'll temporarily supervise theatres in both cities until a permanent successor to Eshelman is named.

Lacking Yank Problems, Canadian Pic Industry Won't Join 'Movietime'

Toronto, Aug. 14.

With Canadian theatre business up 8% for 1950, according to the Dominion Bureau of Statistics, and commensurately still at the same figure for the first eight months of this year, the Motion Picture Industry Council won't participate in the "Movietime U.S.A." campaign.

Principally, this is because Canada is not facing the industry problems currently existent in the U. S. Canada, for instance, has no television competition, and will not have for possibly a year, when the first two state-owned teevee stations, in Toronto and Montreal, are established as the nucleus of the projected Federal teevee Trans-Canada network, with another station in Ottawa to immediately follow.

That 8% boost in business is partly attributable to the Canadian government's heavy postwar immigration policy, which in the past year or two has seen some 2,000,000 new citizens from Europe arriving in Canada with the current high immigration totals to this country still maintained. However, the MPIC, Canadian equivalent to COMPO, has an organization set-up for combatting a drop when and if the boxoffice lag in the U. S. faces the film industry in Canada.

O'Donnell Interrupts Meets for N. Y. Talks

Robert J. O'Donnell, national director of "Movietime U. S. A.," will interrupt his tour of exhibitor meetings in the midwest to return to N. Y. tomorrow (Thurs.) and discuss financing and other phases of the boxoffice drive with heads of distribution companies.

O'Donnell began his regional tour Monday (13) in Omaha, meeting with delegations from Allied States and Theatre Owners of America. Yesterday (Tues.) he conferred with exhibitors and distributors in Washington; today he is attending a similar meeting in Detroit.

The remainder of his itinery follows: Aug. 20, New Haven; Aug. 21, Boston; Aug. 22, Indianapolis; Aug. 23, Chicago; Aug. 24, Denver; Aug. 25-26, Dallas; Aug. 27, Memphis; Aug. 28, Atlanta; Aug. 29, Jacksonville; Aug. 30, New Orleans. Other trips until Sept. 10 have not been set.

David and Bathsheba
(COLOR)

"D&B" socks b.o.

20th-Fox release of Darryl F. Zanuck production. Stars Gregory Peck, Susan Hayward; features Raymond Massey, Kieron Moore, J. R. Justice, Jayne Meadows, Francis X. Bushman, John Sutton, Dennis Hoey. Directed by Henry King. Screenplay, Philip Dunne; music, Alfred Newman (orchestrations, Edward Powell); camera (Technicolor), Leon Shamroy; color consultant, Leonard Doss; costumes, Charles LeMaire, Edward Stevenson; dances, Jack Cole; special effects, Fred Sersen; editor, Barbara McLean. Tradeshown Aug. 9, '51. Running time, 153 MINS.

David ..... Gregory Peck
Bathsheba ..... Susan Hayward
Nathan ..... Raymond Massey
Uriah ..... Kieron Moore
Abishai ..... James Robertson Justice
Michal ..... Jayne Meadows
Ira ..... John Sutton
Joab ..... Dennis Hoey
Goliath ..... Walter Talun
Adulteress ..... Paula Morgan
King Saul ..... Francis X. Bushman
Jonathan ..... Teddy Infuhr
David (boy) ..... Leo Pessin
Specialty Dancer ..... Gwyneth Verdon
Absolom ..... Gilbert Barnett
Priest ..... John Burton
Old Shepherd ..... Lumsden Hare
Egyptian Ambassador ..... George Zucco
Amnon ..... Allan Stone
Samuel ..... Paul Newlan
Jesse ..... Holmes Herbert
Executioners ..... Robert Stephenson, Harry Carter
Jesse's First Son ..... Richard Michelson
Jesse's Second Son ..... Dick Winters
Jesse's Third Son ..... John Duncan
Court Announcer ..... James Craven

This is a big picture in every respect. It has scope, pageantry, sex (for all its Biblical background), cast names, color—everything. It's a surefire boxoffice entry, one of the really "big" pictures of the new selling season. It's in the same idiom of "King of Kings," "The Ten Commandments," "Samson and Delilah" and Metro's upcoming "Quo Vadis."

Here is a pic reduced to popular fundamentals as it projects the saga of the covetous David and the sinning Bathsheba, whom he later weds. It imparts a segment of Biblical lore which is highly palatable in its more or less authentic adaptation. (20th-Fox attests to this with an impressive dossier of research notes by Biblical savants. Dr. C. C. McCown was the ecclesiastical technical advisor).

The reign of King David projects the Old Testament in broad sweeps, depicting the obligation of David (Gregory Peck) to his subjects while at the same time spotlighting his frailties, namely his relationship with the beauteous Bathsheba (Susan Hayward). He is shown forsaking his first wife (of his harem) for Bathsheba, and pinpointed is the stoning of an adultress for the same crime — her faithlessness while her husband was off to the wars with the Ammonites. With masterful strokes director Henry King and scripter Philip Dunne have highlighted Jehovah's wrath against David's kingdom, his first-born of the meretricious relationship, his treachery, strength, arrogance and compassion at the Ark of the Covenants.

Expert casting throughout focuses on each characterization. Raymond Massey plays the prophet Nathan, whom Jehovah sends to King David to hold him up to judgment. The parable of David's atonement for his lechery and treachery is capped by the 23d Psalm which he, in his poetic youth, had conjured along with his other psalms.

When the rains come to succor his people's flocks and grain, as he prays and soliloquizes in the tabernacle of the Testaments, there flashes back his early days against the Philistines, his besting of Goliath in battle, his destiny for the kingdom. The film unfolds how he lived by the sword but refused to concede to the prophet Nathan that he and Bathsheba had to die by the sword without first pleading his cause to Jehovah in his own way.

The emotional impacts are highlighted by sterling splashes of drama and vivid scenes of conflict. The chariot warriors, the pomp of rule, the military campaigns are projected excitingly on a broad canvas. Also told is the birth of David's and Bathsheba's first-born, with manifestations of Jehovah's displeasure asserting themselves, and his people likewise rising up in anger and shame.

Peck is a commanding personality as the youth destined to rule Israel. He shades his character expertly. His emotional reflexes are not as static as the sultry Miss Hayward in the femme lead. Kieron Moore is earnest as the Hittite whom David betrays because he covets his wife, Bathsheba. Massey, as the prophet, is a dominant personality throughout. A flash of Paula Morgan, as the adultress, projects a vivid camera personality who indicates potentials. Leo Pessin is a good face in the role of David as a boy. Walter Tulan is indeed a Goliath of a figure in the legendary tilt with David.

The supporting characters, from the priests to the courtiers, deport themselves with impressive dignity. The wardrobe investiture points up the careful research and authenticity. The Technicolor treatment enhances the pageantry.

Abel.

Force of Arms

Tender love story against a World War II background. Excellent b.o.

Hollywood, Aug. 14.

Warner Bros. release of Anthony Veiller production. Stars William Holden, Nancy Olson, Frank Lovejoy; features Gene Evans. Dick Wesson. Directed by Michael Curtiz. Screenplay, Orin Jannings; from story by Richard Tregaskis; camera, Ted McCord; editor, Owen Marks; music, Max Steiner. Tradeshown Aug. 10, '51. Running time, 98 MINS.

Peterson ..... William Holden
Eleanor ..... Nancy Olson
Major Blackford ..... Frank Lovejoy
McKee ..... Gene Evans
Klein ..... Dick Wesson
Sheridan ..... Paul Picerni
Major Waldron ..... Katherine Warren
Hooker ..... Ross Ford
Minto ..... Ron Hagerthy
Signor Maduvalli ..... Mario Siletti
Signora Maduvalli ..... Argentina Brunetti
Lee Maduvalli ..... Amelia Cova
Yost ..... Slatts Taylor
Webber ..... Donald Gordon
Frank ..... Bob Roark

A tender, dramatic love story, played off against a World War II background, sets up "Force of Arms" for excellent boxoffice prospects. Its entertainment values have popular appeal, being expertly fashioned for both femme and masculine reaction. Exploitation possibilities also are good.

The Richard Tregaskis story, on which the Orin Jannings script is based, uses an Italian battlefront setting as the frame for the compellingly projected romance between William Holden and Nancy Olson, a soldier and a WAC. The Anthony Veiller production is adult, as are the script and Michael Curtiz's direction. The threesome insures realistic battle action, human situations and dialog. Only minor flaws happen midway, when pace slows somewhat, and footage is a trifle overlength at 98 minutes.

Holden, as a sergeant, and others of the company commanded by Frank Lovejoy, are pulled from the San Pietro front for a brief rest period. During the siesta, Holden meets Miss Olson, a WAC lieutenant, and from an antagonistic start they soon are drawn to each other. In his next battle action Holden is wounded and suffers the added burden of believing he could have saved Lovejoy and other buddies from death had he not been so anxious to return to his love.

Script gets them married and, despite Holden being assigned to limited duty, he returns to his company to prove himself. Again he is wounded during a sortie near Rome, is left behind and presumed dead. Film comes to a heart-touching climax when Miss Olson, convinced he is still alive, hitch-hikes to Rome and finds her man among a group of liberated prisoners-of-war being taken in for treatment.

The story line is filled out with many gripping scenes. The romance rings true and the battle action sequences are dangerously alive under the forthright staging of Curtiz. Masculine phases of war, when men live tough lives and relax with wine and women, are not overlooked, furnishing some touches of salty humor that score.

Miss Olson and Holden, not new to romantic teaming, are most effective in the natural reactions to the circumstances in which they are plunged. Frank Lovejoy makes his role of the friendly major a standout. Gene Evans, as a tough GI waiting for letters from home, and Dick Wesson, a comically-inclined fighting man, both score. There is a very humorous scene showing Wesson and Paul Picerni dancing together after failing in attempts to find femmes.

Among the supporting players Amelia Cova, foreign actress, impresses as the girl who befriends the honeymooners. Katherine Warren, Ross Ford, Ron Hagerthy and Slatts Taylor are among others registering.

Ted McCord's cameras make the action come to life strongly, and the Max Steiner music score is expertly cleffed and played to back the film's entertainment drive. Battle footage is among some of the most realistic yet staged for a picture and has the added authenticity of using some brief clips from the actual Italian campaign.

Brog.

Rep Sets Bernards

Hollywood, Aug. 14.

Bernard Bros., pantomime team, has been inked by Republic for "Gobs and Gals," slated for fall production.

An American act, they were spotted by Rep's prexy, Herbert J. Yates during his recent trip abroad.

Tomorrow Is Another Day

Patly contrived melodrama of lovers on run from the law.

Hollywood, Aug. 9.

Warner Bros. release of Henry Blanke production. Stars Ruth Roman, Steve Cochran; features Lurene Tuttle, Ray Teal, Morris Ankrum, John Kellogg, Lee Patrick. Directed by Felix Feist. Screenplay, Art Cohn, Guy Endore; from story by Endore; camera, Robert Burks; editor, Alan Crosland, Jr.; original music, Daniele Amfitheatrof. Tradeshown Aug. 6, '51. Running time, 90 MINS.

Catherine ..... Ruth Roman
Bill Clark ..... Steve Cochran
Mrs. Dawson ..... Lurene Tuttle
Mr. Dawson ..... Ray Teal
Hugh Wagner ..... Morris Ankrum
Monroe ..... John Kellogg
Janet Higgins ..... Lee Patrick
Conover ..... Hugh Sanders
Frank Higgins ..... Stuart Randall
Johnny ..... Bobby Hyatt
Warden ..... Harry Antrim
Sheriff ..... Walter Sande

Boxoffice expectancy for "Tomorrow Is Another Day" is not very bright. Its entertainment values are just fair, mostly because of a contrived story that projects pat situations. For the record, Warners is refilming the ludicrous ending that was previewed, but it is doubtful if this new footage will be able to change its present b.o. classification or overall entertainment worth.

Ruth Roman and Steve Cochran are the star team involved in this chase melodrama. He is a young man released from prison after serving 18 years for having killed his father when 13 years of age. In the big city he meets up with Miss Roman, brassy, dime-a-dance hostess, and falls for her. Accompanying her to her apartment one night, they find Hugh Sanders, an off-duty detective, waiting. A fight ensues and, while Cochran is knocked out, Miss Roman accidentally shoots Sanders.

The girl lets Cochran believe he did the shooting, and they team for a flight from the law when Sanders dies. Flight puts them into a number of situations that are good melodrama but, on the whole, scripters Art Cohn and Guy Endore contrive too many obvious coincidences that do not ring true.

There is never an explanation for Sanders' presence, nor of his relationship to Miss Roman. The previewed ending finds Cochran and Miss Roman in custody after his identity is tipped by a $1,000 reward notice in a crime magazine. Both claim responsibility for the killing but the d.a., after not being able to make a case against either, calmly admits Sanders already had cleared them by admitting the shooting was accidental and in self-defense. New finale will show couple was sought by the police only so they could be told of Sanders' confession.

Some individual scenes in the 90-minute footage show up rather well and are excellently played and directed. Miss Roman and Cochran work together with an accord that adds sympathy for their plight. Lurene Tuttle is fine as the woman who turns them in when a family emergency makes it necessary to raise money. Ray Teal, her husband; John Kellogg, a reporter, and Walter Sande are among others contributing competent performances.

Felix Feist's direction makes a good play for meller realism and gets the story off to a promising start. Several suspense sequences are played up to the fullest, such as the couple's escape on an auto-carrying truck. Henry Blanke supplies capable production supervision except in permitting a few story holes to bog down the overall rating.

Lensing by Robert Burks is first-rate, as is the original music written by Daniele Amfitheatrof and directed by Ray Heindorf.

Brog.

The Red Badge of Courage

Artistic study of the psychological impact of war on youth. Better chances in showcase runs than general market.

Hollywood, Aug. 14.

Metro release of Gottfried Reinhardt production. Stars Audie Murphy, Bill Mauldin; features John Dierkes, Royal Dano, Arthur Hunnicutt, Tim Durant, Douglas Dick, Robert Easton Burke. Directed by John Huston from his own screenplay; adapted by Albert Band from the Stephen Crane novel; camera, Harold Rossen; editor, Ben Lewis; music, Bronislau Kaper. Tradeshown Aug. 8, '51. Running time, 69 MINS.

The Youth ..... Audie Murphy
The Loud Soldier ..... Bill Mauldin
The Tall Soldier ..... John Dierkes
The Tattered Man ..... Royal Dano
Bill Porter ..... Arthur Hunnicutt
The General ..... Tim Durant
The Lieutenant ..... Douglas Dick
Thompson ..... Robert Easton Burke

This is a curiously moody, arty study of the psychological birth of a fighting man from frightened boy, as chronicled in Stephen Crane's "The Red Badge of Courage." Boxoffice appeal in the general market is rather limited, and in this release film will be best held to companion bookings. There is some merit for either presentation in the sureseater art house or the small showcase theatre where a run can be stretched to the maximum but, in any case, big returns do not appear likely.

Two figures who made their names in World War II go back to the days of the War Between the States to enact the principals in Crane's story. They are Audie Murphy, the youth who goes into his first battle afraid but emerges a man, and Bill Mauldin, on whom the same fears and misgivings have less sensitive impact. Both are very good in delivering the demands of John Huston's direction; latter also wrote the screenplay.

Rather than any clearly defined story line, picture deals with a brief few hours of war and the effect it has on the few characters with which the script is concerned. Within the limited format, Huston artfully projects the characters to capture a seemingly allegorical mood of all wars and the men involved in them. His battle scene staging has punch and action, and his handling of the individual players makes them stand out.

The Albert Band adaptation from the Crane story deals with a detachment of Union forces who are relieved from the boredom of daily drill to try their mettle against the Confederates. In their first contact with the boys in grey, Murphy breaks and runs out his terror in a wild dash through the woods. When shame sets in, he comes back to camp, finds his disgrace is not known and, in the next encounter with the enemy, grows up into a savage fighting man.

Huston's script catches an excellent feel of timid bravado in youth that leads to foolhardy deeds, and the words he gives the characters are realistic. The use of the camera by Harold Rosson is meritorious in achieving on film the mood sought by Huston, as is the Bronislau Kaper music score, filled with the folk and marching tunes of the period. Narration, taken directly from the text of Crane's story, does a great deal to make clear the picture's aims.

There is an unbilled guest appearance by Andy Devine as a cheery soldier who lets God do his worrying, and it makes a single scene stand out. John Dierkes, a tall, gaunt soldier. Royal Dano, Arthur Hunnicutt, Tim Durant, Douglas Dick and Robert Easton Burke are the others involved to their acting advantage.

Gottfried Reinhardt's production backs the psychological intent of the story with realistic physical support. Technical contribution is excellent.

Brog.

Cyclone Fury
(SONGS)

Routine Charles Starrett oater for programmer bookings.

Hollywood, Aug. 10.

Columbia release of Colbert Clark production. Stars Charles Starrett; features Smiley Burnette, Fred F. Sears, Clayton Moore, Bob Wilke, Merle Travis & His Bronc Busters. Directed by Ray Nazarro. Written by Barry Shipman. Ed. Earl Repp; camera, Henry Freulich; editor, Paul Borofsky. Previewed Aug. 6, '51. Running time, 53 MINS.

The Durango Kid / Steve Reynolds ..... Charles Starrett
Smiley Burnette ..... Smiley Burnette
Capt. Barham ..... Fred F. Sears
Grat Hanlon ..... Clayton Moore
Bunco ..... Bob Wilke
Johnny ..... Louis Lettieri
Bret Fuller ..... George Chesebro
Doc ..... Frank O'Connor
Merle Travis & His Bronco Busters

Charles Starrett has only a fair oater in his latest Columbia entry, "Cyclone Fury." Studio drew rather heavily on its film library and held new footage to a minimum in padding out the 53 minutes that this one runs. While this helps to keep costs down, it doesn't make for a smooth-running western actioner. Strictly for the programmer market.

Starrett, in his dual role of Steve Reynolds and the Durango Kid, this time has the chore of rounding up a herd of wild horses in time for a young Indian orphan to fulfill a contract with the U. S. Cavalry. The heavy, Clayton Moore, wants to win the contract himself, so places obstacles in Starrett's way, but the hero manages to shoot and fight his way through them and deliver the nags on schedule.

Script makes no acting demands on the cast. Starrett turns in a standard performance and Smiley Burnette supplies a little comedy as the hero's rotund friend, as well as singing two range tunes with Merle Travis and His Bronco Busters. Fred F. Sears, cavalry officer, Moore, Louis Lettieri, the young Indian, and others are adequate.

Ray Nazarro gave the Colbert Clark production stock direction. Technical credits are acceptable for budget outlay.

Brog.

Chain of Circumstance

Minor, tearjerker programmer of a young couple in trouble. For lowerease bookings.

Hollywood, Aug. 14.

Columbia release of Wallace MacDonald production. Features Richard Grayson, Margaret Field, Marta Mitrovich, Harold J. Kennedy, Helen Wallace, Connie Gilchrist. Directed by Will Jason. Written by David Lang; made with the cooperation of True Story magazine; camera, Philip Tannura; editor, Aaron Stell. Previewed Aug. 10, '51. Running time, 68 MINS.

Tom Dawson ..... Richard Grayson
Dell Dawson ..... Margaret Field
Evie Carpenter ..... Marta Mitrovich
Marvin ..... Harold J. Kennedy
Emily Greer ..... Helen Wallace
Mrs. Mullins ..... Connie Gilchrist
Dr. Callen ..... Larry Dobkin
Fred Martindale ..... Sumner Getchell
Sid ..... James Griffith
Traeger ..... Oliver Blake
Fogel ..... Percy Helton
Lieut. Fenning ..... Douglas Fowley
Lieut. Sands ..... Carleton Young

Columbia has a filmed daytime soap opera, with all the tearjerking of such ether sagas, in "Chain of Circumstance." As supporting material in the program market, the field at which it is aimed, entertainment values are mild.

A footnote states it was made in cooperation with True Story magazine, and the lines of the David Lang screenplay are in keeping with that origin. Richard Grayson and Margaret Field are the young married couple almost beaten by a chain of circumstances. They gain film experience, if little else, in the round of maudlin adventures they are put through during the 68 minutes of running time.

Happily married and expectant parents, they lose the baby and adopt one. During the probationary period for adopted parents, Grayson lends a helping hand to a girl, who is a co-worker at the jewelry company where he is employed, by pawning an antique ring for her. He later discovers the ring was stolen but she commits suicide over a broken love affair and her romancer is killed in an accident. He and his wife go through harassed moments trying to prove he had nothing to do with the theft or suicide, and a last-minute witness is turned up to save him.

Most of the footage is given over to the two principals under Will Jason's direction. Others involved in assorted character appearances include Marta Mitrovich, as the girl who commits suicide; Helen Wallace, of the adoption agency; Connie Gilchrist, a greedy landlady; Sumner Getchell, head of the jewelry firm; James Griffith and Percy Helton, the last-minute witness. All are adequate.

Physical values in the Wallace MacDonald production are excellent for the small budget, and Philip Tannura's lensing shows them up nicely. Music score emphasizes tearjerker flavor with sobbing string passages.

Brog.

L'Aiguille Rouge
(The Red Needle)
(FRENCH)

Paris, Aug. 7.

Discina release of Alcina production. Stars Michel Auclair, Michele Philippe. Directed by E. E. Reinert. Screenplay, Andre Legrand, Andre Huguet, from novel by Vicky Baum; camera, Andre Bac; editor, Monique Kirsanoff. At Avenue, Paris. Running time, 90 MINS.

Florian ..... Michele Philippe
Myra ..... Michel Auclair
Berger ..... Jean Marchat
Fanny ..... Margo Lion

This is a feeble love story, with a mountain climbing background. Characters are unreal and picture never catches hold. Film is not for the U. S. On theme and locale it might do for filler fare.

An attempt is made with an ironic tale of short-lived love and frustration but director E. E. Reinert has not put much zing or credibility into the proceedings. Usual plot about an alpine resort and a love affair ends in tragedy when the young man falls while mountain climbing.

Michel Auclair and Michele Philippe as the lovers are stilted and self-conscious in their one-dimensional role. The lensing is ordinary and editing does not help speed the lagging pace. The mountain climbing sequences are spiritless with the papier-mache sets and background work obvious.

Mosk.

WB Readies 'Rogers' Biopic For Fall Start

Hollywood, Aug. 14.

Warners' long-delayed "Story of Will Rogers" will get under way about Sept. 15, with Robert Arthur producing. Jack L. Warner overruled several of the studio executives who theorized that the Rogers name would not appeal to the younger generation of film customers.

Thus far James Stewart, Chill Wills, Stuart Erwin and Will Rogers, Jr., have been mentioned for the title role, but the job is still open.

MORE SEATS CUT BIGSCREEN NUT

U. S. Distribs Rush For Initial Arg. Dates With New Pix; 'Ribbon' 1st Out

Buenos Aires, Aug. 7.

American distributors and local exhibitors now are busy jockeying to set contracts for exhibition of first U. S. pictures which have have passed through the customs under the agreement to allow new Yank screen product to be shown here. Although many films are available, the Entertainment Board does not move fast and apparently is determined to retain the advantage for native productions as long as possible—hence slowing up issuance of exhibition permits. No new foreign pix have been allowed into the country from March, 1949, until last month.

For example, the Opera Theatre had slated the preem of "The Men" (UA). But the Entertainment Board indicated to the Opera that it would prefer to have "Los Arboles Mueren de Pie" (San Miguel), local film, held a fourth week. Had the U. S. film not arrived, "Arboles" might have had a much longer run. But with such new pictures as "Red Shoes" (UA), "Song Was Born" (Goldwyn) and "She Wore a Yellow Ribbon" (RKO) available, native product has not held up so well.

Another instance of delaying tactics was on 'Enchantment' slated for Aug. 2. The Gran Rex Theatre had to postpone the preem so that "Cosas de Mujer" (Interamericana-Mapol) could stay a fourth stanza. Same thing happened to "Illusion Eternel," which DIFA Distributors planned to open daydate in four houses.

It now appears that exhibitors here would like to change the current holdover system so they can obtain shorter run setups, but can foresee that they will have to alternate outside (mostly U. S. product)

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Italy Bows to WB

Special radio wavelength to facilitate filming of "The Crimson Pirate" in the Bay of Naples has been granted Warners by the Italian government.

Radio - telephone hookup links the production office in Naples, two-masted brig and three-masted frigate at sea, shore sets, and film's headquarters on Ischia Island. Robert Siodmak is the director and Burt Lancaster the star.

Research Expert Hired By Par For Telemeter Push

Paramount took a significant step last week in speeding its Telemeter subscription TV device into use by hiring Louis K. Ridenour, chief reasearch consultant to the Air Force, to work on its development. Ridenour is an expert on computers and transistors.

Importance of employing a specialist in that field is that it's an attempt to make the gadget smaller, cheaper and more foolproof, according to Telemeter spokesman. A transistor is a tiny metal device about one quarter inch in length—that will do all the work of a vacuum tube.

Par's aim is to get the cost down by reducing the size and complexity of the Telemeter via introduction of transistors. Field tests on the larger, original model are slated to start in a few weeks in the Los Angeles area with private telecasts from Par's station there, KTLA.

Telemeter attaches to the side of a TV set. By inserting coins in it, it enables patrons to see films and other entertainment that are not visible to other viewers.

Par owns 50% of the stock of Telemeter. Its other principal owners are David Loew and Carl Leserman, who financed and worked on its original develop-

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Low-Cost TV Unit Gets 2d Test Via Louis Fight; On Market in Sept.

Philadelphia, Aug. 14.

New low-cost theatre television unit, which is being produced by a group of Philadelphia exhibitors incorporated as Theatre TV Enterprises, will have its second test tomorrow night (Wed.) when the Royal Theatre here uses it for the Joe Louis-Jimmy Bivins fight pick-up. Set, an instantaneous projection model, is designed to sell for $3,500 and TTE hopes to have it on the market within the next month.

TTE has arranged with a Philly firm to manufacture the sets and is also making a deal with a theatre equipment supply house to handle distribution. Outfit will have four sets ready within the next couple of weeks to go to the distrib firm for demonstration purposes.

Unit was tested for the first time last month, at the Lincoln Theatre here, which was opened after being shuttered for some time to carry the last fight transmitted via big-screen video. Royal, which is in Philly's Negro neighborhood, has been operating steadily and so will not face the b.o. dilemma which confronted the Lincoln when it reopened. Warners' Stanley is also carrying the fight tomorrow night, with both houses charging $1.25.

Pathe Ties Up Screen Rights to IBC Fight

On the heels of securing exclusive film rights to the Sugar Ray Robinson-Randolph Turpin return match at the Polo Grounds, N. Y., Sept. 12, RKO-Pathe also has a pact with the International Boxing Club granting it sole screen rights to the IBC's next big bout. Who'll take part in the scrap isn't known as yet.

Plans for distributing the RKO-Pathe fight prints were discussed yesterday (Tues.) by RKO sales chief Robert Mochrie at a division managers meeting.

SAG Asks Talk Date On New Pact; Pay Hike, Video Rights Included

Hollywood, Aug. 14.

Screen Actors Guild made a formal request for a meeting with the major studios on Aug. 27 to negotiate a new basic working agreement covering two years and retroactive to the date of the first meeting. It is likely that reps of the Society of Independent Motion Picture Producers will sit in on discussions with the majors. Discussions with the Independent Motion Picture Producers Assn. will be held separately.

Prominent in a list of demands compiled by John Dales, Jr., executive secretary of SAG, is a clause seeking preference of employment in day player work for trained and experienced picture actors. Idea is to clamp down on "hit-and-run" competition by non-professionals who have no intention of making acting a career. It reads in part:

"In the employment of day players, preference of employment will be given to professional actors. In this case a professional actor is a person who has had previous employment in motion pictures during a period of three years. Only in the event professional actors, as above defined, are not available for employment at the place where the producer has its studio, may the producer employ

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SIX N. Y. HOUSES TRIM COSTS 33%

Inclusion of six New York theatres for the first time in the theatre TV network for the Joe Louis-Jimmy Bivins fight tonight (Wed.) is expected to reduce by almost one-third the charges levied against each house for rights to the event. Reason is that the costs are based fundamentally on the total seating capacity of all theatres involved, so that the more seats which are included trims the cost to each theatre proportionally.

Under the formula set up by the International Boxing Club, which promotes the fights, and Nathan L. Halpern's Theatre TV Network, which reps the theatres in deals with the IBC, the cost to each theatre is arrived at by dividing the total rights fee by the individual share of each house. Latter cost is based on each theatre's seating capacity multiplied by its admission price. Cost actually is based thus on the maximum gross possible of all houses, rather than the actual business they do.

Six N. Y. theatres, which include the large Broadway Paramount, Warner and Fabian's Fox in Brooklyn, have upped the capacity of the theatres carrying the fight to 39,000, as compared with the 26,000 which transmitted the last previous bout. Since the cost works in inverse proportion to the seating capacity, boosting the number of seats by one-third automatically trims the cost by one-third. In addition to the fee paid by each theatre to IBC, there is also tagged on the $250 flat fee, which goes to Halpern's outfit for his work.

N. Y. theatres are getting a crack at a big-screen fight for the first time because the bout itself is to be staged in Baltimore. Under the "controlled network" deal worked out by Halpern with the IBC, the theatres in the fight's city of origin are blacked out each time. Baltimore houses, conse-

(Continued on page 15)

RKO TO RELEASE 36 IN 1951-52 SEASON

RKO will release 36 features in the '51-'52 selling season, prexy Ned Depinet revealed yesterday (Tues.) at an all-day division managers meeting held at the Hotel Waldorf-Astoria, N. Y. Most of the 36 pictures, he said, are already completed; 18 are in color.

Product will all come either from RKO or its affiliated producers, with the exception of an occasional independently made pic. Slate includes four films from Walt Disney, two from Samuel Goldwyn, seven from Wald-Krasna, two from Edmund Grainger and one from Howard Hughes, among others.

Helprin, Lopert Back This Wk. From Korda Gab

Morris Helprin and Ilya Lopert are due back at their New York headquarters this week after a month and a half tour of Europe. Helprin is rep of Sir Alexander Korda in the U. S. and Lopert heads Film Distributing Corp., which handles some of the Korda product in America.

They went to England in June for huddles with Korda on future product and to finalize a deal by which some of the film originally to be handled by Korda has been sold to the new Snader outfit for distribution to both threatres and tele. They continued from there to the Continent, turning part of the trip into a vacation jaunt.

Uruguay Honors Pixites

Washington, Aug. 14.

Flock of film execs, actors, studio people and newspapermen will draw down "special" medals Thursday (16) in commemoration of the recent Uruguayan Film Festival.

Trinkets will be passed out by the Uruguayan Ambassador here, although most receipients will not be on hand.

Despite NCAA Grid Ban, Theatre TV Is Rapped for Navy's 'No Home Tele'

Washington, Aug. 14.

Fair Television Practices Committee, organized by a group of New York lawyers and union officials to protect TV set owners, went after the Naval Academy last week for contracting to sell rights of three Navy football games this season to theatre video. FTPC called the arrangements "bad policy" in view of the Academy's status as an institution which derives its support from public funds.

Arrangements for theatre showings of grid games are purely "experimental," according to Academy spokesmen. They point out that as members of the National Collegiate Athletic Assn. the Navy is permitted to allow only one home game and one away game to be sold for home TV.

NCAA limitations on televising of football games are now under study by the Department of Justice, along with broadcast restrictions on baseball, for possible anti-trust violation.

In a letter to Vice Admiral Harry W. Hill, superintendent of the Academy, FTPC's chairman Jerome W. Marks said that "all Navy football games should be freely available for telecasts for the general public benefit." By selling the rights to theatre TV, he pointed out, thousands of hospitalized veterans, soldiers and sailors will be deprived of the opportunity to watch the games. "It appears to us," he said, "that to these the Navy owes a primary debt."

Theatre TV has lined up the Navy-Princeton game on Oct. 6 and the Navy-Maryland game on Nov. 10. The Academy has tentatively agreed to sell the rights to the Notre Dame game on Nov. 3, but may give home TV priority to this contest.

15 for Louis Fight

Although about 25 theatres are now equipped for large-screen tele, only 15 will carry the Joe Louis-Jimmy Bivins heavyweight tilt tonight (Wed.). Others cannot be serviced by the American Telegraph & Telephone Co. because they're out of coaxial cable range.

Fifteen, however, will be the highest number of houses yet to carry an exclusive telecast. The two previous bouts on the network were shown by nine and 11 theatres, respectively.

20th Denies Nix Of Non-Competing Plan by D. of J.

Detroit, Aug. 14.

Rumors that 20th-Fox's plan to exhibit pictures in nearly 200 nabe houses on a non-competing basis had been quashed by the U. S. Department of Justice are completely untrue, according to Joseph J. Lee, district 20th manager. Lee said he had been besieged over the weekend by callers offering condolences or asking what was going on.

The false rumors started, Lee said, when a group of lawyers from other film companies got to discussing the plan at the New York deposition-filing by James A. Mulvey, of Samuel Goldwyn Productions, in the antitrust suit filed by the Society of Independent Motion Picture Producers.

The unidentified lawyers contacted the Department of Justice and asked for "clearance" to exhibit their films on a non-competing basis, too, Lee said he had learned. The Department of Justice reportedly informed the lawyers that 20th had not submitted its plan for clearance and the department knew nothing about it.

Lee said the whole affair had helped 20th and the plan because the queries from other film companies proved conclusively to the department that there was no collusion. The 20th plan was put into effect here after a survey showed as many as 40 subsequent-

(Continued on page 18)

Theatre Tele a Major Topic at Trade Shows In N. Y. of TOA, Allied

Theatre television is expected to be a major topic at the annual conventions and trade shows in New York of the Theatre Owners of America, Sept. 23-27, and Allied States Exhibitor Assn., Oct. 30-Nov. 1.

Almost all of the large-screen theatre television companies are planning exposition of their product, including RCA, General Precision Laboratories, Theatre Television Enterprises, Inc., of Philadelphia, Paramount and Skiatron.

Si H. Fabian, general chairman of the TOA convention, reported that 80% of the tradeshow booths already have been sold. Sale thus far tops number of booths sold for either the Los Angeles or Houston conventions, at a higher cost per booth, Fabian said.

Final arrangements for the convention will be made Monday (20) by TOA leaders.

The women's committee, headed by Mrs. Leonard Goldenson, already has prepared a program of entertainment for wives of exhibitors, such as sight seeing tours, special matinee at Radio City Music Hall, fashion show luncheon, shopping tours, cocktail parties, etc.

Feldman Promises U Sales Promotions To Come From Ranks

Universal will continue to make all promotions from within the company's ranks as new distribution posts become available, Charles J. Feldman, U's domestic sales chief, promised division and district managers yesterday (Tues.). He spoke at the concluding session of a two-day sales meet in New York.

Feldman instructed the staff to render all possible assistance to exhibs in distressed areas. This followed Metro's move in providing film sans rental to theatres hit recently in the Kansas floods.

Sales chief called on the division and district toppers to indoctrinate thoroughly personnel in the field with aims and objectives of the forthcoming "Movietime U. S. A." drive. He asked that they render the greatest possible assistance to the campaign on both a national and local level.

Composer Sues for 10G In Laurel Pact Breach

Laurel Films, Joseph Lerner, Rex Carlton and N. Y. Film Associates are named defendants in a $10,000 breach-of-contract suit brought in N. Y. Supreme Court by Gail Kubik. Action came to light this week when Justice Aron Steuer granted Miss Kubik the right to examine Lerner and Carlton before trial.

Miss Kubik claims she had an agreement with Laurel to write the score of "Guilty Bystander," a Zachary Scott-Faye Emerson starrer, which Edmund L. Dorfmann and Carlton produced in 1949. But, according to the complaint, sometime after Feb. 20, 1949, the defendants induced Laurel to break the pact.

It's charged that Lerner and Carlton control Laurel Films as well as N. Y. Film Associates. Answering the suit, the defendants entered a general denial of all allegations and asserted that Laurel did not produce "Bystander."

PEOPLE WILL TALK!*

LET 20th CENTURY-FOX PUT EGO INTO YOUR BOXOFFICE!

*The Preview raves are terrific for Darryl F. Zanuck & Joseph L. Mankiewicz's first picture since "All About Eve"—Cary Grant and Jeanne Crain in "People Will Talk".

Chi Cooler, B.O. Hotter; 'My Boy' Plus Vaude Socko $70,000, 'Horatio' Lusty $25,000, 'Express' Fast 19G

Chicago, Aug. 14.

Chicago grosses are following the cool weather, with vacationeers flocking to the Windy City also helping tilt trade. Not only are the new entries strong, but holdovers are the best in several months. "That's My Boy" at the Oriental and vaude show is heading for a sockeroo $70,000.

"Capt. Horatio Hornblower" at State-Lake looks bright $25,000. "Peking Express" heading dual bill at the Roosevelt is smart $19,000. "Flying Leathernecks" world preem at the Woods yesterday (Mon.) with stars and plenty of brass got it off in big style.

Disney's "Alice in Wonderland" is leading the second week parade with a terrific $30,000 at the Palace. Also very sock is "Little Egypt" and Billy Eckstine in person at the Chicago with $48,000 after great $67,000 opening round.

Estimates for This Week

Chicago (B&K) (3,900; 50-98) — "Little Egypt" (U) with Billy Eckstine topping stageshow (2d wk). Smash $48,000. Last week, wow $67,000.

Grand (RKO) (1,250; 50-98) — "Mark of Renegade" (U) and "Footlight Varieties" (RKO). Off to $8,000 looming. Last week, okay $11,000.

Oriental (Indie) (3,400; 98) — "That's My Boy" (Par) with vaude bill. Terrif at $70,000. Last week, "Show Boat" (M-G) with Mary Ford and Les Paul onstage (4th wk), $38,000.

Palace (RKO) (2,500; 55-98) — "Alice in Wonderland" (RKO-Disney) (2d wk). Wham $30,000. Last week, $40,000.

Roosevelt (B&K) (1,500; 55-98)—"Peking Express" (Par) and "Two of a Kind" (Col). Smart $19,000. Last week, "Francis To Races" (U) and "Cavalry Scout" (Mono) (2d wk), $15,000.

State-Lake (B&K) (2,700; 98) — "Horatio Hornblower" (WB). Running at straight 98c should grab fine $25,000. Last week, "Mask of Avenger" (Col) and "Man With My Face" (UA), $15,000.

United Artists (B&K) (1,700; 55-98) — "Bombardier" (RKO) and "China Sky" (RKO) (reissues). Oke $11,000 expected. Last week, "Samson and Delilah" (Par), same.

Woods (Essaness) (1,073; 98) — "Flying Leathernecks" (RKO). Opened yesterday (Mon.) Last week, "Frogmen" (20th) (5th wk), $12,500.

World (Indie) (587; 87) — "Teresa" (M-G) (4th wk). Okay $3,500. Last week, $3,500.

Ziegfeld (Lopert) (434; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (17th wk). Good $4,500. Last week, $4,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'My Boy' Wow In St. Loo, $18,000

St. Louis, Aug. 14.

"That's My Boy" is standing the town on its head, and only the fact that no matinees are being run at the Missouri is preventing it from breaking several records. Overflow over the weekend helped boxoffice activity for "Capt. Hornblower" at the huge Fox. Result is one of bigger recent weeks at the Fox Theatre. "Ran All Way" shapes good at the downtown Loew's.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75) —"Moonlight Bay" (WB) (m.o.) and "Sirocco" (Col) (2d wk). Oke $10,000. Last week, "Sirocco" (Col) and "Texas Rangers" (Col), $10,500.

Fox (F&M) (5,000; 60-75)—"Capt. Horatio Hornblower" (WB). Fine $17,000. Last week, "Convict Lake" (20th) and "Two of Kind" (Col), $16,000.

Loew's (Loew) (3,172; 50-75) — "He Ran All Way" (UA) and "When Redskins Rode" (Col). Good $14,000 or over. Last week, "Show Boat" (M-G) (4th wk), $14,000.

Missouri (F&M) (3,500; 60-75)—"That's My Boy" (Par) and "Dear Brat" (Par). Smash $18,000. Last week, "Moonlight Bay" (WB) and "Never Trust Gambler" (Col) (2d wk), $12,000.

Pageant (St. L. Amus.) (1,000; 50-90)—"Trio" (Par) (3d wk). Off to $1,000 following oke $2,000 second stanza.

Shady Oak (St. L. Amus.) (800-50-90)—"Trio" (Par) (3d wk). Down to $1,500 after nice $2,500 second session.

'Alice' Terrif $28,000, Toronto; 'Convict' 14G

Toronto, Aug. 14.

Sensational success of Walt Disney's "Alice in Wonderland" on initial frame at the Imperial where nearly a record week looms is also stimulating general biz here since overflow family trade goes to other spots. "Secret of Convict Lake" looks best of other new pix with a big week at the Odeon. "Moonlight Bay" still is fine and pacing the holdovers.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-80)—"Texas Rangers" (Col) and "China Corsair" (Col). Big $15,000. Last week, "Painted Hills" (M-G) and "Smuggler's Gold" (Col), $10,000.

Eglinton, Shea's (FP) (1,080; 2,386; 40-80) — "Moonlight Bay" (WB) (2d wk). Fine $15,000. Last week, smash $19,000.

Imperial (FP) (3,373; 40-80) — "Alice in Wonderland" (RKO-Disney). Sensational $28,000. Last week, "Frogmen" (20th) (2d wk), $12,000.

Loew's (Loew) (2,743; 40-70) — "Excuse My Dust" (M-G) (2d wk). Fair $8,500. Last week, $14,000.

Norlown, University (FP) (959; 1,558; 40-80) — "Teresa" (M-G). Fair $12,000. Last week, "Peking Express" (Par), $13,500.

Odeon (Rank) (2,390 50-90) — "Convict Lake" (20th). Big $14,000. Last week, "Prince Who Was Thief" (U) (2d wk), $10,000.

Uptown (Loew) (2,743; 40-80) — "Mark of Renegade" (U). Light $6,000. Last week, "Francis To Races" (U) (2d wk), $7,500.

Victoria (FP) (1,140; 40-80) — "Fabiola" (Indie) (2d wk). Good $6,000. Last week, $8,000.

Cincy Continues Stout; 'Alice' Huge at $18,000, 'Young' Strong $13,000

Cincinnati, Aug. 14.

General upbeat in first-run biz is continuing here for second week. Current topper by a wide margin is "Alice in Wonderland," which is terrific at the Albee. "Rich, Young, Beautiful" also is a solid newcomer. The small Lyric is having its best session in a long time with the moveover of "On Moonlight Bay." "Peking Express" shapes okay at the Capitol.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Alice in Wonderland" (RKO). Wow $18,000 or over. Last week, "Show Boat" (M-G), solid $12,000 in 6 days. Set modern Cincy records for biz and four-week run at this flagship, doing atomic $75,000 on run.

Capitol (Mid-States) (2,000; 55-75)—"Peking Express" (Par). Oke $7,500. Last week, "Cattle Drive" (U), same.

Grand (RKO) (1,400; 55-75)—"Three Steps North" (UA) and "Two Gals and Guy" (UA). Good $8,000. Last week, "Never Trust Gambler" (Col) and "Hurricane Island" (Col), $7,000.

Keith's (Mid-States) (1,542; 55-75) —"Passage West" (Par). Mild $7,000. Last week, "Mark of Renegade" (U), $6,500.

Palace (RKO) (2,600; 55-75)—"Rich, Young, Pretty" (M-G). Solid $13,000. Last week, "On Moonlight Bay" (WB), socko $17,000, tallest take here in almost a year.

'Ft. Worth' Trim $10,000, A&C Fat 11G, Omaha

Omaha, Aug. 14.

Grosses levelled off after last week's upsurge but are still very healthy. "Fort Worth" at the Paramount shapes brisk. The Orpheum has Abbott and Costello's "Comin' Round Mountain" and opened with good session likely. Second week of Disney's "Alice in Wonderland" Brandeis held up well.

Estimates for This Week

Paramount (Tristates) (2,800; 16-70) — "Ft. Worth" (WB). Sound $10,000. Last week, "Show Boat" (M-G) (2d wk), swell $9,500.

Orpheum (Tristates) (3,000; 16-70) — "Comin' Round Mountain" (U). Good $11,000. Last week, "Night Into Morning" (M-G) and Three Suns stage revue, fine $18,000 at 20-90c scale.

Omaha (Tristates) (2,100; 16-70) — "Folsom Prison" (WB) and "Smuggler's Gold" (Col). Nice $8,000. Last week, "Man From Planet X" (UA) and "Brother, the Outlaw" (BB), $7,000.

Brandeis (RKO) (1,500; 35-74 — "Alice in Wonderland" (RKO-Disney) (2d wk). Fancy $6,000. Last week, $8,000.

State (Goldberg) (865; 25-75) — "Guy Who Came Back" (20th) and "Double Deal" (RKO). Fast $5,000. Last week, "Rich, Young, Pretty" (M-G) and "Sideshow" (Mono), $6,000.

'My Boy' Wham $32,000, Frisco

San Francisco, Aug. 14.

Improved weather conditions here are credited with helping the very real upbeat at first-runs this session. Standout is "That's My Boy" which is sockeroo at the Paramount. Effective bally is helping lift the vast Fox Theatre in a nice session with its "Capt. Horatio Hornblower." "Happy Go Lovely" looms fair at the St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"Night Into Morning" (M-G) and "Hell's Gateway" (Indie). Mild $11,000. Last week, "Man With My Face" (UA) plus stageshow headed by Josephine Baker (3d wk), with prices upped to $1.25 top, big $40,000.

Fox (FWC) (4,651; 60-95)—"Capt. Horatio Hornblower" (WB) and "Let's Go Navy" (Mono). Nice $24,000 or over. Last week, "Young As Feel" (20th) and "14 Hours" (20th), $12,500.

Warfield (Loew's) (2,656; 60-85) —"Teresa" (M-G). Modest $10,000. Last week, "Show Boat" (M-G) (5th wk), strong $14,000.

Paramount (Par) (2,646; 60-85)—"That's My Boy" (Par). Wow $32,000. Last week, "On Moonlight Bay" (WB) and "Interrupted Journey" (Indie), (2d wk) $15,000.

St. Francis (Par) (1,400; 60-85)—"Happy Go Lovely" (RKO). Fair $10,000. Last week, "Trio" (Par), at pop prices, weak $7,500.

Orpheum (No. Coast) (2,448; 55-85)—"Mark Of Renegade" (U) and "Secrets Of Monte Carlo" (Rep). Fair $12,000. Last week, "M" (Col) and "Emergency Wedding" (Col), $14,500.

United Artists (No. Coast) (1,207; 55-85)—"Cyrano" (UA) (4th wk). Okay $7,500. Last week, $10,000.

Stagedoor (A-R) (370; $1.80-$2.40)—"Tales Of Hoffmann" (Indie) (8th wk). Holding at stout $6,500. Last week, same.

Clay (Rosener) (400; 65-85)—"Blue Lamp" (UA). Good $3,300. Last week, "Toast New Orleans" (M-G) and "Midnight Kiss" (M-G) (reissues), 4 days, $2,200.

Larkin (Rosener) (400; 65-85)—"Blue Lamp" (UA). Fine $3,800. Last week, "Toast New Orleans" (M-G) and "Midnight Kiss" (M-G) (reissues), $3,400.

'MY BOY' LOUD $22,000, SEATTLE; 'ALICE' 17G

Seattle, Aug. 14.

Big news here this session are the great sessions being turned in by "Alice in Wonderland" and "That's My Boy." The Walt Disney version is hitting a huge total at Fifth Avenue. "Rich, Young, Pretty" looks solid at Liberty. "My Boy" shapes great at Paramount.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"Francis To Races" (U) and "Amorilla" (Rep) (4th wk). Big $4,000. Last week, good $4,200.

Colisseum (Evergreen) (1,877; 65-90)—"Suicide Attack" (Indie) and "Beasts of East" (Indie). Fast $10,000. Last week, "Mask of Avenger"

(Continued on page 22)

Heat Wilts B'way; Holdovers Set Pace, 'Show Boat' 4th, 151G, 'Boy'-Vaude 82G, 'Twist' Big $18,400, 'Belvedere' 58G

Sweltering weather returned to New York over the past weekend and is proving a headache to Broadway boxoffices. Five consecutive days of heat and humidity, with only a slight breather from rain Sunday (12) night, is clouting first-run business badly. Even the strongest films are being hurt, with new pix taking a real beating. Big draw of Dodgers-Giants games at Ebbetts Feld last week also cut in somewhat while state American Legion convention did not mean much at the wickets.

Bulk of strength at the deluxe houses is coming from holdover bills or extended-runs. Greatest coin total again goes to "Show Boat," with stage show at the Music Hall. In its fourth week, this bill will hit big $151,000 or over.

"That's My Boy" with Modernaires, Danny Lewis, Bob Chester band topping the stage bill, got sock estimated $82,000, in second round at the Paramount. This pace has cinched a four-week run for combo.

"Bright Victory" still is sturdy, having landed $22,000 in its second week at the Victoria but obviously was damaged by the heat. Despite the torrid weather, Disney's "Alice in Wonderland" continues in great style, with $36,000 in prospect for third session at the Criterion.

Second stanza of "Oliver Twist" held in remarkable manner, being only a step behind opening week at $18,400 at the Park Ave. "Belvedere Rings Bell," with iceshow and stage bill, is down to mild $58,000 for second round at the Roxy.

"No Questions Asked" is doing best of new entries, heading for $12,000 in initial frame at the Mayfair. "Cattle Drive" is only $15,000 opening week at the State, and only holds over four days. "Tomorrow Is Another Day" looks fairish $10,000 in first round at the Holiday.

"David and Bathsheba" opened last night (Tues.) at the Rivoli, this marking the unshuttering of theatre, which had been closed during the summer. "Force of Arms" opened at the Warner yesterday.

"Meet Me After the Show," with Milton Berle, Dagmar and Berle's own revue, preems today (Wed.) at the Roxy. "Law and the Lady" also opens today at the Capitol.

Estimates for This Week

Astor (City Inv.) (1,300; 55-$1.50) —"Happy Go Lovely" (RKO) (4th wk). Third session ended last night (Tues.) is down to $5,000 after light $7,500 for second round. Stays two days past fourth week, with "Jim Thorpe, All-American" (WB) coming in Aug. 24.

Bijou (City Inv.) (589; $1.20-$2.40) — "Tales of Hoffmann" (Indie) (20th wk). The 19th stanza ended last night (Tues.) continued big with $10,500. Week ahead was $10,800.

Capitol (Loew's) (4,820; 55-$1.25) — "Law and the Lady" (M-G). Opens today (Wed.) being second bill on all-film policy here. Last week, "Rich, Young, Pretty" (M-G) (3d wk) sagged to $16,000 after fine $23,000 for second round.

Criterion (Moss) (1,700; 50-$1.75) —"Alice in Wonderland" (RKO-Disney) (3d wk). Current frame is holding stoutly at $36,000 after $45,000 for second week. Stays indef.

Globe (Brandt) (1,500; 50-$1.20) —"Convict Lake" (20th) (2d wk). Holding nicely with $14,500 after fancy $19,000 opening week, but below hopes. Stays on.

Holiday (Zatkin) (950; 50-$1.50) — "Tomorrow Is Another Day" (WB) (2d wk). First week ended last night (Tues.) hit routine $10,000. In ahead, "Comin' Round Mountain" (U) (2d wk-6 days), $5,800.

Mayfair (Brandt) (1,736; 50-$1.20) — "No Questions Asked" (M-G). First week ending today (Wed.) is heading for fair $12,000 or near. Last week, "Alice in Wonderland" (Indie) (2d wk), mild $8,000.

Palace (RKO) (1,700; 55-$1.20)— "Best of Badmen" (RKO) and vaude. Looks like oke $19,000. Last week, "As Young As You Feel" (20th), with vaude, $18,500.

Paramount (Par) (3,664; 70-$1.60) —"That's My Boy" (Par) with Modernaires, Danny Lewis, Bob Chester orch topping stageshow (3d wk). Second frame ended last night (Tues.) held to $82,000 after socko $91,000 for initial round. Goes four weeks. Second week was giving house some of best days of run when heat broke in to slow it up somewhat.

Park Ave. (Reade) (583; 90-$1.50) —"Oliver Twist" (UA) (3d wk). Initial holdover stanza ended Sunday (12) continued smash at $16,400 after $18,900 for first week, biggest at house on a pop-scale run. Second week started out running ahead of first session and held remarkably close to first frame. Stays indef.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40) — "Show Boat" (M-G) plus stageshow (4th wk). Continues smash with $151,000 after $158,000 for third week. Holding a fifth, naturally, and looks to remain through Labor Day.

Roxy (20th) (5,886; 90-$1.75) — "Meet Me After Show" (20th) with Milton Berle plus own all-star revue headed by Dagmar onstage. Opens today (Wed.). Last week, "Belvedere Rings Bell" (20th) and iceshow, plus stagebill topped by Florian Zabach (2d wk), wound up at mild $58,000 after good $73,000 opening round.

State (Loew's (3,450; 55-$1.50)— "Cattle Drive" (U) (2d wk). First round did fairly well with $15,000. Holds four extra days, with "Iron Man" (U) opening Aug. 18. In ahead, "Francis To Races" (U) (2d wk-8 days), okay $14,000.

Warner (WB) (2,756; 55-$1.25)— "Force of Arms" (WB). Opened yesterday (Tues.). In ahead, "Moonlight Bay" (WB) (3d wk-5 days), sagged to mild $8,000 after oke $15,500 for second frame.

Sutton (R & B) (561; 90-$1.50)— "Kon-Tiki" (RKO) (20th wk). The 19th session ended Monday (13) held steady at $5,500 after $6,000 for 18th week. Continues through Sept. 4, with "The Medium" (Indie) opening Sept. 5.

Trans-Lux 60th St. (T-L) (453; 74-$1.50) — "Emperor's Nightingale" (Indie) (14th wk). Still showing profit with $2,200 after $2,400 in 13th frame.

Trans-Lux 52d St. (T-L) (540; 90-$1.50) — "Kind Lady" (M-G) (2d wk). First session ended Monday (13) hit fine $15,000. In ahead, "Circle of Danger" (UA) (4th wk), $2,600.

Victoria (City Inv.) (1,060; 55-$1.50) — "Bright Victory" (U) (3d wk). Initial holdover stanza ended Monday (13) continued strongly with $22,000 after great $32,000 opening week.

H.O.'s Bolster Mpls. Biz; 'Boat' Rousing $14,000, 'Alice' Big 11G, 2d Wks.

Minneapolis, Aug. 14.

The boxoffice goose hangs high here as the upbeat in grosses continues. "Show Boat" and "Alice in Wonderland," both in second weeks, still provide the main stimulus for the improving pace. Both belong in the smash class locally and take their places with the last year's top pullers. Still another holdover, "The Frogmen," also in its second stanza, is proving no mean magnet. Best of newcomers is "Peking Express," fine at the State.

Estimates for This Week

Century (Par) (1,600; 50-76)— "Circle of Danger" (UA). Light $4,000. Last week, "Lorna Doone" (Col), $4,500.

Gopher (Berger) (1,000; 50-76)— "The Frogmen" (20th) (2d wk). Good $5,500 after hefty $9,100 initial canto.

Lyric (Par) (1,000; 50-76)— "Cavalry Scout" (Mono) and "Ghost Chasers" (Mono). Oke at $4,500. Last week, "Cattle Drive" (U) (2d wk), same.

Radio City (Par) (4,000; 50-76)— "Show Boat" (M-G) (2d wk). Will take its place as one of boxoffice champs here. Still zooming at $14,000 after huge $25,000 first stanza, one of theatre's three or four best straight film weeks.

RKO-Orpheum (RKO) (2,800 40-76)—"Alice in Wonderland" (RKO-Disney) (2d wk). Fine $11,000. Last week, terrific $16,500.

State (Par) (2,300; 50-76)—"Peking Express" (Par). Fine $9,000. Last week, "Ace in Hole" (Par), good $7,000.

World (Mann) (400; 50-90)— "Kind Lady" (M-G). Well regarded picture, but Ethel Barrymore and Maurice Evans probably don't mean too much as names to film fans. Good $3,000. Last week, "Lady Paname" (Indie), $2,000.

Flags up for Warner Bros. Again!!

AUGUST 24TH AT THE ASTOR THEATRE N.Y.

TO YOUR "Yankee Doodle Dandy" LIST OF ALL-TIME ALL-AMERICAN "Knute Rockne, All-American" ENTERTAINMENTS NOW ADD "Sergeant York"

"JIM THORPE -ALL AMERICAN"

STARRING BURT LANCASTER AND CHARLES BICKFORD · STEVE COCHRAN · PHYLLIS THAXTER · DIRECTED BY MICHAEL CURTIZ · PRODUCED BY EVERETT FREEMAN

Screen Play by Douglas Morrow and Everett Freeman • Jim Thorpe, Technical Advisor • Music by Max Steiner

'Hill' Smash $13,000 in Stout Hub; 'Horatio' Nice 23G, 'Teresa' 18G

Boston, Aug. 14.

Biz is holding up fairly well around town this stanza, with a spell of bad weather mid-week helping. "Capt. Horatio Hornblower" at Met opened strong, and leads city. "Alice in Wonderland" in second week at Memorial is still stout. "Thunder on Hill" at Astor shapes socko. "Peking Express" at Paramount and Fenway is just about average with "Cattle Drive" at Boston only so-so.

Estimates for This Week

Astor (B&Q) (1,200; 50-95) — "Thunder on Hill" (U). Sock $13,000. Last week, "Cyrano" (UA) (4th wk), $5,000.

Boston (RKO) (3,200; 40-85) — "Cattle Drive" (U) and "Without Pity" (Indie). Fair $7,500. Last week, "Hard, Fast, Beautiful" (RKO) and "Married a Savage" (Indie), $9,800.

Exeter (Indie) (1,300; 55-80) — "Kon-Tiki" (RKO) (6th wk). Oke $3,300. Last week, good $3,800.

Fenway (NET) (1,373; 40-85) — "Peking Express" (Par) and "Gold Raiders" (Indie). Fair $4,000. Last week "Moonlight Bay" (WB) and "Yukon Manhunt" (Mono) (2d wk), $3,800.

Memorial (RKO) (3,500; 40-85)— "Alice in Wonderland" (RKO-Disney) (2d wk). Held at $18,500. Last week, smash $29,700.

Metropolitan (NET) (4,367; 40-85) — "Capt. Horatio Hornblower" (WB) and "Let's Go Navy" (Mono). Nice $23,000. Last week, "Convict Lake" (20th) and "Glass Mountain" (Indie), $12,000.

Orpheum (Loew) (3,000; 40-85) — "Teresa" (M-G) and "Strictly Dishonorable" (M-G). Moderate $12,000. Last week, "Show Boat" (M-G) (4th wk), nice $12,000.

Paramount (NET) (1,700; 40-85) — "Peking Express" (Par) and "Gold Raiders" (Indie). Okay $10,500. Last week, "Moonlight Bay" (WB) and "Yukon Manhunt" (Mono) (2d wk), $12,500.

State (Loew) (3,500; 40-85) — "Teresa" (M-G) and "Strictly Dishonorable" (M-G). Mild $6,000. Last week, "Show Boat" (M-G) (4th wk), $6,000.

Key City Grosses

Estimated Total Gross
This week $2,422,000
(*Based on 25 cities, 210 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,355,000
(*Based on 22 cities, and 176 theatres.*)

'Horatio' Hotsy $17,500 in Pitt

Pittsburgh, Aug. 14.

Big noises this week are "Capt. Horatio Hornblower" at Stanley, doing well enough to hold over, and continued strength of "On Moonlight Bay" at Warner in its third stanza downtown. "Sirocco" at Harris also shapes sharp. Although crix gave "Law and Lady" a nice send-off at Penn, they aren't buying the new Greer Garson starrer.

Estimates for This Week

Fulton (Shea) (1,700; 50-85) — "Telegraph Hill" (20th) and "Oh, Susannah" (Rep). Dismal $4,500. Last week, "Francis To Races" (U), $6,500.

Harris (Harris) (2,200; 50-85) — "Sirocco" (Col). First solo bill here for some time. Fast $8,000 or better. Last week, "Apache Drums" (U) and "Hurricane Island" (Col), fancy $7,000, and over hopes.

Penn (Loew's) (3,300; 50-85) — "Law and Lady" (M-G). Slim $10,000. Last week, "Ace In Hole" (Par), $13,000.

Stanley (WB) (3,800; 50-85) — "Capt. Horatio Hornblower" (WB). Clicking off brisk $17,500, best here in a long time. Holds. Last week, "Peking Express" (Par), $8,000.

Warner (WB) (2,000; 50-85) — "Moonlight Bay" (WB) (m.o.) (2d wk). Holdover unusual here. Great $7,500. Only going out because house is getting jammed up on product. Last week, first week here, terrif $9,000, after opening week at Stanley.

'Moonlight' Bright 22G, Denver; 'Spy' Good 9G

Denver, Aug. 14.

Top coin this week is going to "Moonlight Bay," playing in two theatres. "American Spy" shapes good at Paramount. "Ran All Way," playing three houses, looks only fair. "Show Boat" is doing well enough to win a fifth week at Broadway while "Alice in Wonderland" is strong enough at Orpheum to cop a third round for Disney pic.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80)— "Ran All Way" (UA) and "Little Giant" (Indie) (reissue). Day-date ith Tabor, Webber. Fair $5,000. Last week, "Cyr ano" (UA), $7,000.

Broadway (Wolfberg) (1,500; 40-80)—"Show Boat" (M-G) (4th wk). Nice $9,000. Holds again. Last week, $10,000.

Denham (Cockrill) (1,750; 40-80) —"That's My Boy" (Par) (3d wk). Off to $8,500. Last week, fine $12,500.

Denver (Fox) (2,525; 40-80)— "Moonlight Bay" (WB) and "Secrets Monte Carlo" (Rep), day-date with Esquire. Nice $18,000. Holds. Last week, "Cyrano" (UA), $14,000.

Esquire (Fox) (742; 40-80)— "Moonlight Bay" (WB) and "Secrets Monte Carlo" (Rep), also Denver. Good $4,000. Holding over. Last week, "Cyrano" (UA), $2,500.

Orpheum (RKO) (2,600; 40-80)— "Alice in Wonderland" (RKO-Disney) (2d wk). Holding at $9,000. Stays another week. Last week, big $17,500.

Paramount (Fox) (2,200; 40-80)— "American Spy" (Mono) and "Cavalry Scout" (Mono). Good $9,000. Last week, "Little Big Horn" (Lip) and "Savage Drums" (Lip), $12,000.

Tabor (Fox) (1,967; 40-80)— "Ran All Way" (UA) and "Little Giant" (Indie) (reissue), also Aladdin, Webber. Fair $5,500. Last week, "Scarf" (UA) and "Going To Town" (Indie), $5,000.

Webber (Fox) (750; 40-80)— "Ran All Way" (UA) and "Little Giant" (Indie) (reissue), also Aladdin, Tabor. Fair $3,000. Last week, "Scarf" (UA) and "Going To Town" (Indie), $2,000.

D. C. Upbeat Continues; 'Convict'-Paul-Ford To Two-Year High, $30,000

Washington, Aug. 14.

Boxoffice upswing, which began here early in July, continues at mid-town houses, both in first-run and holdover situations. Top showing of week is being made by Loew's Capitol, where "Secret of Convict Lake" is skyrocketing into a two year record, thanks to folk music of Capitol disk stars Les Paul and Mary Ford. Weight is on marquee draw of husband-wife team of guitar-vocalists. "Frogmen," at Loew's Palace, shapes second among newcomers. In holdover class, "Alice in Wonderland" at RKO Keith's continues sock, with a third week certain for the Disney pic. "Capt. Horatio Hornblower" is still solid at the Warner, and may be put back into Metropolitan for second-run.

Estimates for This Week

Capitol (Loew's) (2,434; 44-90)— "Convict Lake" (20th) plus vaude headed by Les Paul and Mary Ford. Film riding in as top grosser on tail of popularity of stageshow, with two-year record take of $30,000. Last week, "Half Angel" (20th) plus vaude, fine $24,000.

Dupont (Lopert) (372; 50-85) — "Kon-Tiki" (RKO) (4th wk). Unusually steady $5,000 after hefty $6,000 last week. Stays on.

Keith's (RKO) (1,929; 44-80) — "Alice in Wonderland" (RKO-Disney) (2d wk). Dazzling $20,000 after terrific $25,000 last week, even with low moppet tab for about half audience. Holds.

Metropolitan (Warner) (1,164; 44-74) — "Moonlight Bay" (WB) (2d run). Pleasing $7,000. Last week, "Capt. Horatio Hornblower" (WB), smash $11,000 in day-and-date with Warner and uptown Ambassador.

Palace (Loew's) (2,370; 44-74) — "Frogmen" (20th). Great $21,000. Last week, "Ace in Hole" (Par), sad $13,000.

Playhouse (Lopert) (485; 55-$1) — "Tony Draws a Horse" (Indie) (2d wk). So-so $3,500 after $4,500 last week.

Warner (WB) (2,174; 44-74) — "Capt. Horatio Hornblower" (WB) (2d wk). Steady $12,000 after big $19,000 last week.

Trans-Lux (T-L) (654; 44-80) — "Four in Jeep" (UA). Firm $6,000. Last week, "Alice In Wonderland" (Souvaine), modest $5,000.

'ALICE' OKE AT $9,000 IN L'VILLE; 'LAW' 8G

Louisville, Aug. 14.

Getting an assist from cooler temperatures, downtown houses are getting their share of the biz this week, topped by "Alice in Wonderland" at the Rialto, where kid trade is way above average. "Law and Lady" at the State is mild, but "Moonlight Bay" is stout at the Mary Anderson. Summer musicals at Iroquois Amphitheatre are in finaly stanza this week, and picture houses are glad this competition is nearing an end.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Moonlight Bay" (WB) (2d wk). Still strong at $6,500 after last week's big $8,000.

Rialto (Fourth Avenue) (3,000; 45-65)—"Alice in Wonderland" (RKO-Disney). Okay $9,000 or over. Last week, "Care Little Girl" (20th) and "Young As Feel" (20th), about same.

State (Loew's) (3,000; 45-65)— "Law and Lady" (M-G) and "Night Into Morning" (M-G). Mild $8,000. Last week, "Prince Who Was Thief" (U) and "Al Jennings" (Col), smooth $11,000.

Strand (FA) (1,200; 45-65)—"Guy Who Came Back" (20th) and "Pier 23" (Lip). Fairish $3,500. Last week, "Jungle Headhunters" (RKO) and "Tokyo File 212" (RKO), $4,000.

'Law' Lusty 11G In Mild Philly

Philadelphia, Aug. 14.

Rainy weather over the weekend and a flock of holdovers are being blamed for a reduced take at first-runs here this session. New pictures started out in encouraging fashion, however. "Francis Goes To Races" kicked off well but did hold up at Earle while "Warpath" got off in rousing style at the Goldman. "Law and the Lady" started out great at the Midtown.

Estimates for This Week

Boyd (WB) (2,360; 50-99)— "Alice in Wonderland" (RKO-Disney) (2d wk). Strong $18,000. Last week, smash $23,000.

Earle (WB) 2,700; 50-99)— "Francis To Races" (U). Fair $8,000. Last week, "Katie Did It" (U) plus Juanita Hall, John Agar, onstage, $18,000.

Fox (20th) (2,250; 50-99)— "Belvedere Rings Bell" (20th) (2d wk). Good $14,000. Last week, $19,000.

Goldman (Goldman) (1,200; 50-99)—"Warpath" (Par). Fat $16,000. Last week, "Sirocco" (Col) (2d wk), $12,000.

Mastbaum (WB) (4,360; 50-99)— "Moonlight Bay" (WB) (2d wk). Dim $13,000. Last week, $15,000.

Midtown (Goldman) (1,000; 50-99)—"Law and Lady" (M-G). Sock $11,000. Last week, "Cyrano" (UA) (3d wk), $8,000.

Randolph (Goldman) (2,500; 50-99)—"Show Boat" (M-G) (6th wk). Fast $10,500. Last week, $17,000.

Stanley (WB) (2,900; 50-99)— "That's My Boy" (Par) (4th wk). Still town topper at $20,000. Last week, great $25,000.

Stanton (WB) (1,473; 50-99)— "Cattle Drive" (U). Neat $10,000. Last week, "Jungle Headhunters" (RKO), $13,000.

Trans-Lux (T-L) (500; 50-99)— "Kind Lady" (M-G). Terrific $7,500. Last week, "Alice in Wonderland" (Indie) (2d wk), slow $3,500.

'My Boy' Boff $35,000, 'Horatio' Fine 43G, Give L. A. First-Runs Big Boost; 'Belvedere' OK 34G, 'Jeep' Slow 16G

Broadway Grosses

Estimated Total Gross
This Week $498,100
(*Based on 18 theatres.*)
Last Year $542,000
(*Based on 18 theatres.*)

'Hill' High 15G Paces Perky Prov.

Providence, Aug. 14.

Majestic's "Thunder On The Hill" is riding high among the new ones with big session on tap. It is being pressed closely by second week of "Alice In Wonderland" at RKO Albee. Loew's State looms just fair with "Law and the Lady." Trade is perking in most spots.

Estimates for This Week

Albee (RKO) (2,200; 44-65)— "Alice In Wonderland" (RKO-Disney) (2d wk). Hefty $13,000 after hitting sock $19,000 in first round.

Majestic (Fay) (2,200; 44-65)— "Thunder on Hill" (U) and "Varieties On Parade" (FC). Big $15,000. Last week, "Moonlight Bay" (WB) and "Fugitive Lady" (Rep), $12,000.

State (Loew) (3,200; 44-65)— "Law and Lady" M-G) and "No Questions Asked" (M-G). Mild $10,000. Last week, "Ran All Way" (UA) and "Home Town Story" (M-G), $13,000.

Strand (Silverman) (2,200; 44-65) —"Whistle at Eaton Falls" (Col), and "Corky of Gasoline Alley" (Col). Opened Monday (13). Last week, "Sirocco" (Col), fairish $8,200.

'Horatio' Sock $13,000, Buff; 'Alice' 11G, 2d

Buffalo, Aug. 14.

Trade is perking up here this stanza with the real smash "Capt. Horatio Hornblower" at the Center. "Alice in Wonderland" is in second round at Century, the Disney pic still being solid. "Peking Express" shapes nice at the Paramount.

Estimates for This Week

Buffalo (Loews) (3,500; 40-70)— "Rich, Young, Pretty" (M-G) and "The Painted Hills" (M-G) (2d wk). Down to $7,500 in 5 days. Last week, dandy $16,000.

Paramount (Par) (3,000; 40-70)— "Peking Express" (Par) and "Pier 23" (Lip). Nice $12,000. Last week, "Moonlight Bay" (WB) and "Korea Patrol" (UA), $9,000.

Center (Par) (2,100; 40-70) — "Capt. Horatio Hornblower" (WB). Sock $13,000. Last week, "Cyrano" (UA) (2d wk), $7,000.

Lafayette (Basil) (3,000; 40-70)— "Magic Face" (Col) and "Hurricane Island" (Col). Lively $11,000. Last week, "Texas Rangers" (Col) and "Five" (Col), $10,000.

Century (20th Cent.) (3,000; 40-70) — "Alice In Wonderland" (RKO-Disney) (2d wk). Holding at $11,000 or near. Last week, smash $18,500.

Los Angeles, Aug. 14.

First-run biz pace is getting a tremendous lift in current frame from the boxoffice power of "That's My Boy" in two theatres and "Capt. Horatio Hornblower" in three. The former, the Martin-Lewis starrer, is heading for sock $35,000 or near, best for the two Paramount houses in amny months. It is especially great considering a straight 60c admission tap at all times.

"Hornblower" shapes to hit fine $43,000. "Belvedere Rings Bell" is rated fairly satisfactory with $34,000 in five sites. Other new bills are just mild. "Lady and Bandit" being thin $14,000 in two spots. "Four in Jeep" in five locations is light $16,000. "Native Son" looks fair $6,000 in one house.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 70-$1.10)— "Belvedere Rings Bell" (20th) and "Let's Go Navy" (Mono). Only okay $34,000. Last week, "Cyrano" (UA) (2d wk), $31,500.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-$1.10) —"Horatio Hornblower" (WB). Fine $43,000. Last week, "Moonlight Bay" (WB) (2d wk-6 days), neat $29,600.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10)—"Show Boat" (M-G) and "Home Town Story" (M-G) (Loew's only) (4th wk). Fine $24,000. Last week, $29,700.

Hillstreet, Pantages (RKO) (2,890; 2,812; 70-$1) — "Lady and Bandit" (Col) and "Never Trust Gambler" (Col). Thin $14,000. Last week, "Sirocco" (Col) and "Texas Rangers" (Col) (2d wk), $18,000.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,430; 60)— "That's My Boy" (Par). Sock $35,000. Last week, "Warpath" (Par) and Joey Adams heading stage bill at L. A., thin $11,000; Hollywood, "Warpath" only, small $5,900.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 890; 1,145; 70-$1.10) — "4 In Jeep" (UA) and "Three Steps North" (UA). Light $16,000. Last week, "Cattle Drive" (U) and "Yukon Manhunt" (Mono), $15,800.

Four Star (UA) (900; 90) — "Native Son" (Indie). Fair $6,000. Last week, "Ace in Hole" (Par) (8th wk), $1,900.

Fine Arts (FWC) (677; 70-$1)— "Oliver Twist" (UA) (5th wk-4 days). Under $2,000 in 4 days. Last week, oke $3,200.

Beverly Canon (ABC) (520; $1) — "Kon-Tiki" (RKO) (16th wk). Okay $2,000. Last week, $2,400.

Laurel (Rosener) (846; $1.20-2.40) —"Tales Hoffmann" (Indie) (11th wk). Started current round Monday (13) after nice $6,300 last week.

Marcal, Bard's Adams (Nickolson) (950; 1,200; 70-85) — "Alice Wonderland" (Indie) (2d wk). Down to $5,500. Last week, pleasing $7,500.

'FROGMEN' GREAT 17G, MONT'L, 'FT. WORTH' 9G

Montreal, Aug. 14.

Three holdovers in deluxers are leveling off returns here. "Caruso" at Loew's continues to do better than anything here even if in eighth session. "Frogmen," is top newcomer with sock capitol session. Plenty of U. S. tourists and members of armed forces in town to boost trade despite heat.

Estimates for This Week

Palace (C. T.) (2,625; 34-60)— "Take Care Little Girl" (20th). Fair $14,000. Last week, "Kind Lady" (M-G) $8,000.

Capitol (C. T.) (2,412; 34-60)— "Frogmen" (20th). Sock $17,000. Last week, "Strictly Dishonorable" (M-G), $14,000.

Princess (C. T.) (2,131; 34-60)— "Cyrano" (UA) (2d wk). Way off at $9,000 following hefty first week at $17,000.

Loew's (C. T.) (2,855; 40-65)— "Great Caruso" (M-G) (8th wk). Big $16,000 after $21,000 last week.

Imperial (C. T.) (1,839; 34-60)— "Ft. Worth" (WB) and "Hometown Story" (WB). Good $9,000. Last week, "Last Outpost" (Par) and "Prairie Chicken" (Par), $10,000.

Orpheum (C. T.) (1,048; 34-60)— "Two of Kind" (Col) and "Pier 23" (Col) (2d wk). Down to $6,000 after socko $11,000 opener.

Duke-Fitzgerald Lift 'Pickup' To Good $36,000, Det.; Bunin's 'Alice' 6G

Detroit, Aug. 14.

Duke Ellington and Ella Fitzgerald onstage at the Fox are picking up "Pickup" for a good total. "Alice in Wonderland" (Bunin's) in first full week looks good at Cinema. Rest of town is largely slow, however, with holdovers providing the drag. "Warpath" is shaping mild $13,000 at the Palms. "Mark of Renegade" at the Madison looks fair. "Show Boat" at United Artists still is okay in sixth week.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 75-$1) —"Pickup" (Col) plus Duke Ellington and Ella Fitzgerald onstage. Good $36,000. Last week, "Secret of Convict Lake" (20th) and "When I Grow Up" (UA), $17,800.

Michigan (United Detroit) (4,000; 70-95)—"Moonlight Bay" (WB) and "Hurricane Island" (Col) (2d wk). Down to $12,000. Last week, oke $15,500.

Palms (UD) (2,900; 70-95)— "Warpath" (Par) and "Roadblock" (RKO). Fair $13,000. Last week, "Ran All Way" (UA) and "Two Gals and Guy" (UA), $14,000.

Madison (UD) (1,800; 70-95)— "Mark of Renegade" (U) and "Country Parson" (Indie). Fairish $9,000. Last week, "Comin' Round Mountain" (U) and "Massacre Hill" (Indie), $13,000.

United Artists (UA) (1,900; 70-95)—"Show Boat" (M-G) (6th wk). Okay $8,000. Last week, $10,000.

Adams (Balaban) (1,700; 70-95)— "Cyrano" (UA) (3d wk). Down to $7,000. Last week, nice $9,000.

Cinema (Martin-Cinema) (453; 30-95) — "Alice In Wonderland" (Indie) (2d wk). Good $6,000. Last week, $4,000 in 4 days.

Old records never die, they just fade away when you play M-G-M pictures!

"Show Boat" extended-runs make history. At press time 52 cities are in 3rd weeks, 20 cities in 4th weeks. Cincinnati Albee 4th week for first time in its history. 6th week at Warfield, Frisco. Tops "Great Caruso" nationwide. Music Hall, N. Y. sets new all-time M-G-M records as long run continues! • "Rich, Young and Pretty" is delighting the fans. • Hot news! "An American In Paris" had terrific first preview in N. Y. neighborhood theatre. Watch for one of this industry's greatest musicals!

Next!

"ANGELS IN THE OUTFIELD"

"Outstanding!" "Excellent!" "Very Good!"

That's what 385 out of 406 patrons wrote on Preview Cards at last week's sensational showing of "ANGELS IN THE OUTFIELD" at the Picwood Theatre, Los Angeles. M-G-M has a picture packed with heart and humor that will thrill the nation's fans!

Berlin Excited Over Cultural Fete, Joint TV Project by RCA, CBS

By BILL CONLAN

Berlin, Aug. 7.

Although it is a quartered city, 100 miles behind the Iron Curtain, Berlin is one of the busiest ones in the world today, with top entertainers from Hollywood, Broadway, London and Paris here or due in soon. At present time, Gerhardt Eisler and his cronies are busy with over 1,000,000 moppets on a Communist pilgrimage over in East Berlin. Bands are playing and anti-British and American banners are waving all over the east sector as loudspeakers, placed every 30 feet on main streets, condemn the Yanks as warmongers and imperialists. Berlin hasn't seen anything like this since Hitler.

Eight western Berlin theatres, situated strategically near the east sector border, are featuring American pix and playing to overflows of the Communist FDJ (Free German Youth) kids who risk their safety to see a picture which isn't inundated with Communist propaganda. These special showings include such pix as "City Lights," "Bells of St. Mary," "Our Vines Have Tender Grapes," "Miracle on 34th Street" and "Red River."

Big Joint TV Project

At present time, Radio Corp. of America TV promotion chief, Dick Hooper, and Columbia Broadcasting Co. color inventor, Dr. Peter Goldmark, are in town working together on a joint television project which will get underway next week. It will be the greatest video demonstration put on by the two companies outside the U. S. RCA will have over 100 sets throughout the city. Two theatre-size screens are expected to attract 5,000 Berliners at a time (of that total, a large percentage will be young Communists whose curiosity will be more powerful than Eisler's loudspeakers).

CBS will use a closed circuit in order to carry all their programs in color. Eight screens are slated to be used.

Broadway agent Robert Schnitzer is in town making arrangements for the American participation in the Berlin Cultural Festival which gets underway Sept. 5, when the new Schiller Theatre is dedicated. In view of the fact that ANTA is the only theatre group in N. Y. to possess a congressional charter, the State Department asked it to make all arrangements for the American participation. ANTA hired Schnitzer because of his success with the American National Ballet Theatre here last year.

Impressive Broadway Lineup

Broadway participation is near a new peak with "Oklahoma," "Medea," Astrid Varnay, Hall Johnson Choir, Julliard String Quartet and many others on the program. Celeste Holm will leave the Coast shortly for N. Y., where she will join the "Oklahoma" cast to fly here. Judith Anderson will take the lead in "Medea" and Guthrie McClintic will accompany her to produce and direct the Berlin run.

The British Old Vic company will perform "Othello," while Comedie Francaise will do "Le Bourgeois Gentilhomme" at the Schiller (this new 1,065 seater shapes as good as anything in New York).

Schnitzer leaves Berlin tomorrow (Wed.) for Paris to check on the possibilities of a "Medea" run there (it may also be presented by the State Department in Vienna). The Hall Johnson Choir, Julliard Quartet and Angna Enters will tour Germany after the Berlin Fest.

London Film Notes

London, Aug. 7.

Columbia British, after two-year lull, resuming film production, and will tee off with original titled, "Liberty Boat," story based on adventures of a GI at the Festival of Britain, with Bonar Colleano likely to star. Shooting starts in September at Nettlefold studios, with Leslie Thompson in charge of production . . . Assn. of Cine Technicians' production, whose "Green Grow the Rushes," which has not yet been released, is embarking on another pic titled, "Night Was Our Friend" by Michael Pertwee, with shooting to start late in September.

A Profitable Siesta

London, Aug. 7.

A press photographer, who was having a rest between events while covering a motor race and was included in a short, "Roaring Wheels," made by New Realm Pictures, won a libel action against the producing company.

Action was brought by Henry A. V. Drees, chief photog of the London Evening Standard, who complained that the commentators referred to "a sleeping press photographer" and implied that he was asleep while exciting events were transpiring.. The offending shots were omitted after the first complaint was made, and New Realm agreed to pay damages and costs.

Yank Distribs Nix Knokke Fete

Paris, Aug. 14.

Amid unverified charges of Hollywood "monopoly," the Knokke-Le Zoute film festival's American fortnight will get under way Aug. 12 without U. S. films participating. Echo of the festival fiasco was contained in a story in Canard Enchaine, satiric weekly of Paris, charging that American film companies had demanded a monopoly of the festival. This original charge apparently stems from a blast by G. J. Nollens, entrepreneur of the Belgian sea resort's festival, aimed at Elias Lapinere of RKO. Nollens claimed he pressed for such domination. Lapinere denied this emphatically.

According to Lapinere, he was present as unofficial adviser when Gerald Mayer of Motion Picture Assn. of America and Nollens discussed U. S. participation. Describing the Knokke venture as a commercial enterprise similar to those at Deauville and Biarritz to whom cooperation of this sort had been refused by MPAA, Lapinere advised against participation. The Continental managers of MPAA member companies voted unanimously against showing U. S. films on the basis of this. As stated officially by MPAA, the policy is to participate as far as possible only in nationally-sponsored festivals such as those at Cannes, Berlin and Venice. Lapinere noted that the MPAA had joined in the film festival sponsored by the Belgian government in 1948.

Nollens did not deny that his was a commercial enterprise. The Knokke Casino made space available to the invitees for any sort of show they might want to present. The U. S. is represented currently by paintings and by auto models.

Current London Shows

(Figures show weeks of run)

London, Aug. 14.

"Anthony"-"Caesar," St.Jas. (15).
"Blue for Boy," Majesty's (37).
"Carousel," Drury Lane (62).
"Fancy Free," Pr. Wales (14).
"Folies Bergere," Hipp. (23).
"Gay's the Word," Saville (26).
"Hollow," Fortune (11).
"House in Order," New (6).
"Intimate Relations," Strand (3).
"King's Rhapsody," Palace (99).
"Kiss Me, Kate," Coliseum (23).
"Knight's Madn'ss," Vic. Pal (74).
"Latin Quarter," Casino (23).
"Little Hut," Lyric (51).
"London Melody," Empress (11).
"Love 4 Colonels," W'ndh'm (13).
"Man & Sup'rm'n, Prince's (26).
"Penny Plain," St. Mart (7).
"Reluctant Heroes," Wh'th. (48).
"Ring Round Moon," Globe (72).
"Seagulls Sorrento," Apollo (61).
"Take It From Us," Adelphi (41).
"Three Sisters," Aldwych (16).
"To D'r'thy a Son," Garrick (38).
"Waters of Moon," H'ym'kt (16).
"Who Is Sylvia," Criterion (37).
"Who Goes There?" York (20).
"Wife's Lodger," Comedy (4).
"Winter's Tale," Phoenix (7).

OPENING THIS WEEK

"Biggest Thief in Town," Duchess.

CLOSED LAST WEEK

D'Oyly Carte Opera, Savoy.
"Happy Family," Duchess.

Novello Musical to Tour

Glasgow, Aug. 10.

Ivor Novello's last musical, "King's Rhapsody," is going out on a tour of Great Britain. It is set for a six-week stint at the Alhambra Theatre, Glasgow, starting Oct. 15, and plays the Empire, Edinburgh, over Christmas holidays.

Barry Sinclair will play the Novello role. Others in the company are Vanessa Lee and Olive Gilbert.

French Prod. Far From Stable On Its Financing

The production branch of the French film industry is a long way from achieving financial stability, according to Jacques Bar, 29-year-old head of Cine Films of Paris. Out of an average of 100 pictures annually made in France, he said that 75 lose money, 15 break even and only 10 are successful.

Government control of filmmaking is quite strict, Bar declared, with licenses even required for producers. Before becoming eligible to roll a pic, a man must have a minimum of five years' experience in the industry. If he later makes three losing films within 24 months he automatically forfeits his permit. As a result, there's a considerable producer turnover.

One-third of film financing is provided by the government, Bar revealed, another third comes from distributors while the producer himself usually furnishes the balance. Youthful indie noted that although government money carries only 5¼% interest, funds secured from private sources are subject to a sliding interest scale that climbs as high as 25%, depending upon the size of the loan.

Bar, whose firm is geared to a program of four pix annually, planed to France Friday (10) after setting a distribution deal with United Artists. Company will handle his recently completed, "Mr. Peek-A-Boo," in the U. S. Bi-lingual pic stars Joan Greenwood and the French comic, Bourvil. By shooting both in France and English simultaneously, the producer estimated that both versions cost only a third more than if the French feature alone had been lensed.

In his brief U. S. stay, Bar also grooved his Fernandel starrer, "Three Sinners," for U. S. release through Arthur Sachson. It is scheduled to preem sometime in September. Upon his arrival in Paris, the producer also expects to start a series of 26-minute films about the French secret police for TV. They are intended for the U. S. market.

ALL JERUSALEM FILMS SHUTTER VS. TAX RAISE

Tel-Aviv, Aug. 7.

All eight cinemas of Jerusalem went on strike last night (Sat.) in protest against an increase in the municipal amusement tax. The boost was the fourth within two years. Cinema Owners' Assn. pointed out that the upped tax would not permit the man in the street to visit cinemas at pop prices.

Since Saturday is the biggest night of the week Jerusalem streets and coffee-houses were filled with thousands, who could not get into film houses because of the walkout. This is the first time that an action has been taken by the industry against hiked taxes.

Negotiations between the Jerusalem cinema owners and the municipality of Jerusalem are deadlocked and as a result all cinemas there stayed closed through Aug. 8. Cinema owners from all sections of Israel decided later that unless a satisfactory agreement is reached with Jerusalem city officials, all cinemas in the country will shutter at the beginning of next week.

'Riviera,' 'Past' Booked for Army

Frankfurt, Aug. 7.

"On the Riviera" (20th), "Sirocco" (Col), "When Redskins Rode" (Col) and "My Forbidden Past" (RKO) are Aug. 12 releases on the Army's theatre circuit for the European Command.

Big Exodus of Natives from Paris This Month Sloughs Theatre Biz

Paris, Aug. 14.

Estimated exodus of more than 2,000,000 out of Paris by the middle of this month is leaving this a ghost town for the tourists and leaving the legit field very barren. The tourists will be amazed by the numerous annual shuttering signs on all things from laundries to niteries. The Opera and the Opera Comique will run through the summer for the longhairs but both houses of the Comedie Francaise are closed. Legitwise the main offerings are the old reliable variety houses, music halls, and the perennial Folies Bergeres and Casino De Paris. The Edith Piaf opus, "La P'tite Lili," is running to cap the international pull of the chanteuse before she goes to the U. S. again.

Meyer Levin has taken over the Vieux Colombier for a pre-American tryout of his new play, "The Good Old Times." The Jacques Deval translation of "O Mistress Mine" is at the Ambassadeurs. The Marigny has the colorful Latin-American Ballet which is doing well. Grand Guignol is back to its old staple of horror and mayhem after a brief, unsuccessful excursion into the more subtle horrors of psychology via "No Orchids for Miss Blandish."

With the mass exodus and the lack of air-conditioning and few high-powered films, the pic box-office is way off. Champs Elysees is dotted with reissues. "All About Eve" in one of the few air-conditioned houses here, is in its fifth month, as is "Sunset Boulevard." For tourist bait, the Max Ophul's film "The Round" is getting a top showing with neons announcing it has English subtitles and has been banned in America. Also getting English subtitle treatment is last year's Venice Festival winner, "Justice Is Done." "Dead of Night," "A Night At the Opera" and "Louisiana Story" are among the reissues at first-run spots here.

This exodus of Parisians on vacations explains why the following theatres have closed for the season: Ambassadeurs, Antoine, Atelier, Athenee, Bouffes-Parisiens, Bouffes du Nord, Casino Montparnasse, Charles de Rochefort, Chez Gilles, Bobino, Comedie des Champs Elysees, Comedie Wagram, Coucou, Daunou, Edouard VII, Europeen, Etoile, Gaite Lyrique, Gaite-Montparnasse, Gymnase, La-Bruyere, Arbalete, Lune Rousse, Madelene, Mathuring, Montparnasse Baty, Michel, Michodiere, Oeuvre, Concert Pacra, Renaissance, St. Georges, Theatre Fontaine, Theatre de Paris, Theatre du Quartier Latin, Verlaine, Tomate and Studio des Champs Elysees.

Season reopens, mostly with revivals, early in September.

Paris Readies Use Of 3-Dimension Screens

Paris, Aug. 14.

Stereoscopic screens which will permit spectators to see films in three dimensions without using special spectacles are expected to be unveiled in six Paris theatres this winter. The stereoscopic screen to be used was invented by Toussaint Sinibaldi, who is credited with having been a pioneer in radar research. Although the method has not yet been perfected, President Trichet of the Syndicat du Cinema Francais is installing the Sinibaldi screen in his Cinema Berthier, and similar installations will be made shortly in five of the larger Paris theatres.

The illusion of depth on the screen is achieved by using six panels of different-colored fibre, two white, one green, one black, one yellow and one rose. Vision is supposed to be okay from any angle in a theatre.

Jack Carson Unit Tours U. S. Bases

Frankfurt, Aug. 7.

Jack Carson, with a group of five others was inked by USO for a tour of U. S. air bases in Great Britain and the GI circuit in Germany, the Army's Special Services announced. The Carson group will include the Three Honey Bears, comedy acrobats, Tommy Weels, a dancer and a vocalist. The duration of their no-salary tour has not yet been announced, but troupe arrive late this month.

The Carson group will be the latest addition to the increasing number of top U. S. and Continental talent, now being imported into Germany to entertain the growing number of Yank troops here.

Another group, Walter O'Keefe's "Double or Nothing" radio show, is scheduled to arrive in Germany within one week, for a possible three-week stint. The O'Keefe show will be the second U. S. radio talent show now here. Ted Mack's "Old Gold Original Amateur Hour" show has been touring Germany since the end of July, and will stay through into September.

Chevalier Cheered by 2,000 On His Debut in Arg.; Nets $5,000 Per

Buenos Aires, Aug. 7.

Maurice Chevalier received a thunderous reception from more than 2,000 people at his initial performance in the Broadway Theatre here last week (2). House had been sold out weeks before, with $10 charged for season tickets. This ovation was viewed not only as a tribute to the French star's talent but also indicative of the Argentinian's love of anything Parisian. Chevalier played up to the latter on his first appearance by incorporating the most Gallic of his numbers in the first half of program.

Called back repeatedly, he gave the audience the old favorites he sang many years ago at the Porteno Theatre, such as "Louise," "Valentine" and "J'en Ai Marre."

The gross for each Chevalier show should be $7,000 to $8,000, with the star and his accompanist, Fred Freed, taking $5,000 each night. A total of $17,400 worth of tickets was sold on a single day soon after the seat sale was announced.

His next performance here is tomorrow (Wed.). He made his first broadcast over Mundo network for Glenz cosmetics Aug. 3.

Italos Win 2 Czech Awards

Genoa, Aug. 7.

Italian entries copped two awards at the recent Czech Film Festival held at Karlovy Vary. With majority of kudos, as expected, going to Soviet entries, Italy garnered "special diplomas of honor" for "No Peace Under Olive Trees," directed by Giuseppe DeSantis, and for Pietro Germi's direction of "Road To Hope."

Latter pic also was shown at Cannes Festival this spring.

Nazi's No. 1 Director Plans Second Postwar Film; Wife Will Star

Goettingen, Aug. 7.

Veit Harlan, Nazi Germany's No. 1 film director, will start shooting his second postwar film here soon. Pic titled, "The Case of Hanna Ammon," is being produced by Willy Zeyn, of Munich, and will star Harlan's Swedish-born wife, Kristina Soederbaum.

Reported here was that Harlan was forced to use Goettingen studios, after similar facilities in Munich were denied to him, because of his Nazi past. His first postwar pic, "Undying Lover," was also shot here, and its release set off a riot and demonstration wave all over Germany. It also was banned in several big cities.

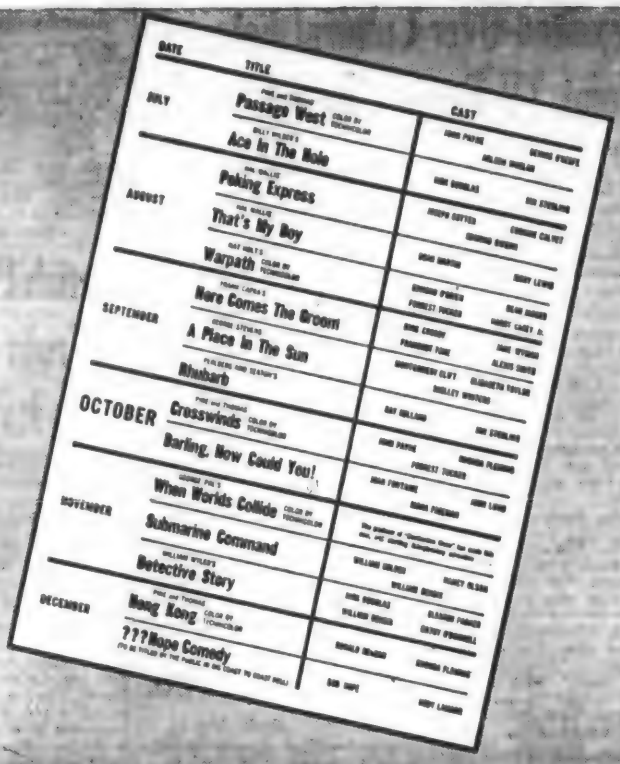
The "Boycott Harlan" movement is a result of his directing "The Jew Suess," an anti-Semitic film, during the Nazi times. For this he was twice charged with having committed crimes against humanity, but denazification courts acquitted him in both cases.

Sabu For London Circus

London, Aug. 14.

Tom Arnold, who runs an annual Xmas circus at the Harringay Arena, this year will have Sabu as the top attraction. Film star has been booked by Arnold for 16 weeks, with act to include a flock of elephants. Understood that Arnold is paying Sabu $3,000 per week.

PARAMOUNT'S MORE, BETTER, BIGGER PICTURES ARE GETTING THE BOXOFFICE RESULTS!

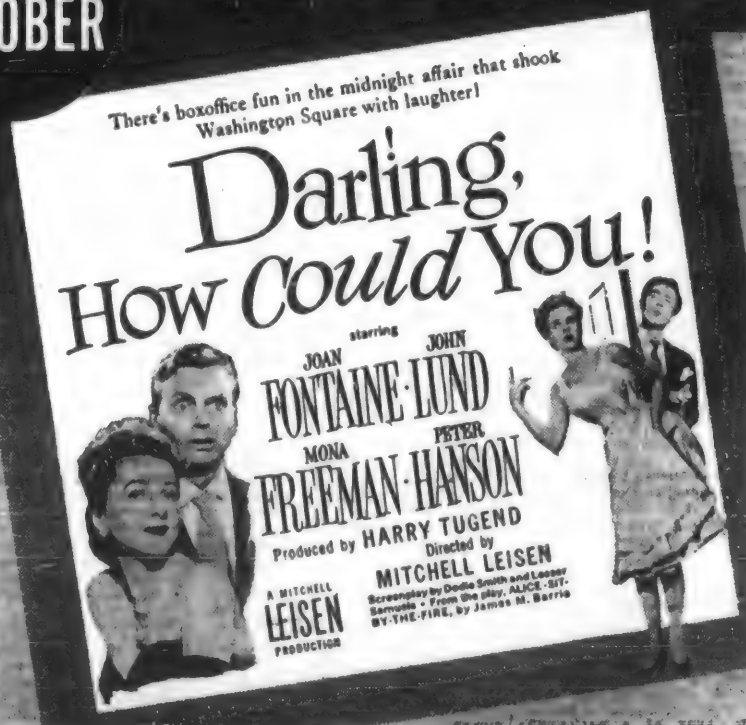


Just ninety days ago, we gave you Paramount's answer to demands from the public and exhibitors that Hollywood deliver more product with bigger selling values than ever before. Today a third of the 15 standout attractions we announced for release before the end of '51, are playing—all of them with standout results.

For showmen who haven't yet cashed in on them, Paramount can now make available big-performing attractions like PASSAGE WEST—ACE IN THE HOLE—PEKING EXPRESS—THAT'S MY BOY—WARPATH.

Now, take a minute to review the selling strength in the three terrific pictures Paramount has in September. Examine in detail the ones for October, highlighted in this ad. Look at our hit-security for those important holiday months of November and December. Then put Paramount's product-power to work for you!

FOR OCTOBER



PLAY PARAMOUNT NEWS—it's the program builder that guarantees the "best show in town"!

Amusement Stock Quotations

For the Week Ending Tuesday, Aug. 14, 1951

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
N. Y. Stock Exchange					
ABC	29	12⅞	12⅜	12⅜	— ⅜
CBS, "A"	24	28⅜	27¾	27⅞	— ⅝
CBS, "B"	29	28½	27½	27½	—1
Col. Pic.	24	12⅞	12⅝	12¾	— ⅛
Loew's	165	16¾	16¼	16⅜	— ½
Paramount	176	25⅛	24¼	24⅜	+ ⅛
RCA	730	22	21¼	21½	+ ¼
RKO Pictures	107	3¾	3½	3¾	—
RKO Theatres	105	3⅞	3¾	3⅞	—
Republic	93	4¼	4	4¼	+ ⅛
Rep., pfd	22	10¼	9⅞	9⅞	—
20th-Fox	98	20⅜	19⅞	20⅛	— ⅛
Un. Par. Th.	297	20½	19¾	19⅞	— ⅛
Univ.	26	10½	9¾	9⅞	— ½
Univ., pfd	41	55	54½	55	+ ½
Warner Bros.	324	14¼	13⅞	14⅛	+ ⅛
N. Y. Curb Exchange					
Monogram	34	3⅜	3¼	3⅜	+ ⅛
Technicolor	34	19⅞	19⅛	19⅜	+ ⅛
Over-the-counter Securities			Bid	Ask	
Cinecolor			3⅝	4	—
Pathe			3	3½	—
U A Theatres			6⅜	7⅜	+ ¼

Quotations furnished by
DREYFUS & CO
Members, New York Stock Exchange

'Movietime' Cues Uncertainty

Continued from page 3

J. O'Donnell, national director of the drive, is now on a tour of 16 cities to outline and sell the two plans.

Initial Idea

First scheme is designed to attract interest of both public and exhibs and at the same time provide a boff publicity blowoff. It is a simple idea which calls for every theatre to put in its lobby blanks available to all comers. They sign their name on them as "typical American moviegoing families."

While all details have not been worked out, it is expected that all the blanks will be shipped to a central point, possibly the Hollywood Bowl, and a drawing will be held midway in the two-month campaign. Thought is that the blanks will make an impressive mountain of paper for publicity photos. Drawing will be tied in to a broadcast by Louella Parsons or some other national radio show. Winning family will be given a week's trip to Hollywood with red plush treatment all the way—and plenty of opportunity for more publicity pix as they tour the studios and meet the stars.

Second plan is to get maximum value out of the star tours that Warner Bros.' pub-ad chief, Mort Blumenstock, is chairmanning. Apprehension of the head flacks in connection with the tours is in getting exhib groups in each state to set up sufficient mechanics to take full advantage on the grass-roots level of the players who'll be made available to them.

Plot now is to try to send each state a native son (or daughter) out of Hollywood, if possible. Each will be accompanied by two or three lesser names. They'll arrive Oct. 1, probably in each state capital or largest city.

Exhib chairman will invite every theatreman in the state to an opening-day banquet or other large event to which also will be invited the governor and other officials. Each exhib will be encouraged to bring with him local newspaper and radio men.

In this way it is hoped not only to get state wire coverage, but individual paper coverage as well. It will also give columnists and commentators something to write about for following days. Facilities will be made available, if possible, to allow radio men to make tapes, and transcriptions will also be provided.

At the banquets, touring stars will make speeches that are being written for them by the Screen Writers Guild via the Motion Picture Industry Council in Hollywood. Maximum coverage throughout each state is expected through this method.

In addition, following the Oct. 1 kickoff, stars will fan through the state to visit as many large cities as possible.

The kickoff dinner for the campaign, with an address by President Truman, was cancelled last week in favor of a nationwide radio broadcast originating from Hollywood and featuring top film performers. The broadcast is set for Sept. 24. Second step will be taken Oct 1, when the Hollywood ambassadors set up shop in the capitals of each state. The third step will be the publication of "Movietime" ads in 1,753 daily newspapers in 1,410 cities, Oct. 8.

'Package Hearing'

Continued from page 3

quiry was a group of seven applications which have been hanging fire because of anti-trust questions. One of these is to transfer Paramount's Los Angeles TV station, KTLA, from the old Paramount company (Paramount Pictures, Inc.) to the new entity (Paramount Pictures Corp.). Another is to transfer Par's interest in DuMont to the new company. Another is to transfer control of Balaban & Katz Corp. from Paramount to UPT. Still another is for transfer of Par's 50% interest in WSMB in New Orleans to UPT.

A total of 16 issues are listed in the FCC order calling for consolidated hearings on these applications. Some of these are concerned with the nature of Paramount's anti-trust violations. Others involve the relationship between Paramount and UPT, if any; the corporate structure of the two companies; the ownership, management and control of DuMont; properties received by Paramount and UPT as a result of the dissolution of the old Paramount company.

While the Commission's announcement merely stated that "no action has yet been taken" on the ABC-UPT merger, a spokesman admitted that investigation of Paramount's license status, in view of anti-trust violations, puts the agency in better position to consider the application to transfer ABC to the new AB-PT network.

Many of the questions raised by the ABC-UPT merger would be answered by the anti-trust hearing, particularly the status of UPT as a company divorced from its previous affiliations with Paramount Pictures, Inc. Some of the issues bear on contentions made by Fanchon and Marco, Inc., which filed a protest against the merger. F&M, which own theatre chains in Los Angeles and St. Louis, claims that if UPT takes over ABC it will practice the same kind of producer-exhibitor control in TV which has been exercised in the motion picture industry. They fear that AB-PT would discriminate in favor of UPT theatres in providing programs for theatre TV.

AB-PT, in replying to this complaint, declare that F and M are "asserting an alleged grievance against United Paramount in connection with the theatre business—a business over which the Commission has no jurisdiction." Fanchon and Marco have private anti-trust suits pending against Paramount.

RKO PIX'S $351,645 NET FOR 2D QUARTER

RKO Pictures reported a net profit yesterday (Tues.) for the second quarter of 1951 of $351,645 and, for the first six months ended June 30, a net loss of $734,720.

Because the company was not yet split into separate picture and theatre operations last year, the only figures available for comparison are pro forma—estimates by accountants on what the film branch alone would have done if it had operated by itself. On that basis, and as close as it can be estimated, RKO Pictures would have shown an average loss for each quarter of 1950 of $1,458,046. That would mean the six-month loss would have totaled $2,916,092.

In revealing its 1951 earnings, RKO Pictures stated that its net was "favorably affected" by a revision of the negative amortization tables, indicating that Howard Hughes extended the usual time allocated for amortization of each picture. Fact that the company was able to convert large amounts of foreign revenue, which had been previously frozen, also figured in the switch from a loss to net profit.

Profit Rise

Continued from page 5

period. WB jumped from 20c last year to 30c in 1951, while Par went from 52c to 62c. Partially responsible for that sizable increase in each case was the fact that the companies have been buying up their own stock on the open market and retiring it.

WB Shrunk Its Shares

Thus, with a smaller number of shares outstanding, earnings per share are increased. WB shrunk its shares from 7,295,000 the previous year to 6,684,000 as of May 26, 1951. Paramount cut down from 2,641,544 to 2,302,140 as of June 30 of this year.

During the quarter, WB reported, it purchased 87,300 shares of its common at a cost of $1,054,000. Between May 26 and July 3 it bought up an additional 49,000 at an expenditure of $630,000. None has been purchased since then, inasmuch as company at that point set aside $15,000,000 to buy up stock tendered at a maximum of $15. Tenders are due tomorrow (Thurs.).

Warner gross for the three-month stanza sank about $2,000,000 below that for the comparative quarter of '50. This year's intake was $27,727,000, as against $29,704,000 last year. In contrast, Columbia's domestic gross for the April-May-June quarter this year was $9,752,000, compared with $8,387,000 for same period a year ago.

Despite WB's improvement in the spring quarter, net returns for the previous two periods of its fiscal year were so far down that the company showed a considerable drop for the entire nine-month period. Its net for the three quarters ending last May 26 was $5,808,000 (86c per share) in comparison with $7,316,000 ($1 per share) in 1950.

Company's gross for the nine months dropped from $94,504,000 to $84,870,000. This slide and the slide in net were registered despite income from sale of capital assets amounting to $2,150,000 from Jan. 1. WB did not disclose how much of this income was credited during the March-April-May quarter.

Par's spring quarter is the second in its fiscal year. For the first six months this year its earnings were $2,832,000 ($1.23 per share) as against $2,826,000 ($1.07) last year.

Par increase was rung up despite higher U. S. and Canadian taxes this year. Levies went up $473,000 for the quarter and $1,066,000 for the half-year, as compared with same periods of 1950.

Company's improvement was also emphasized by the fact that earnings reported do not include company's share of net profit or loss of partially owned non-consolidated subsidiaries, principally Allen B. DuMont Television Laboratories. Such share resulted in a net loss of $209,000 for the second quarter of 1951 and compared with net earnings of $232,000 for the same period of 1950 and a net loss of $4,000 for the first six months of '51 compared with net earnings of $829,000 for the same period of 1950.

Judy Garland Eyes Pix

Continued from page 1

the next eight or 10 days in N. Y. conferring with the William Morris Agency on her concert tour, which will probably open at Carnegie Hall sometime in September. She will play the N. Y. area, then swing south and into the midwest for not more than four weeks. Meantime, she said, she is reading a number of scripts submitted by major studios and hopes to step before the cameras again by the end of the year. Her last screen appearance was in "Summer Stock" (M-G).

"And that's going to be brutal," she said, "trimming my weight down. Look at me. Right now I'm overdoing this pleasingly plump business. But I don't care. I never felt better in my life.

"In England, when I opened at the Palladium, the London press didn't call me plump. They said I was fat. Well, I guess I am. That's the way I'm supposed to be. My whole family has a tendency to be overweight. Special dieting to knock off the poundage in a hurry for a picture is really murder.

The Weight Struggle

"That's what was wrong with me early this year when I had a nervous breakdown. The constant struggle to keep my weight down was a little too much for me. My nervous system simply couldn't take it. And for that reason I certainly sympathize with people like Mario Lanza, who is now trying to get his weight down from over 200 to 180 pounds for his next picture.

"But I'm eager to get back into pictures. I've read one or two good scripts, but I haven't decided on anything yet, and I doubt if I will until this tour is over. This time I'm going to take diet and reducing much slower."

It was just 16 years ago that Miss Garland first appeared on the screen. It was a Metro short, with another young singer — Deanna Durbin. She stayed with Metro until early this year, when she quit films because of illness.

"Now I'm freelancing," she said, "and it's a wonderful feeling not having any commitments hanging over your head all the time. Besides, it gives me a chance to do both stage and screen work. Maybe even television."

When she was first offered a Palladium engagement, she accepted without giving it much serious thought. Next thing she knew she was aboard the Queen Elizabeth sailing for London.

Had No Act Planned

"It was death," she exclaimed. "I hadn't been on the stage in more than 13 years. I didn't even have an act planned. And that Palladium! During our first rehearsal, when I walked out on the stage, the orchestra looked as though it was at the bottom of a canyon. I got dizzy. I wanted to faint. That night I did. I got sick. I fainted all over the place. I was scared, horribly scared.

"Opening night found me trembling in the wings, rooted to the floor. The orchestra played my music, but I couldn't move. Then the stage manager gave me a big push and I was on. The burst of applause almost caved in my legs. All day I had hoped for a truck to hit me, or fall and break my leg or something, but nothing happened. Instinct alone got me through those first three songs. Then I turned to leave. There was nothing to stumble upon, not even a small crack in the floor, yet my legs just quit working and I did a pratfall.

"'Well, Judy,' I thought. 'You've been wishing for something to happen. This is it.' So I just sat there. How does one get up from such a position gracefully, anyway? The accompanist helped me to my feet, and I told the audience, 'I bet no one ever made an exit like that before in this theatre.' That broke the ice, for me and for the audience. I wasn't afraid any more."

For four weeks she played to capacity business, and the management wants her to return this September. From there she hit every important city in the British Isles and everywhere business was ceiling high.

Songs from pictures in which she had starred were popular, but there was one oldie that always was surefire. It was a favorite of Oscar Levant, who suggested that she include it in her repertoire—and it was a favorite of the late Al Jolson. The tune is "Rockabye Baby."

"It was my first trip abroad," she said, "and I loved every minute of it—even the hectic times I had with taxis in Paris."

Last night Miss Garland put Liza and her governess on the train bound for the Coast. She'll join them in eight or ten days and will return to N. Y. to start her concert tour.

Initial Arg. Dates

Continued from page 7

with Argentine-made at all important first-run houses. This means that when a foreign film gets a maximum run of three weeks, the Entertainment Board will insist they play an Argentine picture immediately afterwards for four weeks.

Preferential terms on exhibition state that if an Argentine film grosses 80% of the holdover figure registered by a foreign pic, the local production may continue another week or longer. Even if the native product does not meet this requirement, the board may suggest a holdover for the Argentine film and the exhib complies.

Apparently the only relaxation of this rule will apply to foreign pix distributed by companies which also produce films locally, such as Interamericana or Guaranteed.

Major Circuits Seek Top Pix

However, the big battle just now is between two major circuits to set ace product. One of these, Lautaret & Cavallo, controls 10 key houses in the metropolitan area, while Clemente Lococo & Sons, the other chain, holds control of about the same number. Both also operate many theatres in the provinces. Cavallo hopes to add Warner Bros. to its list, which included Paramount, Universal, Columbia and RKO before suspension of imports. Lococo formerly had Warners, United Artists, Metro and some Samuel Goldwyn product. The 20th-Fox pictures went into the Gran Rex (Cavallo) or the Luxor, which the Pablo Coll circuit runs.

Par's Telemeter

Continued from page 7

ment. Par paid them $300,000 recently for its share of the stock.

Further significance to Ridenour's employment is his reputation as an expert on computers. One of the angles of Telemeter is a tape that keeps track of what programs the viewer has paid to see so that a proper accounting can be made by Telemeter to producers of the various shows. It is expected that Ridenour will be assigned to develop further this aspect.

Scientist is temporarily fairly free of Air Force duties and will give a considerable portion of his time to the Telemeter lab in California.

Bigscreen Nut

Continued from page 7

quently, will not carry tomorrow night's event. By the same token, the N. Y. houses could not carry the first three fights, all of which were staged in N. Y., and also cannot tie in for the Ray Robinson-Randy Turpin fight, which is scheduled for N. Y.'s Polo Grounds Sept. 12.

Each theatre pays a hefty advance on each fight, which is used as a guarantee to the IBC. Following the fight, the totals are figured again and the theatres then get a rebate if they overpaid on the advance.

'51 B.O. Ups '50

Continued from page 3

and there is always fear that the present upturn will meet the same fate.

Par statisticians haven't pinpointed the exact date at which the tilting curve passed last year's mark, but it occurred at some time early in the last eight-week period. This is highly encouraging since at no time, except for perhaps isolated weeks, has biz shown an improvement over the same week of the previous year since 1947.

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Included in this great RCA Theatre Modernization Plan is virtually every item now carried by your RCA Dealer: projectors, lamps, power supplies, sound systems, screens, chairs, carpets, air conditioning. All the things *you need right now* to give your theatre *greater house appeal for more pulling power.* All available on early delivery. All yours on low-cost, long-term, easy RCA credit under this broad Modernization Plan.

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1. You gain greater house appeal

This has already been proved by hundreds of recently modernized theatres that are outpulling less attractive houses. Equally important, your *modernized* theatre offers the increased entertainment value that could possibly command a *higher admission price* (more in line with today's higher operating costs).

Prove all this for yourself. Visit the nearest modernized theatre. Check the gate. See how much *better than average* a modern house can do. Then do likewise.

2. You are ready, come war or peace

If we do get into a major war, your *modernized* theatre is ready for the long, tough hours of operating . . . ready to serve again as morale builder for war workers. Ready with *new* equipment . . . *precious equipment you may not be able to get in wartime.*

If we just go on building defenses, your *modernized* theatre is still getting its *extra* share of business through greater house appeal.

So you win either way if you modernize now.

3. You are ready for theatre TV

As theatre-TV develops, your house still needs good sound, screen, seats, carpet, and air conditioning. *Theatre-TV can't change these basic needs.* What's more, your house still needs good projectors and lamps. Because theatre-TV is an *addition, not a successor,* to movie film.

4. You improve your competitive position

By modernizing now, you take an important step to *win and hold* a bigger share of patrons, not only for the present, *but for the years ahead.* Only by offering *better and better* facilities to the public can you hope to improve *(or even maintain)* your position. So *modernize now.*

5. You get plenty of modernization under current NPA rules

NPA regulations are still liberal in allowing you to modernize your theatre. You can add or replace booth equipment, sound, screen, chairs, carpet, ductless air conditioning, and much miscellaneous equipment. *And virtually all of these items are available under this helpful RCA Theatre Modernization Plan.*

6. You let credit work for you

You get practically everything you need for modernizing your theatre, all for a *modest cash outlay.* Balance is on a long-term, low-cost contract set up to fit *your* requirements.

7. You save on today's equipment prices

You know that the defense effort and the threat of war may push prices higher. So act *now* and save at today's prices.

8. You save on valuable tax deductions

If in your modernization program, you scrap any equipment or furnishings that aren't fully written off, you can deduct the undepreciated portion on your tax returns and gain an important saving. Ask your tax advisor.

9. You gain a million dollars worth of cheer

What's more important than getting a little *joy* out of your business? The kind that comes from operating a clean, attractive, *modern* theatre that's *pulling in the patrons!*

Give yourself a break. You only live once. Get up out of the doldrums. Get busy on housecleaning. Get happy. Go modern. You gross a million dollars worth of pride and self-satisfaction when you run a house *that's ready to pull 'em in* with greater house appeal.

Follow these 4 Simple Steps to modernize now

Step 1:

Look at your theatre *critically* (the way your patrons do). Make an actual list of items you need to bring it up to date: new projection and sound equipment, screen, chairs, carpet, air conditioning.

Step 2:

Call in your helpful RCA Dealer. Let him help. You'll find he can furnish you with virtually every item you need. All on early delivery. All on this broad, new RCA Modernization Plan.

Step 3:

Now get down to brass tacks. Find out how *little cash* it actually takes to get delivery on nearly everything you need to modernize your theatre right now. You'll find your RCA Dealer will *work with you on* this. *He will try to work out the deal that is best for you.*

Step 4:

Make the modest cash payment, take what you need and *get going*. Make a clean sweep. Perk up your projection, sound, screen. Reseat. Recarpet. Dress up your front. *Then bally-hoo it all over town.* And start reaping the quick rewards that modernization pays.

Pick up your phone . . . Call your RCA Dealer . . . Get going now.

Why your credit is so good with RCA

You theatre owners have earned a lot of valuable credit here at RCA. Because you pay your bills.

In the past 22 years, you have bought many millions of dollars worth of RCA theatre equipment *. . . mostly on credit.* Your record for payment is almost perfect.

This is another good reason why RCA is willing to help you modernize with long-term, easy RCA credit. *You have earned this confidence.* So use this good credit to modernize now.

Are you competing for 1951 patrons with a 1936 Theatre?

Competition can be tough when your house is out of date. And most theatres haven't been modernized since 1936 . . . 15 years ago! They have fallen far behind in the parade of progress.

Remember: in business you never stand still. Either you move forward or you move backward.

So *now as never before* is the time to move forward again . . . to get up to date with a clean modern attractive hard-pulling house.

Modernization is so simple under this new RCA Plan.

You get *greater house appeal for better grosses.* You're *ready, come war or peace or theatre TV.* You *improve your competitive position.* You get *plenty of modernization under NPA rules.* You *let credit work for you.* You *save on present prices and you save on tax deductions.* And best of all, you *gain a million dollars worth of "happier outlook on life"* by modernizing now.

Don't delay another day. Call your helpful RCA Dealer and get started *right now!*

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Restrictions and shortages may curtail this RCA Theatre Modernization Plan at any time! So please do not delay. Call your RCA Dealer and reserve your share of this available equipment . . . now.

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UFA Control

Continued from page 2

time regardless on their possible exonerations since.

Question UFA Status After Jan. 1

The German draft calls for the auctioning of the $11,900,000 combine within one year after it goes into effect. Law 32's auction deadline was Jan. 1, 1952, but all that has happened so far is the sale of three B pix at $1,190 each, the minimum price.

The western official said that while the German draft conforms with Law 32 on other points, it is an open secret that the Germans have no real desire to break up UFA. He added that it very well might happen that no important UFA property will be sold during the one-year period after which the Bonn government might simply pass another law, making the property state-owned or at least state-controlled.

Envisions Germans Moving In

A further important German suggestion concerning UFA was the government's request that, pending Allied approval of their draft, the Allies should hand over administrative functions of the existing UFA Liquidation Committee to the Germans. This in fact would give them immediate control of UFA, including the important studios. It would also give them control over UFA's cash assets, estimated at about $1,900,000. Additionally, they would be free to nominate any former UFA topper into the administration. The Allies seem to be agreeable even to these concessions.

The official predicted that with the Germans taking over the UFA breakup, Nazi-time UFA execs would be running the industry within one year. These include Ludwig Klitsch, UFA's former general manager; Dr. Max Winkler, deputy to propaganda minister Josef Goebbels and Reich commissioner for films; Dr. Walter Haupt, now British zone custodian of UFA property and member of the five-man German Liquidation committee, also a Nazi party member since 1933 and former collaborator of Winkler; Alfred Greven, director of German film interests (Continentale Filmgesellschaft) during the occupation in France; Josef Hein, chief of German pic subsidiaries during the war in Czechoslovakia; and Bruno Pfennig, Winkler's former assistant.

Some of them are already back in the business. Last December, a film financing company was formed in Duesseldorf, backed by state and Ruhr industrial capital, with Greven as general manager.

TV Boxing Pattern

Continued from page 1

Grounds, N. Y., and if it is rained out, then Pabst is simply out of luck.

Unlike the theatres, which can take postponements in their stride, Pabst is committed strictly to the Wednesday night-at-10 period on CBS. If rain forced postponement to the following night, it would be virtually impossible for the sponsor to pre-empt time from other bankrollers who have shows on Thursday night. It was recalled that the Joe Louis-Lee Savold bout in June, first to be carried by the theatres, was rained out two successive nights.

It was also reported this week that IBC is mulling the possibility of promoting another bout on the same night as the Robinson-Turpin fight of sufficient name value to make it attractive to Pabst and thus to home video and radio fans. Fight would be staged in St. Louis, or possibly Detroit or Chicago. If that happens, there would be actual competition for the first time between home TV and theatre TV. None of the parties involved would comment on the outcome.

It's also been realized by Pabst and the home TV broadcasters that no single sponsor will be able to afford rights to the string of top matches that IBC is planning for the coming months. While no figures are available, it's known that Pabst is paying hefty sums for both the Joe Maxim-Bob Murphy light heavyweight bout next Wednesday and the Kid Gavilan-Billy Graham match for the welterweight title the following week. As a result, IBC may be forced to do business with both theatres and home TV sponsors for some time to come.

On the theatres' side is the fact that they can provide the IBC with a "controlled network" by blacking out houses in the city where a fight originates—something which a network sponsor is unwilling to do because of the audience lost in the process. Theatres claim this factor protects the basic sports structure—the "in-person" gate at the fight arena—in which the promoters are basically interested. Whether the IBC will place that factor at the top of its decisions in the long run is another point which only the future will determine.

MPAA-Brit. Bill

Continued from page 3

these subsids and paid to the parent company, which invariably owns 100% of the stock.

The British subsids normally are allocated about 30% of the gross of the pix they handle as a distribution fee. Dividends result from profits via this charge, plus income by newsreels, laboratories and other subsidiary companies.

Act would not nullify the gains made in the recently-negotiated Anglo-U. S. film agreement scheduled to become effective Oct. 1. The British have guaranteed $17,000,000 in convertibility, plus certain bonuses for production and distribution of English pix in the U. S. to bring the total to about $24,500,000.

Problem of fighting the measure is a ticklish one, since the American companies don't want to be in the position of interfering in domestic legislation. MPAA, however, will make a strong effort to point up the inequities involved for them.

Hardest hit of the companies will be United Artists, since its British distributing company threw off no dividends in the past two years. It is hoped that some special allowance will be made in a case like that if the bill is passed.

UA will suffer also, however, as will 20th-Fox and Warner Bros., through ownership of stock in British theatre circuits. These chains will be prohibited from paying any greater dividends than during the past two years.

UA owns 50% of Odeon, while 20th has a substantial interest in Gaumont-British and WB in Associated British.

RFE's Crack Job

Continued from page 2

undermine the authority of the Red puppet rulers, expose Communist quislings, spike the Communist lies with the truth, and encourage hope among the people behind the Curtain. RFE Munich is one of the most powerful medium wave stations in the world with 135,000 watts and directional antennas.

The feeling is that there is no competition with Voice of America. The tasks are different. Voice of America is the official voice of the U. S. Government. It broadcasts according to specific regulations stemming from Congressional authority.

Terrific Impact

RFE is private and informal. Where VOA can't put non-citizens on the air and must use U. S. citizens, RFE uses exiles on all broadcasts. Result is that Poles talk to Poles, Czechs to Czechs, Hungarians to Hungarians, etc. While no Nielsen rep is making any surveys behind the Iron Curtain, the story seems to be that RFE programs carry greater impact and get more listenership, understanding, and acceptance.

One of the popular performers for example, is Jan Snizek, Czech refugee. Before fleeing the Commies in 1948 he operated his own Rozmarne (comedy) Theatre. He staged so many plays needling the Kremlin stooges that they jotted him down on their purge list.

Heat was too much for him after he refused to remove a satirical notice from his show windows and he fled to the free world. Now he continues to needle Reds with skits and dramatic bits over Munich's RFE. He's assisted by Josef Stelibsky, a well known Czech composer of light music. Best known of his 14 operettas is "Osterov Milovani" (The Island of Love). Stelibsky also has written music for 58 films abroad.

Salary Board Has No Control of Stock Options, Financial Group Rules

Stock option plans adopted recently by Metro and United Paramount Theatres and earlier by other pic outfits, are beyond the jurisdiction of the Wage Stabilization Board, according to the American Society of Corporate Secretaries. Policies under which film and other companies offer key personnel the stock options has been questioned by the WSB in the light of its wage stabilization program.

Society of Corporate Secretaries contends any gain realized by the option-holder is to be taxed as a capital gain resulting from an investment transaction, rather than ordinary income. This was the intent of Congress when it passed the Revenue Act of 1950, last September, and "the will of Congress will be plainly thwarted" if the Stabilization Board makes any changes, says ASCS.

The financial association asserted its position in a memorandum to the Stabilization Board.

Martin-Lewis Resolving Hassle With Own Indie Co.

Hollywood, Aug. 14.

Jerry Lewis and Dean Martin huddled with Hal Wallis last week, and the contractual situation with their own indie setup, Screen Associates (Sherrill Corwin and Abner J. Greshler), in relation to the Wallis-Hazen Productions (Paramount), is being resolved. The comedy team starts shooting "At Sea With the Navy" Sept. 4 for Par, by which time Lewis will be fully recovered from the nervous exhaustion suffered during their Chicago personal last month.

Another domestic note is that Lewis' infant son, whom a careless nurse let fall, resulting in a broken hip-bone, will be out of the cast in six weeks, and shipshape by then.

Wallis Gets Rights To 'Jackpot'

Hal Wallis bought screen rights to the former Broadway musical, "Jackpot," as a costarrer for Dean Martin and Jerry Lewis, to be produced in November.

Show was produced by Vinton Freedley eight years ago with Allan Jones, Betty Garrett and Benny Baker in top roles. Book was by Guy Bolton, Sidney Sheldon and Ben Roberts, and music by Howard Dietz and Vernon Duke.

Oysher Set for Pic

Moishe Oysher, concert baritone, will trek back to Israel in November to star in a multi-lingual film being produced and directed by Max Nosseck. The pic, to be made for Italo Films, will be produced in both Israel and Italy, and will, because of the motley characters, require dialog in English, Hebrew, Yiddish and Italian.

Oysher, meanwhile, will concertize pending the picture. He recently returned from a concert tour of Israel.

COMPO Scraping

Continued from page 5

mistically, estimated that an exhibitor contribution of 1/10 of 1%, which sum would be matched by the distributor, would net COMPO an operating budget of $600,000.

However, at this time, COMPO is not doing much pushing on a more equitable loosening of the exhibitor pursestrings because of the coming "Movietime U.S.A." drive. Both exhibs and distribs will be digging deep to finance what purports to be the greatest concentrated efforts on the whole industry to hypo the boxoffice.

Sadly handicapped by the lack of funds, COMPO has been able to keep afloat recently because its two top executives have not drawn salaries. Mayer was drafted to head the operation at $25,000 a year, plus expenses. Robert W. Coyne, general counsel, received a similar deal. Mayer has taken no salary whatsoever, Coyne none for the past three months.

Nixes Heston Loan

Hollywood, Aug. 14.

Hal Wallis nixed a Wald-Krasna bid for Charlton Heston, who is under Hazen-Wallis pact, to costar with Barbara Stanwyck and Paul Douglas in "Clash By Night."

Film rolls next month with Harriet Parsons as associate producer.

Inside Stuff—Pictures

Paramount is switching the title of "Ace In the Hole" to "The Big Carnival." Kirk Douglas-starrer has proved disappointing at the b.o. under the original tag, but picked up appreciably in test engagements with the new one. Par execs figure "Ace In the Hole" was a bit too smart a title, despite its perfection in describing the story of a man trapped in a cave and efforts of an ace reporter to tie up the story.

Title changes such as this entail expenditures of $20,000 or more, since ad campaigns, pressbooks and accessories must all be redone and new main titles must be processed and shipped to exchanges for substitution on prints. More important is loss of coin spent in getting audience penetration of the original title.

One of the reasons for the slight increase of film house grosses on the West Coast since June is disclosed by the California Labor Statistics Bulletin, which announces that employment is 19% higher than last year. Chief cause of the increase is the aircraft industry, although other industries have contributed their share. Not only has there been an upswing in jobs, but average wages have gone up approximately 10%.

Recruiting forces of the U. S. Marine Corps will cooperate with Edmund Grainger in a nationwide ballyhoo for his RKO production, "Flying Leathernecks." Total of 2,500 posters will be displayed in postoffices and enlistment centres throughout the land, depicting John Wayne in a Marine flyer's uniform shouting through a megaphone: "Join up with the Flying Leathernecks."

UA's 13 Releases

Continued from page 4

currently. He's negotiating for a number of heavy-calibre pictures. His aim is to put UA solely on an "A" pic basis.

The present crop of heterogeneous product is well serving its purpose, however. It is providing, by its very quantity, the financial sustenance the company requires to keep it alive until such time as emphasis can be put entirely on bigger-budgeters. Weekly billings continue to run about $350,000 weekly, a profitable level.

That gives the company about $100,000 weekly in distribution fees, which run around 30%. By ruthless economies it has operating expenses down to about $80,000. Management realizes that such economies create certain amount of hardship for producers, but hopes that they'll profit in the long run by having a stable distributing company to which to turn. Intention is also, when UA is in more clover, to restore all the services which have been cut for sheer purpose of staying alive.

"Green Gloves," which was added to the slate this week, was lensed in France by Henry Rogers Benjamin and Germaine Gossler (Benagoss Productions). Georges Maurer carries producer credit, Rudy Mate directed while supporting cast includes Sir Cedric Hardwicke and George Macready, among others.

Four other fresh releases include "Four in a Jeep," a Lazar Wechsler production; "Hotel Sahara," starring Yvonne de Carlo and Peter Ustinov; "Gold Raiders," a western, and "Mr. Peek-a-Boo," French-made comedy with Bourvil and Joan Greenwood in top roles. Jacques Bar produced.

September release schedule includes the pre-release dates of "The Well," the Clarence Green-Russell Rouse production for Harry Popkin, plus the world preem of the roadshow release of "The River," at the Paris Theatre, N.Y., Sept. 10.

Other pix set for distribution in September and October are "Obsessed," David Farrar-Geraldine Fitzgerald starrer, Sept. 7; "Gold Raiders," Sept. 14; "Mister Drake's Duck," Sept. 21; "Hotel Sahara," Oct. 15, and "Peek-A-Boo," Oct. 21.

Sinatra-Berle

Continued from page 2

whether it's sold by that time or not.

Program will tee off in N. Y. but it's planned to move it to the Coast for live origination on the N. Y. to L. A. networking channel as soon as possible. As a result, it's expected that one of the CBS producers on the Coast will handle it. Jack Donahue, who directed the crooner's video series last season, will ditto this year if he's available. Supporting talent has not been set, but it will probably include a femme vocalist, a vocal group and a comedian or two.

(ABC will also be in there chipping away at Berle's rating position this fall. Web has inked Mogen David Wine to sponsor "Charlie Wild, Private Eye" Tuesdays at 8. DuMont is expected to continue airing its "Johns Hopkins Science Review" and "Court of Current Issues" in that period.

2 New European Films Set For Distrib in Fall

Two new European imports have been scheduled for fall release, and a third is due to be screened under auspices of the Motion Picture Assn. of America's Advisory Unit for Foreign Films. Special preview is in keeping with the Unit's policy of assisting overseas producers to make U. S. distribution deals.

"Under the Olive Tree,' the new Giuseppe De Santis film which stars Raf Vallone and Folco Lulli, will be distributed by Lux Film. Clare Catalano completed English titles on the picture last week. "St. Matthew Passion," an Austrian-made film edited and presented by the late Robert J. Flaherty, will be released by Academy Productions. Set for the MPAA screening in New York is the Sandrew-Baumann production of "Miss Julie."

20th Denies Nix

Continued from page 7

run houses were playing the same bills day and date. Under the plan, houses in the same area will simply alternate their showings — the "A" house will show the pictures the first half of the week and then switch bills with the "B" house.

Lee declared that the plan, put into effect last week, would continue. He added that the New York developments, however, probably meant that the entrance of other Detroit distribs in the plan would be deferred "a couple of weeks" until the clearance came through. Lee said some of the other distribs had indicated that they would join the plan after 20th had got the thing started.

James Sharkey, general manager of Cooperative Theatres of Michigan, was in New York in connection with Mulvey's deposition. He said he knew some discussion of the Detroit plan had occurred but could not identify the lawyers who went to the Department of Justice. Sharkey, whose members have gone along with the 20th plan, said it was too early to tell yet whether non-competition had brought about increased biz. "It probably will take about six months to get a good over-all picture of the results of the plan," he added.

Las Vegas Wedding

Continued from page 2

casino managers and ops, pit bosses, box men, dealers and wheelers, businessmen of the town who are almost totally dependent upon the gambling industry for livelihood. Wives were present with some exceptions, and between-wives consolers banded with legit mates to present a formidable front of costly lure. Show biz turned out en masse, obviously titillated by the show which was right down their alley.

The wedding cake, placed center of buffet coursing, was an ornate creation standing five feet high and decorated with symbols of the Scherer gambling dynasty (Pioneer Club, Las Vegas Club, Thunderbird Hotel). Dollar signs, dice, cards and wheels were confected along with a frosted replica of the animated "Howdy Pardner" sign on the Pioneer Club.

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PRODUCTIONS

Palace, N. Y.

June & Martin Barrett, Dolly Barr, Ben Yost's Mimic Men, Jimmy Jimae & Co., Al Norman, Lorraine Bridges, Dusty Fletcher, Yvonne, Clavel & Farrar, Larry K. Nixon, Edwards Bros. (3); Don Albert House Orch; "Best of the Badmen" (RKO), reviewed in VARIETY May 2, '51.

Palace's 90-minute vaude marathon this week is a blend of old and new faces that adds up to palatable hot weather entertainment. June & Martin Barrett, tap turn, score handily in the kickoff spot with some nostalgic soft-shoeing and more modern routines that work in spins and whirls.

Ben Yost's Mimic Men, grooved in the trey, reap about the heaviest applause with their impressions. Three lads milk an occasional chuckle via a rib of radio and TV commercials, but pick up speed with fine impersonations of Gen. MacArthur and Mrs. Eleanor Roosevelt. A takeoff on "South Pacific," complete with delineations of Mary Martin, Ezio Pinza, et al., sends 'em off to salvos.

Magico Jimmy Jimae follows with his card tricks and other feats of legerdemain. Impeccably garbed in tails and top hat, he works effortlessly in puffing a seemingly endless chain of cigarets out of thin air. For a climax he whams 'em with ripping a newspaper then unfolding it intact.

Al Norman, midway in the bill, starts slowly with a comic monolog, but later builds his audience appeal via some humorous hoofing that gets the customers off their hands. Dusty Fletcher is still doing his drunk bit that features his "Open the Door, Richard!" punchline. Despite the act's familiarity, it's effective.

Yvonne, Clavel & Farrar, French terpers, give a neat change of pace to the session with a novel approach to ballroom routines. Lone male acts as a pivot to put the femmes through a series of lifts, spins and back somersaults.

Edwards Bros., a Canadian import, is a unique acrobatic turn which does most of its feats atop a grand piano. Three lads execute some fine balancing and hand-to-hand stuff. Sandwiched in the acro routines is an occasional tune on the Steinway. It's a solid windup for the 10-act layout.

Don Albert's house band, per usual, backs the show competently. Dolly Barr, acro-rollerskater; songstress Lorraine Bridges and comic Larry K. Nixon are reviewed under New Acts. *Gilb.*

Capitol, Wash.

Washington, Aug. 9.

Les Paul & Mary Ford (3), Marty May, Ralph & Lorraine, Virginia Austin; "Secret of Convict Lake" (20th).

This is a well-paced layout, with variety and balance. Payee reaction is hearty throughout, but holiday air and electric atmosphere from moment of curtain-raising result from anticipation of final act, the hillbilly tunes of Les Paul and frau Mary Ford. It's been a long time since the big F St. house has teed off a new vaude bill to the jampacked aisles the Capitol disk stars drew.

Les Paul and his wholesomely pretty partner, accompanied by an unbilled bull fiddler, exploit their disk clicks to the hilt, sugarcoating the process with flashy, showmanly routining. Folk flavor of their tunes is accented by manner and appearance of team. Paul handles the emceeing in a friendly, folksy style, and his frau's low, throaty warbling has an appealingly shy quality about it.

Both play electric guitars, with Miss Ford handling the vocalizing for first two numbers, then joining forces with him in latter ones. There's a fast throwaway that lacks the familiarity of rest of tunes, but give fans a chance to catch their breaths after the initial furious reception they give their faves.

When couple segue into their top successes, "Mocking Bird Hill," "Caravan" and "How High the Moon," rafters ring with mitt action not heard here since the good old days of '43 and '44. Miss Ford vocals these with offstage help from her younger sister, a device contrived to pinchhit for the multiple instrument effect of their platters. Paul joins forces on the chirping for "Tennessee Waltz," a parody of "There's No Place Like Home" and "I Can't Give You Anything But Love." Only thing that keeps act from being showstopper is its spotting at end of show. General circus air created by team is so strong it carries over into beginning of film.

Comic Marty May, alumnus of the Olsen & Johnson troupe, delights galleries from start with some mildly bluish gags. His type of natural, leisurely patter is unpretentious and geared to the level of the average audience. In his series of takeoffs on radio types, his bosomy prima donna, with its obvious anatomical characterizations, almost stops the show. Despite his leaning for double entendre, comic's routine is in generally good taste and certainly tailored to tickle the seatholders.

Eye-filling Virginia Austin has a novel and well handled puppet routine, highlight of which is a finale with a series of three puppets seemingly manipulating the strings for each other. Her wooden partner assumes the desired human quality, helped by a story line and her patter. Walks off to hefty mitt.

Rounding out a solid bill is terp team of Ralph & Lorraine, latter specializing in a series of body twists and contortions. Partner is background for femme's twists and turns, but contributes some fine eccentric hoofing of his own. Act puts aud in fine humor for what follows. *Lowe.*

Casino, Toronto

Toronto, Aug. 10.

Peggy Ryan & Ray McDonald, Radio Rogues (2), Song Silhouettes (3), Karper Trio, Bernie Bray, Jimmy Cameron, Archie Stone House Orch; "Mister Universe" (UA).

On a quick repeat engagement, Peggy Ryan & Ray McDonald are scoring with bang-about antics and nifty hoofing. The boydenish Miss Ryan submits her partner to plenty of knockabout mayhem, including roughing up of emcee Jimmie Cameron. The youngsters show plenty of solid technique in their diversified taps, full-stage spins, clogs, a Mexican dance satire, their old-fashioned buck and wing routine, and a furious finale of a N'Orleans strut—with top hats and sticks—that rated a tumultous reception when caught.

Rich in juvenile energy, these personable youngsters amaze with their lack of fatigue, continuous vivacity and good-natured banter in that five-a-day schedule for toprating inevitable begoffs.

But also way up there for their own following are the Radio Rogues (Herbie Sells & Billy Hollywood) with their satires on network celebs. Notable are Sells' uncanny mimicry of Tony Martin, Sinatra and Vaughn Monroe and his plump partner's takeoffs on Benny, Godfrey and Durante, plus nostalgic bit on the late Wallace Beery, and a good-natured politico travesty on President Truman which wouldn't be tolerated outside of the democracies. Both boys prove potent with the palm-pounders for authentic mimicry.

Rounding neatly are the Karper Trio for their tumbling act; Bernie Bray for his harmonica work; and the Song Silhouettes, two boys and a blonde, for a couple of bouncy interpretations of "Abadaba" and "Roving Eye," complete with drilled comedy gestures, and a number in concert style sandwiched in for neat harmony effects. Unfortunately, when caught, their act was cut in half because of bill's overtime, but personable trio went across nicely and were building till sliced. Jimmie Cameron skippers commendably. *McStay.*

Olympia, Miami

Miami, Aug. 11.

Art Lund, George DeWitt, Pierce Knox, The Albins (2), Olympic Duo, Les Rhode House Orch; "Hard, Fast & Beautiful" (RKO).

Trio of male performers in the featured spots this week click handily to make for above-par bill.

Art Lund projects in solid style, operating in simple, direct fashion to weave his versions of the pops for mitting throughout. Works in his recording clicks for the toppers.

George DeWitt keeps them yocking with his fast patter, takeoffs on the usual array of show biz notables, plussing the melange with an affable though sometimes too hep delivery. Overall he keeps them interested and times the laughs to increasing tempos.

Horace Heidt contest winner Pierce Knox almost walks off with the proceedings. The lad is one of the better xylophone-marimba stylists and belts them from first arrangement to keep the mitts mounting.

Rounding out the layoff is the Olympic Duo, whose roller skating sets a whirlwind pace, for healthy returns. Comedy-burlesque dance ideas of the Albins also set well. *Lary.*

Oriental, Chi

Chicago, Aug. 9.

Dolinoff & the Raya Sisters (4), Bill Hughes & Blackie, Peg Leg Bates, Ross & La Pierre, Sherman Hayes Orch; "That's My Boy" (Par).

For no-name presentation to back up this high-cost pic, Charlie Hogan has put together oldtime vaude that is perfect family entertainment. It's all sight stuff without a platter personality or comedian, but it has something for all tastes and types.

Blacklight act of Dolinoff & the Raya Sisters has improved since last seen here, with some neat comedy effects. Disappearing gag holds interest, and fine split timing and seemingly real climbing and posing on curtains is bright visual stuff.

Bill Hughes & Blackie the Crow is perfect for this family audience. The zentro doing some keen handling of the bird as it imitates other birds and does some chirping on tunes. It's real chuckle material as the feathered friend keeps working at cross-purposes. Hughes does the double part so slickly that even front-rowers aren't the wiser.

Peg Leg Bates hasn't played around these parts in some time, but his absence hasn't diminished the effect of the wooden leg dancer whose tap work is several drawers above many of those with two feet. He starts off with solid tap tricks involving some high kicks and rolls for nifty hand. Get off a few quips and then does some half body turns for sock bowoff.

Frank Ross holds down the closing spot in tight fashion, the comic's nodule quiverings registering with youngsters as well as older set. After his instrument takeoffs with body gestures, he brings on well-stacked Anita La Pierre, who accents "I'm Nobody's Baby" while he apes upstage. Pair do a double on "St. Louis Blues" while she mauls him for some laughs. Hawaiian thank you is off the beaten path and gets them good hand. Sherman Hayes does the backing chores in brisk and bright manner. *Zabe.*

Fox, Detroit

Detroit, Aug. 11.

Duke Ellington, Ella Fitzgerald, Bobby Ephriam, Howell & Bowser, Al Hibbler, Ray Nance, Ellington Orch (15); "Pickup" (Col).

This is a swift-paced package that only slips occasionally from the loud and red-hot jam session groove. The Fox audience, nowhere near capacity, loves it, the enthusiasm warming as temperature of the music soars.

Ellington opens with "Hawk Talk" and follows with a band number labeled "Threesome," a boogie-swing item that introduces practically the entire crew for individual stylings. It's a jam session deluxe and scores heavily with the bobbing and weaving fans.

Ella Fitzgerald changes the pace from frenzy to ballad nicely with "Shanghai," "Because of Rain," "That's My Boy" and "Smooth Sailing," encoring with "Come On-A My House" and "Love You Madly." Miss Fitzgerald, a rhythm stylist with an unerring beat, gets unanimous plaudits.

Al Hibbler's peculiar flat-voiced stylings of "I Let a Song Go Out of My Heart," "Don't Get Around Much Anymore" and "Ol' Man River" also earns some approval.

Ray Nance's vocal and violin interpretation of "Sittin' and Rockin'" has the audience doing just that. The crowd is solidly with Louie Belson as he beats out his long and torrid jungle-drum specialty, "Skin Deep."

Howell & Bowser score nicely on their takeoffs — smacking slightly of the Martin & Lewis type—of "Passing By," "Stars and Stripes," and "Do-lovely." Comedy team socks patter over with smart timing and plenty of punch.

Bobby Ephriam is a wizard tapster whose choo-choo style sounds like the Super Chief going through the Royal Gorge. Whirls and splits fail to take the beat out of his footwork. *Tew.*

Steel Pier, A. C.

Atlantic City, Aug. 8.

The Mills Bros., Holiday Dancers (10), Ming Sing Stars (4), Gaby Morton, House Orch; "Two Gals and a Guy" (UA).

Mills Bros. are outstanding in not too strong a bill this week. Their draw this trip is better than it has been in any season they have played the 4,200-seat Music Hall. SRO at show caught, with boys playing five-a-day and six-plus numbers each stint.

Group wisely gives numbers which have won them record fame. "Till Then," "Paper Doll," "Down Lazy River," "Across Alley to

(Continued on page 61)

New Acts

ANNE SHELTON
Songs
30 Mins.
Copacabana, New York

Anne Shelton is perhaps the most famed pop singer from England, thanks to her London recordings and an inherent vocal appeal. She's not in the Gracie Fields idiom as a British stylist—she's a latterday disk product, akin to the many thrushes who enjoy the sudden upsurge to fame and fortune, thanks to the magic of the platters. (This phase is on the plus-side of the current hassle anent the disk jockeys' potency and prestige in disproportion to true values, but that's another discussion. And for more of which see the Music Dept.)

Miss Shelton must experience comparison to Kate Smith-Sophie Tucker-Belle Baker for two reasons: her vocal appeal and her somewhat generous physical proportions. She has the softness of Miss Smith, the appeal of Miss Baker in her vaudeville heyday, and can get lowdown with "Some of These Days," which she actually renders, in the Tucker tradition. That's a pretty good parlay to begin with, if only for comparisons, but it should be added that Miss Shelton's own intrinsic values would catapult her to American attention even without this triple-threat comparative standard.

She certainly knows how to use the mike, and in her occasional discursions away from the mike she manifests a full-range voice that could fill even as tough a room as the Copa.

Her buxom personality is draped in an attractive black lace-over-green gown, and both set off her strawberry blonde good looks. In turn, her vocal prowess is the convincer. She makes her half-hour on the nitery floor a tour-de-force as she unreels "Shanghai," "Too Young," "Beguine," "Mr. Mississippi," "Some of These Days," a novelty "Tipperary Samba" and "Yiddish Mama," the last two genuine encores. The Irish novelty is different, and while some of the regulars mildly gasp at the thought of "Yiddish Mama" once again, Miss Shelton has the wisdom to sing it only in its English lyrical version. And in her manner of presentation it would also click with the Texas trade at Houston's Shamrock Hotel.

English songstress evidences authority and warmth. She handles some of her introductory spiels about Anglo-U. S. song exchanges with intelligence, mentioning the BBC, disks and Allied troops entertainment in matter-of-fact but impressive manner, yet not overstressing.

It is only in her well-chosen, between-songs dialog that a slight British accent asserts itself. Her pop lyrics are seemingly purposely phrased for the American ear, and with American diction, which is an apparent schooling because of her London Records diskings which have been strongly primed for the American market. The local homegrown English record buyers traditionally like the Yank inflection, even more than our sympatico for a pleasant British brogue.

This is Miss Shelton's Yank in-person debut and judging by her Copa click she can take out citizenship papers right now. *Abel.*

JUANITA HALL
Songs
16 Mins.
Latin Quarter, N. Y.

Juanita Hall, around for years and socko as the original Bloody Mary in "South Pacific," has, withal, not been encompassed in VARIETY's New Act Files. Since the Latin Quarter represents the sepian songstress' Broadway cafe debut, the styling she essays as an entity in Lou Walters' lush "Paris After Dark" production seems to hint at a new act of a sort.

Miss Hall eschews mannerisms; she just gets in there and pipes and is good for a generous reception. She wins immediately with a teeoff "Free and Easy," with the torchy "How Deep Is the Ocean" for changeup. She's back in the light groove with her "Do I Love You," belted across with authority.

Brought back, she shows dramatic power and serious stuff in a slow-beat, folk-rigged "Love Can Hurt You." Questionable whether this entry, composed by Miss Hall to lyrics by Negro poet Langston Hughes, is appropriate in a nitery. At the same time, it reveals the singer's rich technical equipment and suggests the number has great potency for concertizing. For her final pair, Miss Hall delivers her "South Pacific" trademarks, "Happy Talk" and "Bali H'ai," like she owns them.

She's strictly big league.

STONER & DENNIS
Songs-Comedy
25 Mins.
Saxony, Miami Beach

New team composed of Lou Stoner (formerly of Radio Aces) and his wife (Helen Dennis, formerly of Dennis Sisters) adds up as a potential for all visual situations.

As currently constituted, they need disciplining; they have a tendency to belabor gags and mugging. Once they've worked out their routines and tightened their ideas, they'll be able to handle the better bookings. They are the first act to be held over in this smart Miami Beach hostel in many a week.

Stoner is a solid, top-timing comic, with the femme half a well-versed straight. Best of their routines are "We're in Love," followed by runthrough on a couple woong, through marriage and aftermath, with laughs building all the way. Stoner takes over for a Borscht Belt shortie on a square dance-caller satirization that is a choice piece of biz and a howler with the patrons. Continues the build with "Delilah," a Harlem-esque idea that is filled with original, tongue-in-cheek lines. *Lary.*

RICHIE BROS. & LUCILLE
Comedy Vocals-Instrumental
24 Mins.
Potter's, Hollywood

The Richie Brothers & Lucille, three men and a gal, need to clean up the act before they can expect to become topdrawer bistro fodder. Recent graduates from the cocktail lounge circuit, they are still using physical vulgarisms, such as nose-blowing, that doesn't belong in any turn.

They are excellent musicians, however. Besides some nifty vocals, they give out with some socko work on electric guitar, accordion, bass fiddle, clarinet, fiddle and drums. Bassist Lou Richie is the comic of the crew, and he's the one who oversteps good taste time after time. When he's toned down the layout should shape up to something presentable.

Numbers include "St. Louis Blues," "Be My Love," "If I Loved You," "Old Man River," "Loveliest Night of the Year" and an "Oklahoma" medley. *Mike.*

MARK L. NEWMAN
Impressions
10 Mins.
Potter's, Hollywood

Mark L. Newman's device of stringing his impressions as TV acts is a clever one but the lad needs more experience. Act still has an air of amateurishness, mostly because of Newman's studied mannerisms.

Material is fairly fresh, aside from the usual takeoffs on Jimmy Cagney, the Groaner, Peter Lorre and Frankie Laine singing "Shine." Newman is best on the Billy Eckstine rendition of "Everything I Have Is Yours," Walter Brennan in "Red River," Rose Murphy singing "I Can't Give You Anything But Love, Baby," the Ink Spots on "If I Didn't Care" and Jack Benny giving advice to Rochester and Dennis Day. Kid has a youthful verve that's a decided asset. *Mike.*

LARRY K. NIXON
Comedy
10 Mins.; Two
Palace, N. Y.

Larry K. Nixon opens with a thin line of gags and patter that leads into a "plane trip" sequence which comprises bulk of his turn. Dons a parachute and pilot's headgear as atmosphere for his jibes at the "hazards" of modern flying/

Nixon's material for the plane bit weaves in an imaginary conversation with the adjoining-seat occupant and principally features the expression, "it just fell down," as a punch line. Comic has a good sense of timing and handles himself well. However, in light of the improvement in aviation, any barbs at that form of travel seem rather dated. He would do well to concentrate his humor on a different subject. *Gilb.*

LORRAINE BRIDGES
Songs
10 Mins.; Two
Palace, N. Y.

Lorraine Bridges is an Oklahoma gal who's appeared in films and sung on radio. In making her bow at the Palace she impresses as a fine lyric soprano whose voice occasionally achieves the qualities of a coloratura. Songstress rates a Broadway musical.

Fetchingly attired in a strapless gown, brunette does "Cliri Biri Bin," "There's Music in My Heart"

(Continued on page 63)

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DEAD END

FUGITIVE LADY

starring JANIS PAIGE

BINNIE BARNES • EDUARDO CIANNELLI

Directed by SIDNEY SALKOW • Screen Play by JOHN O'DEA

Based on a Novel by DORIS MILES DISNEY • Produced by M. J. FRANKOVICH

A REPUBLIC PICTURE

Republic Pictures Corporation — Herbert J. Yates, President

Clips From Film Row

NEW YORK

Al Lichtman, 20th-Fox director of distribution, announced the following personal shifts last week: Nat Rosen, sales manager of Philadelphia branch, to branch manager of Albany exchange, replacing Dan Houlihan; John Feloney in a newly-created post, assistant to Ed X. Callahan, Atlantic division manager; Arnold Monnette, assistant to Raymond E. Moon, central division manager; Ed X. Callahan, Jr., to succeed Feloney as sales manager of the Boston exchange, and Herman Hirschhorn to succeed Rosen as sales manager of the Philadelphia branch.

Taylor Mills, assistant to the v.p. of the Motion Picture Assn. of America, will represent the association on the newly-created Mass Communications Commission of the National Conference of Christians and Jews, on recommendation of Eric Johnston, MPAA prexy on leave. Mass Communications marks the conference's fifth area of national activity, the others being education, religion, community, and labor-management.

CHICAGO

Hal Pearlman appointed manager of Filmack Trailers.

Douglas Beck replaces Hugh McKenzie as RKO Chi flack, with McKenzie going to Philadelphia.

Allied theatre directors in to discuss plans for October meeting in New York included Abram Myers, Trueman Rembusch, Abe Berenson and Jack Kirsch.

RKO toppers Ned Depinet and Robert Mochrie, along with exploitation chief Terry Turner, here for world preem of "Flying Leathernecks" at the Woods this week. Along with parades and other tie-ins, fireworks were set at the Chicago lake-front.

Defendants in the Towne Theatre suit last week filed a plea for rehearing in the Chi federal court.

National Popcorn Assn. announced that J. Arthur Rank had applied for membership.

LOS ANGELES

Realart Pictures will reissue "Cohens and Kellys in Africa" and "Cohens and Kellys in Hollywood," produced by Universal in 1930 and 1932.

Columbia is about to reissue "Girl of Limberlost," made in 1945.

George A. Smith, western division manager, and Duke Clark, south central division manager, celebrated 30th anni with Paramount.

DES MOINES

G. Ralph Branton, formerly general manager of the Tri-States Theatre interests in Iowa, Illinois and Nebraska for A. H. Blank, until his resignation several months ago, bought the Odeon and Casino Theatres in Marshalltown, Ia., from the S. & M. Corp. Branton will appoint a manager for the two houses since he plans to return to California soon to devote all his time to his TV interest in Los Angeles.

Tom Arthur, operator of three theatres in Mason City, Ia., in partnership with Central States Theatres, Inc., has severed connections with the corporation and after Sept. 1 will retain management of one theatre, the Cecil. The other two houses are Palace and Strand, which will continue under the management of Central States.

Tri-States Theatre Corp. and Des Moines Junior Chamber of Commerce are cooperating on a "Mrs. Des Moines" contest for Aug. 23. The winner will complete in a state contest and the subsequent national contest for "Mrs. America." When the city contestants appear on the Paramount stage Aug. 23 they must show evidence of their domesticity in some form, such as crocheting, sewing, cooking, etc. In addition to the fact that they are married they must agree to wear swim suits in local, state and national contests. There is no age limit.

PITTSBURGH

Sky-Way ozoner on Route 5, west of Erie, Pa., ariport, acquired under long-term lease by Blatt Bros. circuit. One of first ozoners built in this area, it is owned by Carl Guerrein, who had managed Sky-Way until leasing arrangement was made. With this unit the Blatt circuit now operates five drive-ins and 22 indoor theatres.

Andrew Malanos taking his basic training at Camp McClellan, Ala. Manager of the Urban in East McKeesport before going into Army, he is the son of Mrs. Nicholas Malanos, who owned the house.

Castelli brothers now operating the Super Drive-In near Belle Vernon and the Super Castle ozoner near New Castle.

Bill Finkel, owner of Colonial Theatre on the southside, which has been closed for some time, now reopening for Saturday and Sunday operation.

Main Line theatre owners and salesmen tossed testimonial dinner at Penn-Alto Hotel in Altoona for Carl Reardon, Universal salesman here, who was recently promoted to manager of New Haven branch.

PHILADELPHIA

The Joe Louis-Jimmy Bivins fight will be carried on large-screen telecast at the Stanley Theatre tomorrow (Wed.). Fight is second telecast at Stanley, which hooked up initially for the Graziano-Murphy bout.

Tax collections for month of June ran almost $19,000 below the same month last year, according to the city treasurer's figures. City amusement taxes this year were $256,524 as compared with $275,648 in 1950.

Gerald Wilson, 16, was shot during an altercation in the lobby of the Princess Theatre, Camden, N. J., at the Sunday (12) matinee. His assailant escaped.

Mrs. Frances Scott, cashier at RKO, is retiring and will be succeeded by Emily Purdy, assistant cashier.

Sanford Gottlieb, former ELC branch manager, opened his own independent film distrib office.

Richard Brown, manager of Warner's Keystone, elected Commander of the Variety Club Post 713, American Legion.

A Philadelphia auction and realty firm sold the Rio, Reading, closed several months ago, at auction.

ST. LOUIS

E. J. Long, owner of Avalon, Avon, Ill., shuttered his house for indefinite period.

Ralph E. Graham, owner of Bijou, Clayton, Ill., shuttered his house for 30 days while he and his wife went on vacation in Georgia.

The Meramec, Sullivan, Mo., operated by William Wandell, shuttered while a facelifting is completed.

East St. Louis Carpenters' Union, Local No. 169, AFL, completed purchase of the Roxy for reported $70,000. House operated by Frisina-St. Clair Amus. Co., has been shuttered for several months. Union will convert it into office building.

Sol Hankins, vet film salesman, convalescing after being in a St. Louis hospital for several weeks.

Albert W. and Homer Butler, co-owners of an ozoner near Centralia, Ill., will operate its projection machines since they lost an injunction to restrain members of projectionists' union from picketing the drive-in.

MINNEAPOLIS

Minnesota's July federal admission tax collections, comprising mostly movie theatre returns, dropped to $570,000 from $689,090 for the corresponding 1950 month, reflecting a substantial boxoffice decline.

RKO-Orpheum here continuing to advertise on newspapers' TV and radio page as well as in regular amusement columns.

LeRoy J. Miller, Universal branch manager, vacationing in north woods at Wisconsin and Minnesota lake resorts.

Richfield, deluxe suburban house, reopened after repairs of $5,000 damage, including roof demolishment, caused by recent near-tornado.

Several of Twin Cities' area drive-in theatres have gone to double features, with patronage improved.

Joe Rosen resigned as 20th-Fox booker to return to old post as Paramount booker. Ray Haeberle quitting Metro in Los Angeles to replace him at 20th-Fox.

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A CURTIS PUBLICATION

Philly Crisis

Continued from page 5

Myers, board chairman and general counsel of national Allied, on the situation. Setting up of a new, affiliated Allied unit here looks, however, to be a remote possibility. A rapprochement is likely before that comes about.

Since COMPO was an important issue in the schism with the national organization, there's logic in any local blowup originating on the same question. The point at issue is the Samuelson group's determination to go ahead with its own boxoffice promotional drive, but to refuse to tie in with the national campaign sponsored by COMPO.

Many exhibs see themselves, as a result, being hurt by Samuelson's personal pique. They feel that with the majors spending upwards of $600,000 on the campaign —and asking exhibs to contribute nothing except whatever they want to do locally—they're being chumps in not jumping on the bandwagon.

Meeting is slated for today (Wed.) on the local drive. It is expected that the issue may well come up of affiliation with the national campaign and, should Samuelson continue adamant, out of that grow a further battle over the whole matter of affiliation with national Allied.

Pix-TV Tieup

Continued from page 5

analyst cites the antitrust action against the producers was "a mixed blessing in that one of the ills of the industry was forcibly cured. During the prewar years, almost no industry expanded its real estate holding to the extent of the motion picture companies . . . Forced divestments thus come as a blessing in disguise as sale or divestments of theatre properties is being done profitably in many instances."

The slight upbeat in theatre attendance is pointed up by the DuPont research along with realization of industry leaders that TV is here to stay—hence possibly a consolidation with the new medium would be the best means of making peace with the tele threat.

"It would now appear these two strange bedfellows, the motion picture and television industries, are joining efforts rather than going their separate ways. Accordingly, the time could be rapidly approaching when the market will take cognizance of the new alliance and the improved sales and earnings outlook for motion picture companies."

DuPont suggests a package purchase of film shares rather than an attempt to select the "right" individual stock. It groups seven different shares in this package, Columbia Pictures, Loew's, Paramount Pix, RKO Pictures, 20th-Fox common, United Paramount Theatres and Warner Bros. Only two stocks shown in this package are selling above $20, in its listing, Paramount and 20th-Fox. Average yield of group is 7.9%. Only RKO Pictures Corp. is not paying a dividend at the present time.

Plattsburg Drive-in Op Sued on Distrib Default

Failure of an upstate New York drive-in operator to go through with a film deal caused the theatreman to be named in a suit brought in N. Y. Supreme Court this week. Plaintiff in the action is Bell Pictures Corp.

Bell charges Ira Henry, operator of the Stardust Drive-in, Plattsburg, N. Y., defaulted on an April, 1950, agreement whereby he was to play some 50 feature films when available. Distrib seeks $1,362.50 as due under the alleged default.

Picture Grosses

SEATTLE

(Continued from page 9)

(Col) and "Two of Kind" (Col), $9,300.

Fifth Avenue (Evergreen) (2,349; 65-90)—"Alice in Wonderland" (RKO-Disney). Huge $17,000. Last week, "Belvedere Rings Bell" (20th) "Telegraph Hill" (20th) (2d wk), $6,500.

Liberty (Hamrick) (1,650; 65-90) —"Rich, Young, Pretty" (M-G) and "Kind Lady" (M-G). Swell $12,000. Last week, "Law and Lady" (M-G) and "Train of Events" (Indie), $5,800.

Music Box (Hamrick) (850; 65-90)—"Jungle Headhunters" (RKO) and "Tokyo File 212" (RKO). Good $4,000. Last week, "Burlesque" (Indie) and "Paper Gallows" (Indie), $5,500 in 9 days.

Music Hall (Hamrick) (2,200; 65-90)—"Show Boat" (M-G) and "Night Into Morning" (M-G) (4th wk). Great $10,500. Last week, $12,700.

Orpheum (Hamrick) (2,600; 65-90)—"Moonlight Bay" (WB) and "Fugitive Lady" (Rep) (2d wk). Good $8,500. Last week, great $13,000.

Palomar (Sterling) (1,340; 40-70)—"Excuse My Dust" (M-G) and "Young As Feel" (20th), (2d runs). Fair $4,000. Last week, "Strangers on Train" (WB) and "Ace in Hole" (Par) (2d runs), $3,300.

Paramount (Evergreen) (3,039; 65-90)—"That's My Boy" (Par) and "Man With My Face" (UA). Great $22,000, near house record. Last week, "Sirocco" (Col) and "Redskins Rode" (Col), $8,700.

'Horatio' Leads Cleve, Boff 18G; 'Alice' 14G, 2d

Cleveland, Aug. 14.

Much was expected at the Hipp for "Mr. Belvedere Rings Bell," but "Capt. Horatio Hornblower," at the Allen, is the real boxoffice winner currently. It is smash. Second folio of "Alice in Wonderland" is bearing up admirably for Palace. "Strictly Dishonorable" at Stillman is thin.

Estimates for This Week

Allen (Warner) (3,000; 55-80) — "Capt. Horatio Hornblower" (WB). Smash $18,000 to top town. Last week, "Moonlight Bay" (WB) (2d wk), satisfactory $8,000 in last four days.

Hipp (Cheftel-Burger) (3,700; 55-80)—"Belvedere Rings Bell" (20th). Making some noise at $14,000 or over. Last week, "Guy Who Came Back" (20th), $10,000.

Lower Mall (Community) (585; 55-80)—"Oliver Twist" (UA) (5th wk). Draggy $2,500 following $2,700 last week. Bunin version of "Alice in Wonderland" was originally inked in to open last week but was postponed to avoid conflict with Disney pic at Palace.

Ohio (Loew's) (1,244; 55-80) — "Rich, Young, Pretty" (M-G) (m.o.). Good $7,500. Last week, "Ace in Hole" (Par) (m.o.), fair $6,500.

Palace (RKO) (3,300; 55-90) — "Alice in Wonderland" (RKO-Disney) (2d wk). Hot $14,000 after terrific $23,000 last folio.

State (Loew's) (3,450; 55-80) — "Peking Express" (Par). Weak $10,000. Last week, "Rich, Young, Pretty" (M-G), $15,500.

Stillman (Loew's) (2,700; 55-80) —"Strictly Dishonorable" (M-G). Thin $4,500. Last week, "Dear Brat" (Par), $5,500.

'Alice' Indpls. Topper, $15,000; 'Horatio' 12G

Indianapolis, Aug. 14.

It's good biz here again this stanza, as recent trade pick-up continues at first-runs. "Alice In Wonderland" is going great at Indiana to pace town. "Capt. Horatio Hornblower" also is extra strong at Circle. "Sirocco," at Loew's, shapes solid.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 44-65) — "Capt. Horatio Hornblower" (WB). Solid $12,000. Last week, "Belvedere Rings Bell" (20th) and "Telegraph Hill" (20th), $10,000.

Indiana (C-D) (3,200; 44-65) — "Alice In Wonderland" (RKO-Disney). Smash $15,000. Last week, "Moonlight Bay" (WB) and "Danger Zone" (Lip), $13,000.

Loew's (Loew's) (2,427; 44-65)— "Sirocco" (Col) and "Painted Hills" (M-G). Nifty $11,000. Last week, "Law and Lady" (M-G) and "Night Into Morning" (M-G), $9,500.

Lyric (C-D) (1,600; 44-65)—"Best of Badmen" (RKO) and "Girl From San Lorenzo" (Indie). Slow $4,500. Last week, "The Scarf" (UA) and "Riders of Range" (Indie), $4,000.

'Guy Came Back' Pacing K.C., Mild $15,000; 'Law' 11G, 'Alice' Hep 10G, 2d

Kansas City, Aug. 14.

Moderate total is in store here this week as torrid temperatures prevail. Holdovers hold the edge, with three out of the five key situations playing extra time. "Alice in Wonderland" at the Missouri in second week continues strong after sock first week. Kimo has "Kon-Tiki" for sixth week, with pleasing returns. Of the newcomers, "Guy Who Came Back" in four Fox Midwest houses day-date, and "Law and the Lady" at the Midland are both getting medium trade.

Estimates for This Week

Kimo (Dickinson) (504; 75-99)— "Kon-Tiki" (RKO) (6th wk). Trim $2,000. Fifth week was strong $2,200.

Midland (Loew's) (3,500; 50-69)— "Law and Lady" (M-G) and "Home Town Story" (M-G). Modest $11,000. Last week, "Show Boat" (M-G) (4th wk) hit $8,500, unusually good money for longrun.

Missouri (RKO) (2,650; 50-75) —"Alice in Wonderland" (RKO-Disney) (2d wk). Continues strong at $10,000. Last week, sock $13,000.

Paramount (Tri-States) (1,900; 50-69)—"On Moonlight Bay" (WB) (2d wk). Satisfactory $7,000. Last week, solid $11,000.

Tower - Uptown - Fairway - Granada (Fox Midwest) (2,100, 2,043, 700, 1,217; 50-75)—"Guy Who Came Back" (20th) and "Sword Monte Cristo" (20th). Leads town at mild $15,000. Last week, "Francis To Races" (U), $18,000.

'Young' Sturdy $13,500 Port.; 'Little Girl' 14G

Portland, Ore., Aug. 14.

Strong product is keeping biz at favorable pace at downtown houses despite continued heat wave. "Rich, Young, and Pretty" looks big at Broadway this week due to local gal Jane Powell. "Take Care of My Little Girl" looks nice in two spots while "Sirocco" also shapes well. "Show Boat" continues to draw big in fourth round.

Estimates for This Week

Broadway (Parker) (1,890; 65-90) —"Rich, Young, Pretty" (M-G) and "Night Into Morning" (M-G). Big $13,500. Last week, "Ft. Worth" (WB) and "Thunder God's Country" (Rep), $8,800.

Mayfair (Parker) (1,500; 65-90)— "Moonlight Bay" (WB) and "14 Hours" (20th) (m.o.). Oke $5,500. Last week, "Francis To Races" (UI) and "Timber Fury" (Rep) (m.o.), $4,800.

Oriental (Evergreen) (2,000; 65-90)—"Take Care Little Girl" (20th) and "House Telegraph Hill" (20th), day-date with Orpheum. Fine $4,500. Last week, "Moonlight Bay" (WB) and "14 Hours" (20th), $5,000.

Orpheum (Evergreen) (1,750; 65-90) — "Take Care Little Girl" (20th) and "Telegraph Hill" (20th), also Oriental. Nice $9,500. Last week, "Peking Express" (Par) and "Kentucky Jubilee" (Indie), $6,100.

Paramount (Evergreen) (3,400; 65-90)—"Sirocco" (Col) and "Redskins Rode" (Indie). Fast $10,000. Last week, "Moonlight Bay" (WB) and "14 Hours" (20th), $11,500.

United Artists (Parker) (890; 65-90)—"Show Boat" (M-G) (4th wk). Solid $8,000. Last week, $11,500.

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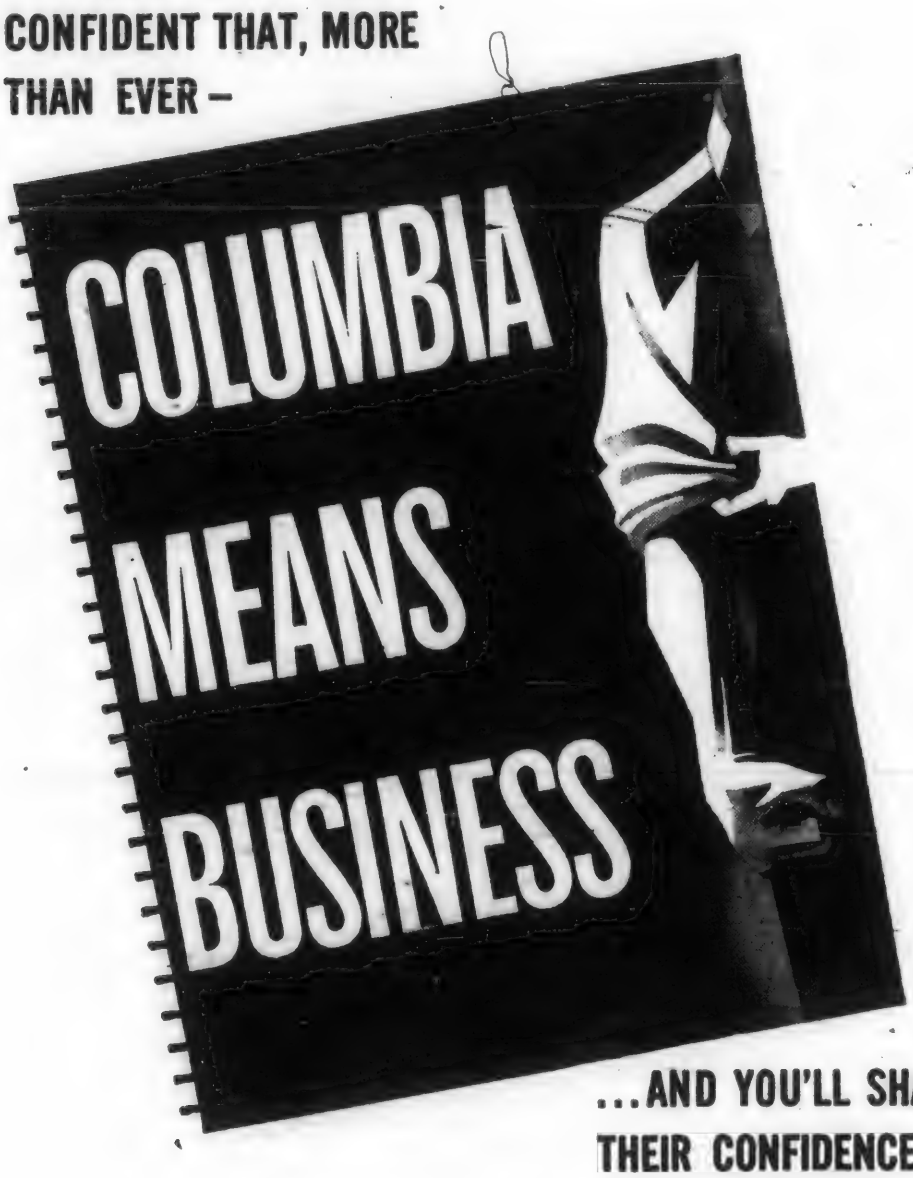

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WNBQ Parlays Late Night Chi Segment Into $1,250,000 Bonanza

Chicago, Aug. 14.

What's the formula for shaping an hour of non-network television time into a venture that brings in over $1,250,000 yearly in time charges alone?

It's been found at WNBQ, the Chi NBC tele flagship, whose so-called "Five Star Final" will fetch that kind of coin thi year. The blueprint is essentially simple. It runs like this:

Take the 10 to 11 period nightly which immediately follows the prime web shows. Break the hour into five individual segments thereby taking full advantage of the station break saleabilities. Saleswise, tailor the shows so the smaller local bankroller can climb aboard for a once-a-week ride or the larger clients can buy a weeklong strip. Give the hour a cross-the-board spread for a total of six hours weekly. And most importantly fill it with shows which in their aggregate offer something for each member of the viewing family.

That the showmanship aspects haven't been neglected in developing the "Final" into a lucrative operation is underlined by the fact that the strip consistently adheres close to the SRO status. The several program and spot bankrollers who shell out an average of $24,000 weekly for the time tab alone, and have been doing so for the past year, evidently are convinced that the shows have a worthwhile audience.

Further evidence that the WNBQ late evening block is moving merchandise is supplied by the estimated $9,000 weekly additional talent and production costs assumed by the sponsors. Just how much, if any, of this yearly take of nearly $500,000 ends up on the

(Continued on page 40)

Cliquot Club Buys Ameche-Langford

Cliquot Club, via Frank Weston agency, has bought one quarter-hour segment weekly on ABC-TV's upcoming 12 noon-1 p.m. strip with Don Ameche and Frances Langford. Cory, via Dancer-Fitzgerald-Sample, had previously bought two segments.

To be produced by Ward Byron, new strip will have seven daily features. Byron has just completed arrangements for one of the features, a daily 10-minute situation comedy starring Jack Lemmon and a gal still to be selected. Daily drama, to be scripted by Howard Rodman, will tell the comic adventures of a young couple, with Langford and Ameche cast as off-camera narrators,each championing the representative of his (or her) sex.

Other daily features will be songs by Ameche and Miss Langford, the latter's "Purple Heart" segment, guest interviews, a celebrity cook, a vaudeville act and a quiz.

ABC-TV is making a half-hour pitch to agency toppers with research-presentations chief Oliver Theyz giving the spiel. Talk goes beyond details of the Ameche-Langford airer to unfold implications of the upcoming merger with United Paramount Theatres. Presentation also includes a pitch for the web's projected cross-the-board show with Gloria Swanson.

CHEV COOLS COOLEY— TOO MUCH BUSINESS

Hollywood, Aug. 14.

There's such a thing as doing too good a selling job. In television, that is. Chevrolet Dealer, who sponsors Spade Cooley and his cowboy crew on KTLA, is turning them out to pasture after tomorrow's (Wed.) telecast.

A good and sufficient reason was in order because Cooley has been the fair-haired lad with home dialers (only Berle and Hoppy have topped him in two years) on Saturday night. Said the Chevy dealer: "he sold us out, that is, of cars and other merchandise. He brought us in over $200,000 worth of new business in two years and we're not geared to handle any more."

Package sells for $5,000 (it's an hour show) and it won't go begging.

CBS-TV Signs Dozier For Program Planning

William Dozier, former production exec for Samuel Goldwyn who joins CBS-TV Oct. 1, will move directly into the web's program management planning board. He's to function as head of the story department, as well as chief talent scout.

As a general creative programming exec, Dozier will work with program manager Harry Ommerle and exec producers Mario Lewis and Donald Davis under the overall supervision of program veepee Hubbell Robinson, Jr. Robinson, in discussing Dozier's appointment, emphasized the need for new talent in TV and declared that the ex-filmite will be given a free hand in searching for new faces.

Dozier, who will headquarter in N. Y., joins a growing list of former top film execs who have been lured into video. CBS already has Daniel T. O'Shea, one-time head of the Selznick Releasing Organization, as a general veepee, while Henry Ginsberg, former chief of the Paramount studios on the Coast, recently joined NBC.

GF Pours Fresh Coin Into Radio

General Foods dug into its hopper this week for a new batch of radio coin, pacting for a new five-minute news program on CBS, renewing two other shows on the same net and buying 55 southern CBS stations for a new daytime hillbilly variety program.

News show is to go Saturdays from 9:25 to 9:30 p. m., starting Sept. 22. Narrator has not yet been selected, but the show will plug GF's Log Cabin Syrup. Hillbilly program, titled the "Grady Cole Show," preems Oct. 1, and originates from WBT, Charlotte. It's to be aired from 2 to 2:15 p. m. Mondays, Wednesdays and Fridays. Renewals, for 39 weeks each, were signed for "Hopalong Cassidy" and "Gangbusters."

CBS, incidentally, also sold Morton's Salt this week on a new 15-minute program titled "Visitin' Time," which is to be aired on a regional New England basis only.

SAM LEVENSON AS CBS-TV'S 'MR. FIXIT'

Sam Levenson, who was dropped by Tintair and currently lacks a sponsor or time period, may become CBS's No. 1 TV "troubleshooter" this fall. With Abe Burrows departing the CBS schedules and off the Lucky Strike-sponsored "This Is Show Business," Levenson may succeed him as a permanent panelist.

He'll also be available as guest performer on the multiple CBS variety attractions.

Carol Irwin to Coast On 'Claudia' TV Pix

Hollywood, Aug. 14.

Carol Irwin, producer of CBS-TV's "Mama," is on the Coast to scout talent for a projected vidfilm series based on Rose Franken's "Claudia," to which she has TV rights.

Miss Irwin while here will also get a rundown on costs and facilities for filming the show.

Wildroot's Sports Slot

Wildroot Hair Tonic inked this week for a new five-minute sports spot featuring Jim McKay, to be aired cross-the-board via WCBS-TV, CBS flagship in N. Y. Series, which preems Sept. 3, is to be inserted immediately after the station's "News of the Night."

To permit him to do the sports show, WCBS-TV is trimming McKay's early evening cross-the-boarder, "The Real McKay," from its present 30 minutes to 15.

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NBC's Grid Grab Poses Sat. Problem For Rival Webs

ABC and DuMont, the two television networks which will have no college football on the air this fall, are mulling the possibility of programming some other type shows on Saturday afternoons to lure the non-football fans in the national TV audience. While the idea presents several problems which must be overcome, the two webs believe there will be a sufficient number of viewers available to make their offerings attractive to potential sponsors and thus open a new source of revenue.

This is the first year that the two webs have been confronted with open time Saturday afternoons during the football season. Last year, all four nets programmed college football each week during the season. For 1951, however, the National Collegiate Athletic Assn., in line with its one-year experiment to determine how live video affects the football gate, has assigned all available games to NBC. CBS is also out of the picture, since it has lined up nine weeks of college games for color video. As a result, CBS will be able to program no black-and-white

(Continued on page 40)

Skelton to Shun Live L.A.-to-N.Y. Pickup In Favor of 35m Kinescope

In a switch from NBC's original plans, Red Skelton will utilize kinescoping for his new Procter & Gamble-sponsored television comedy series, despite the probable availability of the coast-to-coast networking facilities by Sept. 30, the date when he's scheduled to take the air.

Skelton will play the show before a live audience in Hollywood but, instead of its going out on the air even on the Coast, it's to be kinescoped for transmission in all markets. System will thus parallel the way in which Bing Crosby and other radio stars transcribe their shows. NBC, for the purpose, has set up for the first time in Hollywood special 35m kinescoping facilities, which are expected to provide better quality films than the 16m equipment utilized heretofore. (NBC has used 35m kinescoping in N. Y. for some time.)

Skelton, who flew back to the Coast over the weekend after his return from England, will transcribe his first show Sept. 9. It won't take the air, however, until Sept. 30, same night that the N. Y. to L. A. microwave is scheduled for launching. Comedian, who expects to do three routines in each half-hour program, said the specific format has not been worked out but he expressed doubt that he would trade too much on the tried-and-true characterizations that he has established in his radio and vaude dates. Instead, he hopes to be able to present new material each week.

Cast will include David Rose as orch leader, a dance group and a girl singer, not yet selected. Freeman Keys will produce.

Saudek to Head Ford Foundation Radio-TV Workshop; Resigns ABC

Radio and television stations throughout the country will receive a hefty share of new business under plans set this week by the Ford Foundation to make its Radio-TV Workshop programs available for sponsorship. To further its project, the Foundation named Robert Saudek, veepee and assistant to the prez of ABC, as head of the Workshop. Saudek will resign his ABC post and join the Ford outfit Sept. 6, after a vacation.

ABC yesterday (Tues.) named Jack Pacey to take over Saudek's portfolios. Pacey, now director of publicity, becomes acting director of public affairs, with supervision over publicity, advertising, promotion, research and continuity acceptance. Art Donegan becomes acting director of the publicity department.

As detailed by James Webb Young, Foundation's consultant on mass communications, the project will work with a $1,200,000 fund in producing and distributing both AM and TV shows. First to take the air is a 26-week series of half-hour programs on CBS radio, titled "The People Act," which is slated for a November launching. First TV series is expected to be ready by January.

Young said the Foundation will operate much the same as a network in placing its shows after they are produced. Programs may be sold to a national advertiser for network booking, or the Foundation may sell them to local stations for local sponsorship. In either case, the stations will get the same share of the card rate they do under the usual network or local origination deal. Foundation is reserving the right to approve all sponsors and all commercial copy.

Ford plans to concentrate on film for the most part on its TV shows. As with radio, it will either produce them on its own or farm them out to indie packagers. Top-name talent will be used when the show calls for it, and if the talent is available. In addition, the Foundation may employ top producers and directors when available. Young said the Foundation is prepared to pay $16,000 to $20,000 for a half-hour vidfilm. Ford is also prepared to establish its own syndication unit for distribution of the vidpix, if it cannot find one to do the work it requires.

Shows, Young explained, will not be labeled "educational" or "documentary," in order that they may attract as wide an audience as possible. In addition, no program will have the Foundation's name on it. Emphasis, of course, will be placed on the Foundation's avowed purpose of furthering democratic principles and the American way of life. Young said that initial reaction to the project on the part of broadcasters, advertisers and agencies has been enthusiastic.

Boyle, Babb Set For New Press Grilling Via TV

Chicago, Aug. 14.

Television here has been invited to take part in another news conference involving a duo of headline-capturing local public officials —State's Attorney John Boyle and Cook County Sheriff John E. Babb. Videoized press grilling, slated for some time next month, is a sequel to a July session which was followed by a rash of gambling and vice raids by staffs of both law enforcers.

Both Boyle and Babb have indicated their willingness to permit the tele lensers to cover another joint meeting at which reps from the dailies will query them on the conduct of their respective offices. It's possible that the Chicago police commissioner Timothy O'Connor may also participate for a three-way kickaround of the gaming situation in these parts.

WNBQ, WGN-TV and WENR-TV who shared the pool telecast of the first conference reaped considerable praise for their public service contribution. Although none of the three stations has committed itself to the second Boyle-Babb beaming, it's expected the trio will again quickly snap up the project when the details are set.

Day & Date Preem For Top TV Shows

Fight for audiences among the big television shows this fall will spring into the open during the first week of the new season. CBS revealed this week that its "Ken Murray Show" will return Sept. 8 for Anheuser-Busch in the 8 to 9 p.m. period, same date that NBC's "All-Star Revue" preems in the same slot. "All-Star" is the "Four Star Revue" of last season, with Jimmy Durante, Danny Thomas, Ed Wynn and Jack Carson continuing as the four rotating comedians.

NBC will get its fall Saturday night season off to a big start that evening. In addition, to "All-Star," the Max Liebman-Sid Caesar-Imogene Coca production, "Your Show of Shows," returns to the 9 to 10:30 period, while Lucky Strike's "Hit Parade" will also launch its new fall season the same night. With "One Man's Family," bankrolled by Sweetheart Soap, returning to the 7:30 to 8 period, NBC still has to fill the 7 to 7:30 slot. There's a possibility that the web may insert "Garroway at Large" at that time, if it can clear enough stations.

NBC's "Colgate Comedy Hour," meanwhile, preems its new season a week earlier, in the Sunday night at 8 slot. Dean Martin and Jerry Lewis, who were to inaugurate the season, have been forced to delay their initial appearance because of Lewis' illness. Jackie Gleason takes over the first week (Sept. 2), with Eddie Cantor following Sept. 9. Succeeding Sundays will spotlight Spike Jones, Tony Martin, Donald O'Connor, Cantor again and then Abbott and Costello on Oct. 14.

McLEOD VICE SANTLEY AS MELTON PRODUCER

The James Melton Thursday night NBC-TV hour-long show for Ford has undergone some more changes, with Joseph Santley bowing out as producer, after four weeks, and Bob Sidney returning as choreographer following exit of Catherine Littlefield.

Vic McLeod has taken over as producer. Santley hops back to the Coast for huddles with Jimmy Durante preparatory to resuming production reins on the Schnoz's TV show.

Melton is taking a week's vacation, with Dorothy Warrenskjold, singer on the show, taking over in hostess role on tomorrow night's (Thurs.) stanza, which features guest stars.

Separate Building For CBS Radioites

CBS is going a step further in its radical total divorcement of the AM and TV network operations and is moving the radio personnel into a separate building.

Network has leased the six upper floors of the seven-story building now under construction on East 52nd St., New York, adpoining its studio building, as the new headquarters for the radio staffers. TV personnel will remain berthed at 495 Madison Ave., along with the upper echelon execs.

Acquisition of 25,000 square feet of the newly-leased quarters will help relieve a long-existing cramped office space situation at 485 Madison hqs.

'Can't Take It' Gets Permanent NBC Berth

Although intended as a summer filler pending preem of the fall programming roster, NBC's "You Can't Take It With You," starring Walter Brennan, has won a permanent spot on the web schedule.

Show remains berthed in the Sunday at 6 niche, preceding he 6:30 to 8 "Big Show," which returns Sept. 30.

WEBS JOCKEY JOCKS INTO BIGTIME

Watch Those Budgets

It's long been proved that talent is worthy of its hire, and seemingly the networks, the agencies and the advertisers are not too balky about paying the freight on TV shows because of that new-found magic in trademark projection and other merchandising—to wit, the "impact."

But as the new TV season looms there is grave concern about pricing a good source of talent income out of business. There is the strong potential that agents, in their aggressiveness, and talent, in their conception that this is a new Klondike, might cause the vested business interests to reverse the field and possibly recourse to film for that TV time. There's even a good chance it may revitalize AM.

There are any number of case-histories within the trade, as of now, to indicate that the talent merchandisers seem to think that the "cheap" TV advertising dollar means that the sponsors are printing their own money. This is not true. In the interests of furthering the new medium, the networks and the sponsors have gone overboard in many respects, but let them shell up some of those coaxial bills, once the coast-to-coasters start to roll, and there may be new concern for all concerned.

It's better to keep working with reasonable talent budgets that kill off what should be the next mass market for talent. It's still an infant industry. And maybe it's exciting, for a few hot weeks, to try and out-rate this or that competitive program, by loading it up with talent; but smarter showmanship is to keep good shows rolling at reasonable overheads.

Broadway stage production has priced itself out of the career and prestige of former years because the erstwhile $10,000-$20,000 straight play is now a $100,000 venture and the $50,000-$75,000 legit musical now costs more to mount than a good "B" Hollywood picture. And by the nature of the medium it's sudden death. Even a "C" film filler off the Hollywood production line can salvage a certain amount of playdates.

And so with TV. It's sudden death—a click, or else. And a oncer, plus a kinescope.

Top stars are worth plenty, but top showmanship is worth more. That sort of operation will make possible the continuance of the medium for the general welfare of all concerned. *Abel.*

RWG Prods Authors League On Talks For Webs-Scripters TV Pact

Radio Writers Guild councils have passed resolutions urging the parent organization, Authors League of America, and the other ALA guilds to give the networks assurances that they will abide by agreements reached in negotiations with the video chains for a contract covering scripters.

RWG asked for the ALA to take the action so that talks with the webs can be resumed. The bargaining, which had been conducted by the ALA's National Television Committee, has been temporarily suspended by the chains until the jurisdictional question is settled. The networks indicated, however, they would resume talks if the other guilds offered the same assurances that RWG has made.

The radio writers had previously told the network reps that RWG would abide by whatever terms come out of the NTC-web bargaining and that it would not file unfair labor charges because the NTC talks were on. An RWG officer said that his group wanted television scripters covered by a pact as soon as possible, regardless of the

(Continued on page 40)

Royal's Topper Act

John F. Royal's initial assignment in his new role as NBC consultant will take him to London and Paris where, in his traditional topper, he will "front" for the organization in doing special public relations for the overseas junket of the network's "Big Show."

Royal, just returned from Mexico, joins NBC program veepee Charles (Bud) Barry and public relations veepee Bill Brooks in London this weekend.

NBC's 75G Tab For London, Paris 'Big Show' Trek

NBC is plunking down $75,000 in out-of-pocket expenses for the international buildup of its Sunday night "Big Show." That's the amount of coin entailed in sending the "working crew" of 23 abroad for the London and Paris originations and stage performances of "Big Show," plus the tons of equipment.

Talent going abroad for the Sept. 16 performance at the Palladium, London, and Sept. 23 show in Paris will include Fred Allen and Portland Hoffa, with likelihood that Judy Holliday will also join the contingent. These, of course, are in addition to femcee Tallulah Bankhead. Meredith Willson and his arranger are also booked for passage, with a full orchestral-choral complement of 44 to be hired both in London and Paris. The Palladium may be switched to King Albert Hall.

Taped version of the Sept. 16 London performance will tee off "Big Show" on the NBC web Sept. 30, with the Paris Sept. 23 show as the Oct. 7 broadcast in this country.

NBC program veepee Charles

(Continued on page 30)

ABC-CBS-NBC's Morning Joust

A three-way (ABC, CBS, NBC) rivalry in the cross-the-board morning radio programming sweepstakes shapes up for this fall. Arthur Godfrey, "Break the Bank" and Phil Baker's "$64 Question" will be slugging it out for audience laurels, if present plans materialize.

Not to be outdone by ABC's acquisition of its "Break the Bank," NBC is mulling revamping the Baker quizzer, taking it out of its present Sunday night at 10 berth and installing it in the 11 to 11:30 a.m. time as a five-times-a-week attraction, thus competing directly with the last half-hour portion of CBS' Godfrey. ABC, in turn, will slot the Bristol-Myers-sponsored "Break the Bank" in the 11 to 11:30 a.m. niche.

CROSS-COUNTRY GABBER ROUNDUP

By GEORGE ROSEN

A whole new school of radio-television network personalities is emerging, and they're all coming off the disk jockey belt line.

For the past few weeks the major networks have been cornering the market, grabbing off ex-deejays from various cities around the country and building them into potential major attractions. A round half-dozen hit the coast-to-coast kilocycles this summer, with the majority of them clicking to a degree where the webs are now building them for a fall-winter spread in choice time segments.

Possibly inspired by the fabulous success of Arthur Godfrey—who used to spin 'em at WTOP, Washington, and later for WCBS, N. Y.—the networks are currently involved in an unprecedented competitive battle for a buildup of the former spin-and-gab fraternity boys.

Rayburn and Finch, who still do their early morning show on WNEW, N. Y., and who have been flying the CBS network colors this summer, are now due for a big promotional push by the network prior to being shifted to a new time slot for the fall-winter season. (Columbia, apparently, has had the most success to date in parlaying the ex-jocks into the bigtime, as witness Steve Allen, who was brought on from the Coast, and Robert Q. Lewis, who originally came out of the WNEW and WHN (now WMGM) wax works in New York.)

CBS, too, recently brought ex-disk jockey Mike Wallace east from Chicago for both radio and TV shows. Wallace preems this week, also, with a CBS color series. Dave Garroway, now one of NBC's major video personalities, was a Chi platter-chatter guy a couple of years back.

A few weeks ago NBC brought Bob Elliott and Roy Goulding to N. Y. from Boston, where they had been disk jockeying for the Hub's WHDH indie. Their summertime network ride has convinced NBC program veepee Charles (Bud) Barry that they're ripe for a bigtime buildup and they get a continuing ride on the network. Recently NBC also spread out its video carpet for Ernie Kovacs, a Philadelphia wax wag.

Last week ABC-TV joined the competitive race and launched Paul Dixon on a network career. Dixon for the past several seasons has been breaking the Hooper daytime thermometers in Cincinnati, via Mort Watters' WCPO-TV. ABC is now giving him all the nighttime trimmings.

Grove Lab 'Millionaire' Buy Pushes CBS-TV To Near-SRO Nighttime

With Grove Laboratories' pacting this week of CBS' "Live Like a Millionaire" Friday night 10 to 10:30 stanza, which it will share on an alternate-week basis with General Mills, the web is inching closer toward an SRO nighttime status on TV.

Open, of course, is the Tuesday night 8 to 9 "opposite Berle" segment, which no one has been able to lick as yet. (CBS has decided to slot Fran Sinatra in the time.) Vacant, too, is the Tuesday night 10 to 10:30 period (used locally by WCBS-TV for "Battle of the Boroughs"), and the 15-minute Saturday night segment (10:15 to 10:30) of "Songs for Sale."

Sale of Sunday 6 to 6:30 poses a station clearance snag.

11 to Midnight Just Ain't Comm'l, TV Webs Decide; Stations Happy, Too

TV's Top 10

NBC and CBS broke even on the top 10 network television shows for August, according to the latest Trendex survey. Two webs each placed five programs on the list in the 20-city check. Following is the top 10 lineup:

Toast of Town (CBS)	39.2
Talent Scouts (CBS)	31.1
Danger (CBS)	25.8
Maugham Theatre (NBC)	25.2
What's My Line (CBS)	24.8
Philco Playhouse (NBC)	24.7
Fireside Theatre (NBC)	23
Ford Festival (NBC)	22.4
Racket Squad (CBS)	22.3
Kraft Theatre (NBC)	22.1

Although there were high hopes a year ago that 11 to midnight would be hot commercial network time in the wake of Anchor-Hocking's sponsorship of "Broadway Open House" (a late night feat which radio had never been able to maneuver), there's been a reversal of thinking, with result that NBC is returning the hour period to its stations. The outlets, for that matter, prefer it that way, for most of them are having little difficulty in disposing of the time to local bankrollers, and the coin intake on a local level is considerably greater.

Anchor-Hocking has called it quits on "Open House," after futile attempts to match the popularity of the Jerry Lester show, and NBC has abandoned any attempts at programming the time.

Dave Garroway, currently without a sponsor, was being considered for the cross-the-board slot, feeling being that the relaxed pace of the show would be a natural for the late night period, but in view of the station acceptance snag the idea was dropped.

("Broadway Open House" could do no better than an 18-station hookup as of the time it was decided to drop it.)

'Hit Parade' Shift Out of Sat. Spot Cues End of Era

One of radio's traditional "habits"—the Saturday at 9 showcasing of the Lucky Strike-sponsored "Hit Parade"—passes into limbo next month, in the wake of TV's forward march, with the program vacating its Saturday berth and moving into a Thursday night time slot with a revision in the format.

BBD&O, agency on the account, has pacted Guy Lombardo to take over the show, replacing Raymond Scott's orch. Program stays put on NBC in view of the ciggie company's contractual commitment with the web, which runs until November. However, a general scramble is anticipated among the various networks to grab off the show once the contract expires.

With the TV version of "Hit Parade" now firmly entrenched in the 10:30 Saturday night time on NBC, Lucky Strike came to the decision that there was too much weekend concentration on its programming, particularly with two "Hit Parades" on the same night, hence the decision to relinquish its long-standing Saturday at 9 franchise.

Lucky Strike "weekenders" also include Jack Benny on CBS radio and "This Is Show Business" on CBS-TV.

NBC'S BERCH STRIP SHIFTING TO ABC

ABC radio web has grabbed off Prudential life insurance's Jack Berch strip from NBC. It will go into the 12 noon-12:15 p. m. slot on ABC, starting Sept. 24, bowing off NBC on Sept. 21.

Prudential, which followed "Break the Bank" on NBC at 11:30 a. m., moved Berch over to ABC two weeks after Bristol-Myers shifted "Bank" from NBC. Agency is Calkins & Holden, Carlock, McClinton & Smith.

ABC Snares H'wood Candy 'Junior Circus' From NBC

Chicago, Aug. 14.

ABC-TV continues to snipe at NBC-TV bankrollers, this time bagging the Hollywood Candy biz. Confectioner's "Hollywood Junior Circus" shifts from NBC to ABC Sept. 8.

Chi-originating moppet show goes into the 9:30 to 11 a.m. (CST) period Saturdays on an alternate week basis with plans to expand the program to every week at a later date.

"Junior Circus" is a W. Biggie Levin package with Ruthrauff & Ryan handling for Hollywood.

Ponder Fall Status Of Emerson Show

Status of the Faye Emerson CBS-TV Saturday night show in the bigleague fall programming sweepstakes appears to be up in the air at the moment, with the Blow agency, which handles the Pepsi Cola account, reportedly unhappy over the program's audience pull.

While program is generally credited with having some hefty production values and in the main won critical kudoes, apparently it isn't selling the Pepsi product. With option time coming up, agency and client, it's reported, have asked Miss Emerson to change her format, but she wants to stick with the present setup.

Major concern at the Blow agency is what will happen to the show when the Sid Caesar-Imogene Coca display returns to its Saturday at 9 berth in the opposition time slot.

With Miss Emerson taking a two-week vacation, Pepsi tried to get the Sam Levenson show to fill in, but the latter, too, is vacationing.

CBS Eyes Half Dozen Summer Subs For Its 1951-52 AM Schedules

CBS expects to salvage possibly half a dozen of its summer radio stanzas for the fall sweepstakes, although decisions on some specific shows won't be reached for another week or so. Definitely set to ride through the fall-winter schedule, however, is the "Robert Q. Lewis Wax Works," which has been doing filler duty in the cross-the-board early-evening time vacated by Procter & Gamble for the summer.

"Wax Works" will be moved into the 10:30 to 11 p.m. stretch on Mondays, Tuesdays, Thursdays and Fridays, starting Aug. 27, and will be offered for sale in either 15-minute or half-hour segments. (Wednesday is reserved for the Pabst fight pickups).

Also inked on a permanent status are the Rayburn & Finch duo, who will get a big promotion buildup by the web (see separate story).

Webster Urges Community Councils To Combat Shows Harmful to Kids

Miami, Aug. 14.

Affirmative action through formation of Community Councils to cooperate with radio and TV stations in protecting children against harmful programs was urged here today by FCC Commissioner Edward M. Webster.

Speaking before the Lions Club, Webster said that some progress has been made by sponsors in keeping from children, through change in hours, programs "which would curdle the blood of adults." But much more could be accomplished in this direction, he said.

"You should make certain," said Webster, "that the impressionable minds of the youth of your community are not beset by television pictures and stories relating to crime and horror.

"The newspapers are filled with stories of crimes committed by children who perform lawless acts seen and heard on TV and radio. You owe it to yourselves not to permit television to adopt the harmful practices of aural broadcasting."

Webster said that community organizations have both the "right and duty" to confer with broadcasters responsible for programs of "questionable taste and content." Pointing out that the public is the owner of the airwaves, he said "the programming must be in your interest."

In addition to guarding against bad programs, Webster suggested that polls be conducted by the local citizenry to ascertain what programs are in the interest of the community. Occasionally, he suggested, it might be well for community organizations to arrange to sponsor civic programs.

CBS Still Fiddling On Symph Decision

Decision as to whether the New York Philharmonic Symphony Sunday afternoon broadcasts will be axed this fall or return for the traditional 3 p.m. live pickup from Carnegie Hall, N. Y., remains up in the air. One thing appears certain—that last season's practice of taping the Carnegie concerts for a week-later playback in the 1:30 p.m. Sunday period, will be abolished, with local 802, American Federation of Musicians, remaining adamant on that point.

CBS is not so much concerned over the coin investiture entailed by sustaining the live pickup, but rather reserving the mid-afternoon 3 to 4:30 Sabbath slot for what it considers more sponsor-inviting entries. On the other hand, CBS fears that a "total blackout" after many years of identification with the Philharmonic, will invite a wholesale gangup of sentiment against the web, particularly from the "culture belt" dialers.

FRIGIDAIRE TALENT SHOW NOW COLD

With CBS-TV still unable to clear enough stations for its Sunday night 6 to 6:30 period, Frigidaire has cancelled plans to air a new program in that slot this season. Until it can line up a sufficient number of affiliates to make the time attractive to sponsors, CBS plans to use the period as a showcase segment, either to spotlight new programs or new talent.

Frigidaire, through Foote, Cone & Belding, had planned to stage a "talent scouts" show, in which the guests would be recruited from colleges and universities throughout the country.

Hallmark to Bankroll Sarah Churchill TVer

Sarah Churchill, actress-daughter of Winston Churchill, will have her own video show this year on CBS. Web this week inked Hallmark to bankroll a 15-minute weekly series starring Miss Churchill, which is to be aired Sundays at 5:45 p. m., starting Oct. 7.

She's expected to do an informal, interview-type show, with the emphasis on show business. Agency is Foote, Cone & Belding.

Tarzian Absorbs WTOM

Indianapolis, Aug. 14.

WTOM, 250-watter at Bloomington, Ind., went off the air permanently last week after purchase of its facilities by Sarkes Tarzian, Inc., which operates WTTS, 5,000-watt station there.

Tarzian, who also operates television station WTTV and manufactures parts for TV sets, absorbed another Bloomington station, 1,000-watt WSUA, last year.

$2,525,000 Price Tag on WOW Sale

Des Moines, Aug. 14.

E. T. Meredith, veepee and general manager of Meredith Publishing Co., has announced that the Meredith Engineering Co. has contracted to buy station WOW and WOW-TV. Meredith, as president of the engineering company, a subsidiary of the publishing firm, said the purchase price was $2,525,000 and is subject to approval of the FCC.

Francis P. Matthews, until recently secretary of the Navy and now ambassador to Ireland, is one of the principal stockholders in WOW and represented the station's stockholders in negotiating the sale.

Meredith Publishing Co. of Des Moines has been interested in development of television for some time. The firm built TV station WHEN, Syracuse, N. Y., about three years ago and now has applications for TV licenses pending in two other cities.

WOW stockholders in addition to Matthews are Guy Myers, the estate of the late John J. Gillen, Jr., Cecelia Broderick, M. M. Meyers, J. J. Isaacson and Robert P. Samardick.

George Allen Signed For CBS Video Series; 'Man of Week' Format

CBS vided this week pacted with George Allen, ex-White House aide and a board member of a number of top industrial firms, to co-produce and appear in a new half-hour weekly show titled "Man of the Week." Program is slated to preem Aug. 26 in the 5:30 to 6 p.m. period, but will be moved into a different Sunday slot in October when the new Sarah Churchill program starts.

Allen and CBS each week will select a person from any phase of life who merits the "Man of the Week" title. Allen and three other top personalities, whom he will personally select weekly from among his wide list of friends and acquaintances, will then interview the person in a panel-type format. Man selected can be a Government bigwig, a business man, sports personality, etc., but the emphasis will be on the serious side.

DuMont web this week revealed plans for a new show titled "Kids and Company," in which a "kid of the week" will be spotlighted. Guest can be any moppet from four to 15 who has achieved national recognition through some heroic or other type of endeavor. With Johnny Olsen as emcee, the program is to be aired Saturdays from 11 to 11:30 a.m. starting Sept. 1. Red Goose shoes will sponsor.

Murine's News Strip

Murine is buying a five-minute weekly newscast with Cedric Foster on Mutual, Sundays at 6:55 p.m., starting Sept. 9. Biz was placed through BBD&O's Chi office.

Web has been garnering plenty of five-minute news bankrollers, with Frank Singiser doing six a day for B. T. Babbitt, Les Higbey doing a strip for Lucky Strike and Bill Henry doing a strip for Johns-Manville.

HERB SHELDON

"The Herb Sheldon Show" Monday thru Friday 12:30-1 p.m. on WJZ.

"Video Venus" Saturday night 11-12 p.m., WJZ-TV.

And every morning on WJZ 6:30 to 8:15 a.m.

Personal Management
TED LLOYD, INC.

Sullivan's 'Toast' To Get CBS-TV Color Repeat As Web Preps Fall Sked

With plans for its nine-week series of football colorcasts set for the fall, CBS-TV is pushing ahead to its projected schedule of 20 hours per week of color video within the next few months. Despite the absence of any sponsors yet for its color programming, the web is lining up a string of new programs, which will fill the open times in its black-and-white schedule.

Topping the lineup is a projected "color repeat" of Ed Sullivan's "Toast of the Town." Show, running an hour on black-and-white, is to be condensed to half-an-hour for color and may go Sunday nights at 11:15. If so, the cast will remain in the theatre after the show usually winds at 9 p. m. in order to do the colorcast. Also on the agenda is a full hour show Sundays at 3 p. m., which will rotate a feature film one week, then a live dramatic show, then another feature film and then a full-scale ballet.

Among other programs on the planning board are a travel series, a man-in-the-street interview and a Sunday morning visit to a museum or zoo in and around the metropolitan N. Y. area. Web is also working on a daily half-hour variety program, which may fill the 4:30 to 5 p. m. strip.

CBS SPONSORS DROP 'CHAMELEON,' REGAN

CBS, despite all the excitment about a revival of interest in radio among advertisers, lost two sponsors this week. Pepsi-Cola will check off the Phil Regan show, aired Sundays from 5:30 to 5:55 p.m., after the Aug. 26 broadcast, while Sterling Drugs is dropping "Mr. Chameleon," currently aired Wednesdays from 8 to 8:30 p.m.

Pepsi supposedly bought the Regan show only for its summer season. CBS will not keep the program on a sustaining basis. It has decided, however, to continue airing "Chameleon" in the hopes of picking up another sponsor. Sterling is now on its summer hiatus and has decided not to renew its option.

ABC Sells 'Girl Marries' Soaper to Gen. Foods

General Foods is buying "When a Girl Marries" on ABC, starting Oct. 1. Show, now heard at 11:30 a.m., moves to 11:15 a.m. when "Break the Bank" takes over the 11:30-12 noon period for Bristol-Myers.

GF had backed "Girl" on NBC until last June, when the bankroller cancelled out the show. ABC started beaming the soaper last month as part of its new daytime serial policy. It will be used to plug Instant Maxwell House coffee. Agency is Benton & Bowles.

Food sponsor recently expanded its layout on Don McNeill's "Breakfast Club" from three to five quarter hours a week.

With the acquisition of the morning business, ABC will have to drop some of the soapers it launched.

TVing of Public Hearings Seen Heading for Showdown in Courts

Washington, Aug. 14.

Senate action last week in certifying contempt citations against two witnesses who refused to testify before the Crime Committee last March is expected to result in a court test to determine whether Constitutional rights are violated when TV, radio or newsreels are used in public proceedings.

Although the Senate agreed that the TV issue was used as a "smokescreen" for refusal to testify, Sen. Estes Kefauver (D-Tenn.), former chairman of the Committee, said he was hopeful "that in this case or in some other case the court will determine whether television can be used in public hearings and will decide under what circumstances television can be used."

Kefauver explained that in voting to cite the witnesses (Morris Kleinman and Louis Rothkopf) for contempt, the question was not whether they refused to testify before TV because the Committee ordered the televising stopped when the objection was raised. "The question," he said, "is whether they refused to testify with radio microphones and newsreel cameras in use."

Status of TV as an instrument for covering Congressional proceedings was the occasion for lengthy debate preceding the Senate vote Friday (10) on the contempt cases. Sen. Alexander Wiley (R-Wis.), a member of the Crime Committee, could see little difference between use of TV, radio or press reporting. "Why should there be a discrimination against radio or television?" he asked.

Sen. Kefauver agreed that it would be hard to keep out radio or TV and still allow press coverage of hearings.

Sen. Lester Hunt (D-Wyo.) didn't see how "you can cut out TV without cutting out newsreels."

But Sen. Herman Walker (R-Ida.) pointed out that rights of the press are written into the Constitution, while those of radio or TV are not. He feared that the Senate action might open the way to radio, TV or newsreel coverage of court proceedings of "confidential divorce cases, gruesome murder cases or bad sex trials."

Impact of TV on the crime hearings was attested to by Sen. Wiley, who described the medium as "the greatest single educational arm available to the Committee for stirring the public conscience." He said that thousands of letters which poured into the Committee's office resulted from TV.

Wiley added that he was satisfied that TV will play "a vital role" in many future committee hearings "but with appropriate safeguards." "I trust, of course," he said, "that before any session is ever televised, the committee will in executive session go very carefully over the subjects to be covered and the witnesses to be examined. In that way nothing would be presented . . . which would be libelous, defamatory, pornographic or which would otherwise violate the standards of propriety."

Pope as Larson's Aide

Leavitt T. Pope was named this week as assistant to G. Bennett Larson, veepee and general manager of the N. Y. Daily News' WPIX.

Besides aiding Larson, Pope will also absorb some of the duties handled previously by John McClay, who resigned recently to join WCAU-TV, Philadelphia.

WGN Into NARTB Fold After 10 Yrs.

Chicago, Aug. 14.

WGN, Inc., parent company of WGN (AM), WGNB (FM) and WGN-TV, has rejoined the National Assn. of Radio-Television Broadcasters. Broadcasting adjunct of the Chicago Tribune dropped its membership in the old NAB in 1941 when the industry was embroiled in the music licensing tiff with the American Society of Authors, Composers and Publishers.

William Ryan's Broadcast Advertising Bureau, NARTB's promotion arm, was given most of the credit for bringing the WGN operation back in the fold. In announcing the reaffiliation, WGN general manager Frank P. Schreiber said: "The industry needs our support now, especially in the outstanding and important job being done by BAB."

'Telephone Hour' Bows New Microwave Relay But For 'Sound Only' Test

Hollywood, Aug. 14.

New microwave relay, which will unite the nation from coast to coast for television starting Sept. 30, is to be used commercially for the first time Monday (20), when NBC radio's "Telephone Hour" spans the country on the audio circuit only.

Half-hour musical show, guest-starring Nelson Eddy, will originate from N.Y., with a cut-in from announcer Tom Shirley on the Coits Tower in San Francisco. The 107 relay points between Omaha and the western terminus of the coaxial cable and Oakland have been tested for sound for the last two weeks, but "Telephone" will mark the inaugural transcontinental broadcasting on the relay.

NBC MAY NIX DAGMAR OPTION IN 'OPEN' EXIT

Now that Anchor-Hocking has cancelled out of the "Broadway Open House" late night show on NBC-TV, the network is wrestling with the problem of what to do about Dagmar's contract.

This week is option time on renewal of her contract, and there is likelihood that NBC will permit the option to lapse. Dagmar has been under contract to the web at $1,250 a week.

Meanwhile, ABC is prepping to tee off Dagmar's own half-hour show, which she sold to the network as a package for $6,000 a week.

'Duffy' Recast Cued To TV Emergence

Ed Gardner, with an eye to eventually putting his "Duffy's Tavern" show on television as well as radio, is recasting virtually the entire program during his current stay in N. Y. Comedian is seeking actors who look the parts of the radio voices, even though the actual transition to video may be several years in the future.

"Duffy's," which will originate again this season from Puerto Rico, is to air Saturday nights on NBC starting Oct. 6, in the 8:30 to 9 period. NBC is pitching the program as part of its "Operation Tandem" sales plan.

WOV'S RAY ROBINSON PITCH FOR NEGROES

WOV, N. Y. multi-lingual outlet, is expanding its concentration to the Negro market. Starting Friday (17) through Sept. 12 the indie will beam a series of interviews with Sugar Ray Robinson, visitors, sports writers, etc., recorded at the boxer's training camp at Pompton Lakes.

Sponsored by Schaefer beer, exclusive series will be heard from 12:15-12:30 p.m. on the Ralph Cooper show.

WOV program chief Arnold Hartley is also going after some new Negro talent. Recently WOV installed Phil Gordon, formerly with WWRL, on its "1280 Club." Gordon has been replaced on WWRL by Tommy Smalls, former editor of the Savannah Herald and disk jock on three Savannah stations.

Fifth Army Account Shifts

Chicago, Aug. 14.

Fifth Army recruiting account moves this week from the Schoenfeld, Huber & Green Agency to the Fuller, Smith & Ross shop here.

Guy Mercer will handle the account for FS&R which is mapping a new radio-TV campaign.

'COAST REPEATS' A TV POSER

Coaxial Fee Patterns

Television networks leasing the N. Y. to L. A. networking facilities from American Telephone & Telegraph will pay a base rate approximating $2,500 per hour, according to information sent by A.T.&T. to the webs last week. With only one channel to be available in either direction from the Sept. 30 starting date, the facilities will naturally have to be allocated among the four networks. On that basis, the A.T.&T. is offering the webs the chance of buying in on three separate deals.

1. They can contract for 30 hours per month (an hour per day), for which they would be charged a flat fee of $30,000. That would include $15,000 for video costs, $12,000 for audio charges and $3,000 for the necessary loop connections in each city.

2. If the webs don't care to commit themselves for the complete 30 hours per month allocation, they can buy the video channel alone for $15,000 and then use telephone lines for their audio, for which they would be charged $300 per hour.

3. If a network decides to use the N. Y. to L. A. link only occasionally, it can lease it whenever available at a flat fee of $2,500 per hour.

It's expected that each of the four networks will buy whichever service is most economical in line with its programming plans. NBC, for one, is expected to take the monthly deal because of the number of shows it plans to originate live on the Coast.

Control Over Film Comm'ls Seen Key in TVA, Screen Guilds Accord

Battle between Television Authority and the screen guilds over video jurisdiction appears on the road to an amicable settlement. VARIETY learned this week that committees of TVA and Screen Actors Guild and Screen Extras Guild will meet together to work out some of their major differences.

One of the key questions to be decided is control over film commercials. It's likely the accord will give jurisdiction on the filmed spots to SAG-SEG when they're made by film studios and to TVA when they are lensed by networks. Committees from both sides will try to work out uniform pay scales and working conditions.

Last week the Associated Actors & Artistes of America, in a special board meeting, took initial steps to end the conflict between the two warring sides. Basic formula would give TVA control of the nets, with SAG-SEG having hegemony over the pic studios.

Springboard for the peace moves is the case involving jurisdiction over vidpix made by the network, such as the "Amos 'n' Andy" series lensed by CBS-TV. Screen guilds said that if the National Labor Relations Board rules that talent in the web vidpix is in the same unit with webs' live talent, they will withdraw from the ballot. For its

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Roper Polls Via TV

Research analyst Elmo Roper will soon start taking his polls on television, under plans being set up by CBS-TV. Web has pacted Roper to appear in a weekly half-hour show, which will probably be aired Sunday afternoons starting in the fall.

Program format is still in the earliest talking stage but the web hopes to devise a suitable show for Roper to conduct his interviews on TV, as well explain some of his findings on important topics of the day to home viewers.

A&P Food Chain Embraces WNBC's Chain Lightning

A&P food chain, which hitherto has nixed bids for merchandising tieups with radio stations, has been inked for participation in WNBC's (N. Y.) "Chain Lightning" plan. Addition of A&P's 741 stores in the Metropolitan area, brings the total of stores in "Lightning" to over 1,500.

Until several years ago A&P used to sell promotions in its chain to grocery products for an average of $10 weekly per store, but it dropped this policy, even though some food distributors had offered the chain as much as $25 a store for promotions. A&P's new decision to participate in WNBC's "Chain" plan indicates its realization that the meshing of advertising on the air with promotion in the stores is beneficial all around to advertiser, broadcaster and the chain.

Stores WNBC has inked to promote bankrollers on its "Lightning" plan have about 40% of the total retail grocery biz in the Greater N. Y. area. Currently WNBC has two sponsors on the plan, Piel's beer and Coca-Cola.

Under the plan, WNBC gives cuffo plugs to the participating stores, in return for which the stores promote WNBC talent and shows and also give preferential display and point-of-sale promotion to products designated by WNBC.

Title "Chain Lightning," devised by WNBC general manager Ted Cott, has been registered for the web by NBC veepee Charles R. Denny.

NBC Reactivating Vidpic Syndication

Hollywood, Aug. 14.

After a long period of inactivity, NBC is putting its TV-on-film syndication plan back in operation. Several programs owned by the network will be put before the cameras and pilots made for sale to NBC affiliates and in the open market.

Among the first to be filmed will be the two Don Sharpe packages, "Dangerous Assignment," starring Brian Donlevy, and "Texas Rangers," starring Joel McCrea. Preference will be given programs with dramatic, adventure or mystery formats.

HERB SHRINER LIKELY FOR 'GOLDBERGS' SLOT

Although General Foods has yet to make a decision on who will go into the Monday night 9:30 to 10 period on CBS-TV, occupied last season by the GF dropped "The Goldbergs," indications are that the nod will go to Herb Shriner.

Shriner is currently doing GF duty as the summer fill-in for Arthur Godfrey's "Talent Scouts."

Meanwhile, with Gertrude Berg, star-creator of "Goldbergs," practically "frozen out" of CBS-TV choice time availabilities, NBC is still hopeful of luring her over.

'Ice Follies' 1-Shot Bally

Shipstad & Johnson have bought a one-shot on Mutual for the opening of their "Ice Follies of 1952." Show will be aired from Pan-Pacific Auditorium, Los Angeles, Sept. 6 at 9.30-10 p.m. (PST).

Agency is Walter McCreery.

SEPT. LINK CUES TIME DILEMMA

Question causing no little anxiety within the trade at the moment is: Will the era of the coast-to-coast coaxial spread for "live" TV programming, which gets off the ground on Sept. 30, necessitate a return of the "Coast repeat?"

Many argue that, despite the prohibitive costs that will be entailed, it most certainly will, so long as the bulk of programming remains on a "live" basis instead of going film.

For years the "Coast repeat" was the bane of the radio industry. Sponsors with a stake in the competitive rating sweepstakes had no alternative but to fall in line and unburden their pursestrings for the reprise performance to Coast audiences because of that three-hour differential which otherwise found top nighttime attractions in the east "playing" to empty homes on the Coast. The talent invariably did a collective burn, since it necessitated a three-hour stage wait before going into their act again.

It wasn't until the past couple of years that the networks finally relented and lifted its long-standing ban which permitted taping of the show for the Coast playback.

With such TV shows as NBC's "Colgate Comedy Hour," its "All-Star Revue," CBS's "Toast of the Town," etc., set for the N. Y.-to-L. A. circuit, the problem becomes more acute and considerably more expensive. All the above-mentioned get an 8 p. m. showcasing in the eastern time zone. But on the Coast they'll be playing to 5 o'clock audiences—and past history has convinced sponsors and performers alike that, so far as ratings are concerned, that's throwing a show away. (Walter Winchell was one of the first to realize the full impact of a Coast repeat, and even innovated the two-way Coast spread, allowing his Sunday at 9 (Eastern Time) broadcast to ride on the Coast at 6, in addition to reprising the broadcast for a 9 at night (Pacific Time) audience.)

Colgate and other clients of big-league nighttime programming, it's reasoned, aren't shelling out $50,000 and more weekly on talent without playing for maximum rating returns. But unless they shoot for 8 p. m. audiences on the Coast they'll be missing out on a sizable segment of their potential rating.

While it's argued that, just as radio shows use taped versions for Coast repeats, so, too, can the video impresarios yank out kine editions for Coast consumption. But the Coast, above all places, is fed up with kine product, and, with cross-country video a reality, will settle for nothing less than live shows.

A live repeat, from a sponsor's standpoint, would run into an additional tab of thousands of dollars weekly, in view of union demands that talent be paid off for second performances.

Some see the problem as destined to become acute—unless everybody agrees to 'go film," which would automatically resolve all "o'clock" issues.

Lens Murrow Narration For CBS' 'See It Now'

CBS-TV moved its projected "See It Now" show a step nearer the air this week by lensing eight minutes of film with Edward R. Murrow as narrator, which will be the opener on the preem. Program, designed as the video counterpart of the web's "Hear It Now" radio series, will probably be grooved Sunday afternoons in the fall.

Show will carry the same general format as "Hear It," but will utilize film instead of the tape used on the AM series. In addition, it will run half-an-hour each week, instead of a full hour like the radio program. It's to be co-produced by Murrow and Fred Friendly, who package "Hear It."

108th TV Station to Preem As FCC Resolves Atlanta's Video Snarl

Atlanta, Aug. 14.

With 400 applicants champing at the bit awaiting lifting of the FCC's freeze order barring building of additional television stations, Atlanta is due to come up with the nation's 108th station early this fall. It will be the city's third station.

The way was cleared Thursday (16) when the FCC authorized Atlanta Newspapers, Inc., to sell certain physical properties owned by WSB-TV to Broadcasting, Inc., a recently formed Atlanta group, which will pay $525,000 for the facilities.

Under the deal Broadcasting, Inc., will be assigned Channel 8, now used by WSB-TV, and will take over certain transmitting facilities, including the 685-foot tower, at 1601 West Peachtree Road, N. W., present physical location of WSB-TV.

When this occurs WSB-TV will move to Channel 2 and take over the 1,050-foot tower, built originally for WCON-TV, and transmitting facilities at 780 Willoughby Way, N. E., early in October.

Leonard Reinsch, managing director of radio and television properties owned by ex-Gov. James M. Cox, of Ohio, including WSB-TV-AM & FM, said their local TV station would retain its call letters after abandoning Channel 8 and moving to 2. Broadcasting, Inc., has not yet selected its call letters.

Under recent FCC allocation orders, including channel shifts, the new station is scheduled to

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25G Job Goes Begging

NBC is reportedly on the prowl for an executive with a showmanship and business background to negotiate sports deals, such as last week's wrapup of the National Collegiate Athletic Assn. fall football schedule, to be sponsored by Westinghouse. Lacking such a negotiator, NBC found it necessary to throw half a dozen top execs into the flash play.

Previously ex-veepee John Royal had figured in many of the negotiations, but latter has stepped aside to become a web consultant.

Understood NBC will pay $20,000 to $25,000 for the right guy.

Norge Gets Skelton For Radio in Freak Billing Maneuver

Hollywood, Aug. 14.

In what the trade calls an unusual deal but Freeman Keyes doesn't, Red Skelton has been bought by Norge (refrigerators) for next season on radio. What makes it unusual, according to agency men, is that Keyes, prexy of the Russel Seeds agency, in addition to selling Skelton, whom he controls for radio and television, also made the deal contingent on the Norge billing on the comedian being moved to his agency from J. Walter Thompson. This was done, although Keyes says it wasn't forced.

Understood Norge is paying close to $10,000 for the package, which will be taped for 46 non-TV markets on NBC. Norge is a participant on the Kate Smith tele strip. Agency men claim it's an unorthodox procedure for Keyes to commision the package and/or talent plus the Norge billing on the time.

It has not been denied that Keyes' TV deal with Procter & Gamble for Skelton calls for some kind of a commission arrangement with Benton & Bowles, which has the Tide account. That, say the 15%'ers, forces P & G to pay commissions to two ad agencies on the same product.

Hammerstein and Berlin Television 'Salutes'

Oscar Hammerstein 2d on Sept. 9 and 16, and Irving Berlin on Sept. 12 will dominate the video lanes when salutes to the songwriters and cavalcades of their music keynote these three different programs.

Ed Sullivan's "Toast of the Town" (CBS-TV) salutes the librettist on both Sundays, and the Wednesday (12) date is the Red Cross Shoes' hour-long program on NBC-TV, whereon Berlin makes his TV commercial debut. This is in consideration of a $25,000 donation by the sponsor to his "God Bless America" Fund, for benefit of the Boy and Girl Scouts Foundation.

Total time and talent outlay on the Berlin show is expected to run about $75,000, including the 25G contribution. Dinah Shore is in the guest lineup at a $5,000 fee, while Tony Martin is to receive $4,000 and Margaret Truman gets $2,500. The Bil and Cora Baird puppets and the Bill Callahan-Kathryn Lee terp team will also appear. Leo Morgan is to produce, with Robert Sidney as stager and choreographer.

Berlin will sing his "Oh, How I Hate to Get Up in the Morning," and Miss Truman will sing "God Bless America."

The trade is watching Sullivan's

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Auditorium Mgrs. Cite TV Inroads

Minneapolis, Aug. 14.

Back from the conventions of the International Auditorium Managers Assn. and the International Arena Managers Assn. in Montreal and Atlantic City, following the appointment of a joint committee to study the problem of TV's effect on auditoriums' operations from all angles, Ed Furni, manager of the St. Paul Auditorium, cited an example of the boxoffice injury TV is doing.

When it was announced the Charles-Louis fight would be televised, Furni said, the St. Paul Auditorium suffered more than 500 reservation cancellations for its Pop concert scheduled for that Friday night and the gross fell off accordingly.

"Auditorium managers are trying hard to save their bacon," Furni said. "They believe that inasmuch as most entertainment, especially sports entertainment, originates in auditoriums, they deserve some consideration. The problem is a vital one to municipalities which own their auditoriums, and also to the stockholders of privately owned arenas."

Furni believes that it behooves the auditoriums to "get in" on big screen theatre TV to bid for programs, as some of the film houses are now doing. Huge foursided screens could be installed in the arena and suspended from the ceiling and dropped for TV reception a the time a major program is booked, he points out.

'BIGELOW THEATRE' IN SHIFT TO DUMONT

"Bigelow Theatre," series of half-hour films produced especially for television, is to be aired on the DuMont web this fall. Carpet outfit, through the Young & Rubicam agency, signed this week to air the show in the Thursday night at 10 period, starting Sept. 6.

Most of the films are to be new, although it's expected that some second run product will be shown later in the series. Show was carried by CBS-TV last season but was dropped from that web through CBS' inability to clear sufficient stations.

No Big Budget Shows For DuMont; Evolving Own Low-Cost Pattern

DuMont will continue pitching next season to big-time advertisers who might not be able to afford the $50,000-$70,000 programs upcoming on some of the other TV networks. Web is currently lining up a string of what it claims will be strong but reasonably-priced shows, including a new hour-long dramatic series, and believes it will thus be in a position to accommodate the so-called "fringe" advertisers who might otherwise be priced out of TV.

Besides being convinced that it can offer advertisers a far lower cost-per-thousand with lower-budgeted shows, according to network chief Chris J. Witting, DuMont also realizes that it has neither the requisite studio space nor station availabilities to embark on any super-charged programming at this time. Web, as a result, is grooving both completion of its new studios in N. Y. and its ambitious program plans for a simultaneous launching for the fall of 1952. At that time it's expected that the FCC freeze on new stations will be lifted and that DuMont will be able to pick up its much-needed affiliates.

Witting emphasized that it would be of little use to go in for more ambitious programming at this time because of the station clearance problem. Even some of the tried-and-true shows, he pointed out, have been axed for this year because the networks have been unable to book them on a sufficient number of outlets to make the budget outlay pay off. By the same token, he said, DuMont now has only the Adelphi and Ambassador theatres, its studio in the Wanamaker department store and the pint-sized studio in the homeoffice building. Web, consequently, cannot accommodate any more big shows.

Web is currently rushing to completion its new studio building on the site of the old Central Opera House on E. 66th street, N. Y. First of five large-sized studios is expected to be ready for occupancy by Oct. 1. It will be pressed into use immediately and, then, as the others are finished, they'll also be put to use. But the job won't be completed until the spring of '52, Witting said.

Meanwhile, with several high-rated shows on the air and its sponsor picture brightening, DuMont will continue to emphasize moderately-budgeted programs. These will be pitched at the bankrollers who might not be able to afford the more costly productions being lined up by the other webs. Most important, Witting stressed, it has been proved that, even though these shows may not achieve as high ratings as some of their more expensive competition, when the rating figures are matched against the cost, they deliver a far lower cost-per-thousand viewers than their more expensive competitors.

Screen Gems Unveils Disk Jockey TV Pix; Spot Station Rates Set

New device for television disk jockey shows, in which special film visualizations of standard and pop tunes are furnished to video outlets for cueing to the actual disks, was unveiled this week by Screen Gems, Inc., subsidiary of Columbia Pictures. Outfit is working out a special deal for stations to keep the films on file, same as they do with their record libraries, so that they can build their own video deejay shows.

S-G has turned out a package of 15 of the "Disk Jockey Toons" to date, for playing with standard disks bearing the top labels, such as Decca, Columbia, RCA Victor, Capitol, Mercury, etc. Dorland agency has bought them for six video stations under sponsorship. S-G plans to lease them to stations throughout the country for an initial six-week sampling period at a cost low enough for the stations to build deejay shows at no cost to sponsors. Price will range from $187.50 in the smaller markets to $375 in the top areas.

After the sampling period, they'll be sold to stations at a price based on a small percentage of the station's one-minute Class A spot rate per film, for unlimited use over a year's period. Thus, if the spot rate is under $50, the station will pay $20 per film. If

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CBS' 'Money Moppets'

New moppet program in which kids with worthwhile projects may win grants of money to further their ideas is being wrapped up for audition purposes by CBS-TV. To be titled "Money Moppets," it will go into the Saturday morning at 10:30 period starting in the early fall.

Format will have the kids outline their projects to a board, which is also to be composed of kids. Board will then decide whether the project merits a grant from the kitty, which will be subsidized by CBS or a sponsor. Show will also have an adult emcee, who has not yet been chosen.

'Our Gang's' 200G TV Pix Rights

Hollywood, Aug. 14.

Television rights to 101 Hal Roach "Our Gang" pix were bought from Moe Kerman, Regal Television prexy, by a syndicate headed by film producer Jack Dietz for more than $200,000. Deal ended a week of dickering during which indie distrib Joe Auerbach lost out after bidding about the same amount for the series.

Kerman originally planned to distribute the shorts himself but decided to sell the video rights because Regal currently is overloaded with shorts purchased from Roach three years ago. In the group controlled by Regal are Laurel and Hardy pix, Thelma Todd briefies, Charley Chase comedies and others.

Deal with Roach provided for a 15-year lease on both theatrical and television rights. Monogram currently is handling theatrical distribution of the "Gang" pix under the title "Little Rascals."

Kerman, who came to the Coast for a rest and was forced into making a deal by an erroneous story that Roach had sold video rights, originally had planned to ask $5,000 per film for firstrun teevee screening. Understood the estimated distrib costs would have amounted to about 50% of the take. Consequently deal with Dietz group enables him to come out okay without bothering with distribution.

JOHNS-MANVILLE GOES VID VIA SUN. DRAMA

Johns-Manville is the latest to embrace video. Company has bought the Sunday afternoon 3 to 3:30 period on NBC-TV, via J. Walter Thompson, for a fall dramatic show entry. Vehicle hasn't been selected yet, but will be of a homespun variety with an all-family appeal.

Johns-Manville heretofore has put its chips on its five-minute Bill Henry radio news strip, which for years was an 8:55-9 p.m. cross-the-board fixture on CBS, later moving over to Mutual. It's expected that the AM news show cost will be pared.

WOI-TV Shows $9,680 Loss for 10 Months

Des Moines, Aug. 14.

The Iowa State College television station, WOI-TV, at Ames, had an operating balance of $69,533 for the 10-month period ending April 30, 1951, a state auditor's report made in Des Moines states. The report pointed out that during the period the station spent $79,214 for additional equipment, so it actually finished with a $9,680 deficit.

According to the audit the total receipts of the station were $142,286, of which $117,786 was in payment from networks for telecasts and $24,500 was in transfers from general college funds. Total operating expense of the station was given as $72,753.

Lima, O. — Northwestern Ohio Broadcasting Corp. here, operators of WIMA, has applied for license to operate a commercial television station on Channel 35.

WCPO'S CONEY ISLAND CINCY ORIGINATIONS

Cincinnati, Aug. 14.

A precedent in showcasing of radio and video program originations was set by WCPO stations Thursday (8) at Coney Island. From 6 a.m. until 8:30 p.m. nine-and one-half hours of live TV shows were done back to back and four new shows were integrated into the regular weekday schedule to replace films.

TV shows were presented on a 20 by 60-foot stage in Moonlite Gardens, huge ballroom of Cincy's ace amusement park. AM-FM operations originated in a special studio.

An estimated 12,000 persons took in the behind-the-scenes peeping and created jam-up audiences for most of the shows. Merchandise items donated by 35 sponsors were distributed as prizes.

Less than a month ago Paul Dixon presented two of his TV shows at Coney and drew a reported 14,000 persons.

Mort Watters, general manager of the stations and a veepee of Scripps-Howard Radio, Inc., said success of the idea warranted yearly repetition.

New Tint System Gandered by FCC

Washington, Aug. 14.

Demonstrations of a new color television system developed by the National Television System Committee were observed last week by a group of FCC observers. Reports of their observations gave the impression the new system is far from being ready for official consideration, although progress is being made. NTSC is an industry advisory group.

Except for demonstrations given by RCA at Princeton, N. J., receivers used in the tests employed the old dichroic mirror arrangement which RCA used here when it first showed its dot sequential system to the FCC. This type of set, which does not provide a direct view screen, was abandoned by RCA with the development of its tri-color tube.

How the new NTSC system operates—whether simultaneous or sequential—was difficult to determine from reports. Some observers used term "constant luminance." Others referred to "white brightness."

The FCC group was comprised of Curtis B. Plummer, chief of the Broadcast Bureau; Edward W. Allen, Chief Engineer; Edward W. Chapin, chief of the Laboratory division, and William C. Boese, acting chief of the Technical Research Division. They visited General Electric operations at Syracuse, N. Y.; Philco at Morrisville, Pa.; Hazeltine laboratories in Little Neck, N. Y.; and RCA at Princeton, N. J.

ABC-TV NAMES BARKER TO SUCCEED WINCKLER

Hollywood, Aug. 14.

ABC's tele head, Donn Tatum, reached over to KTSL, where he was a veepee, and brought into his network Cecil Barker, who'll head up the net's division TV program and production combined operation. He succeeds Carlton Wincker, who joined CBS-TV in an executive production post back east.

Before joining KTSL, Barker was a production associate of David Selznick in pictures.

General Cigar Buys Post-Pabst Sport Show

Close on the heels of its announcement that the Pabst Wednesday night fight series will start Aug. 22 with two top-name bouts, CBS-TV inked General Cigar Corp. to bankroll "Sports Spot," the 15-minute interview show which follows the fights. Program takes the air as soon as the main event is over each week (usually about 10:45 p.m.) and stays on until 11 p.m.

Jim McKay, who replaced Lester Bromberg as emcee of the show this summer, will continue in that spot. CBS aired the show for the complete season last year under the title of "Fight Follow-Up".

From the Production Centres

IN NEW YORK CITY . . .

Producer-director **Mitchell Grayson** weds **Joan Smith**, actress, on Aug. 28....**Richard Krolik**, of March of Time TV show, married to **Mary Stuart** on Aug. 1....**Howard Connell**, Blow agency's creative director for Philip Morris account, returns from Europe today (Wed.) ....Mutual's "Rod and Gun Club" starts its second year tomorrow (Thurs.)... Actress **Shirley Blane** in Atlantic City strawhat version of "Streetcar Named Desire" this week....**Harry Novik**, WLIB prexy, off on three-week Caribbean cruise....**Barry Gray** guests on **Vic Marsillo's** WNJR show tonight (Wed.), returning the latter's visit to his WMCA airer....**Roger deKoven** new to "Strange Romance of Evelyn Winters" ... **John McQuade** added to "Our Gal Sunday" ...**James Monks** and **Arnold Robertson** are "Front Page Farrell" additions....**Alfred Shirley, Ethel Wilson, Ann Loring, Richard Janaver** and **Mandel Kramer** are "Lorenzo Jones" additions ...**Treva Frazee** in "Born Yesterday" at Atlantic City's "Theatre-in-the-Round" next week (20-27).

Whatever happened to NBC's "Operations Frontal Lobes"?....**Rena Hamelfarb**, formerly with Carl Byoir, is new magazine editor in Mutual press department....Sofia Bros., movers, have bought two participations weekly on WOR's **Dorothy and Dick Kollmar** show, via William Warren, Jackson & Delaney....**Doug Parkhirst** into CBS' "Young Dr. Malone"....Cecil & Presbrey has appointed two timebuyers, **Charlotte Corbett** and **Hilda DeHart**, with **Patricia Heyman** joining as copywriter ....**Freddy Martin** and **Johnny Johnston** are subbing for vacationing **Ted Husing** on WMGM this week.

Frederic W. Ziv Co. named **Irving F. Teetsall** as sales rep for Philly ... MBS prexy **Frank White** giving a gold master record of Babe Ruth's Yankee Stadium speech of 1947 to Cooperstown Baseball Hall of Fame....NBC's **Leslie Harris** back from Coast where he coordinated the new **Meredith Willson** show....**Gene Shefrin** of **Dave Alber's** office now on the Coast for Ziv's new "Bright Star" wax series.... **Sam Gyson**, former theatrical publicist and prexy of the Publicists Guild, begins a deejay stint over WPAT, from Howie's Restaurant, N. Y., Sept. 7, 11:30 p.m. to 2:30 a.m.

IN HOLLYWOOD . . .

Ace Ochs took a whirl at producing a local TV show on his midyear layoff but chucked it to prepare for Club 15, which he produces. Ochs, incidentally, was the first to go from radio to television and back again....It's rumored around that Pepsi Cola won't renew the **Phil Reagan** camp-touring show....**David Broekman** in town with his brood and making the rounds of his old haunts....KOWL, Santa Monica, upped its card rates from 10 to 20%. It's a Negro and foreign language station that keeps going on shellac....**Margaret Truman** is due soon for another guesting on Screen Directors Playhouse....NBC again tied up the top Coast football games sponsored by Associated Oil....**Meredith Willson** winding up his vacation and packing for start of "The Big Show" in London.

IN CHICAGO . . .

Jack Boswell, WBBM's oldest sales staffer from point of service, departed the Chi CBS station last week after three and a half years to set up his own business .. **Howard Luttgens**, Chi NBC chief engineer, and **Ted Schreyer**, AM operations supervisor, have been inducted into the NBC-RCA 25-Year Club....**Tom Moore**, emcee on Mutual's "Ladies Fair" off to the Coast to take over web's "Queen For a Day" for a week....**Joe Kelly**, recovered from siege of illness, set to return to the radio and TV versions of the "Quiz Kids" next week on NBC.... Chirper **Louise King** off on a Lake Michigan sailboat vacation.... WBBM farm director **Harry Campbell** and his tape recorder making the rounds at the Illinois, Indiana and Wisconsin state fairs....Although dropping the **Dave Garroway** tele show because of NBC-TV's failure to line up an adequate number of outlets, Armour is sticking with the daily NBC Garroway AM show for another season... Mutual, via WGN, will air the annual Chicagoland Music Festival Saturday night (25) with **Yma Sumac** as featured soloist....**Hal Stark** gabbing nightly "Sports Review" on WBBM....**Fran Allison** back in her "Aunt Fanny" role on ABC's "Breakfast Club" after a six-week hiatus.... Chirper **Jane Morgan** subbing for **Connie Russell** this week on the morning "Dial. Dave Garroway" strip on NBC... ABC Chi program topper **Dick Woollens** and Chi Young & Rubicam radio-TV chief **Phil Bowman** vacationing .. Ditto **Bob Guilbert**, J. Walter Thompson radio-TV staffer .. Former Met opera singer **Brian Sullivan** guested on WGN's "The Northerners" last night (Tues.)... Chi NBC commentator **Clifton Utley** off to Europe for a two-week news survey....Former flack **Charles Moses** serving a year's hitch with Radio Free Europe ... **Liz Kirk** has joined the WLS music library staff....**Eddie Hubbard** and frau, **Jackie**, launch a nightly airer on WENR from the Shangri-La eatery next week.

IN WASHINGTON . . .

Nancy Osgood, WRC-NBC director of femme activities, nominated by McCall's yearly award to women broadcasters and execs for their contributions to public welfare .. Mutual commentator **Hazel Markel** back at work after hospitalization for food poisoning.... **Dorothy Carr**, director of radio and TV continuity for WMAL, and retiring prexy of the Women's Advertising Club of Washington, off to her Wenatchee, Wash., home for a month's vacation....**Jones** twins, **Gene** and **Charles**, prize winning TV lensers, en route from Alaska to the North Pole to make film for NBC-TV .. **Brad Kress** and **John Hofen**, NBC-TV Washington news and special events staffers, off to Iran to do some lensing for the web ... **Willis Conover**, disk jockey for WWBC-Mutual, inked by WNBW-NBC for a nightly interview-record video show .. **Lt.-Col. Wes McPheron**, Dept. of Defense combat radio correspondent in Korea for past year, back home for rest and further training before taking off for duty with Public Information Branch of Army in Germany .. **Edwin J. Charles**, ex of WEAM, Washington, appointed sales account exec for WOL-Liberty.

SACKS' MIDWEST QUICKIE

RCA's Manie Sacks commutes to Chi and Springfield, Ill., today (Wed.) to huddle with Dinah Shore and Jack Benny respectively. Former opens at the Chicago Theatre tomorrow (16) and Benny is playing the State Fair in the capital city.

RCA veepee is due back in N. Y next Monday (20).

Salt Lake City—Ray Bradford has joined the sales staff at KALL, local Mutual outlet. Bradford is a former Coast orch leader, who has been engaged in sales work here. He still leads the band at the Ft. Douglas Country Club.

Set 3-Week Subs For Patricia Bowman Show

With Patricia Bowman having left N. Y. after the preem of her new CBS-TV show Saturday (11), for her annual stint at the St. Louis Municipal Opera, Burkart Manufacturing has lined up replacements for the next three shows.

Kyle MacDonnell, Wally Cox and the John Butler Dancers appear on the World Video package Saturday (18). Jane Morgan takes over on Aug. 25 and Peggy Lee on Sept. 1. Miss Bowman returns for the Sept. 8 show.

AFRA Spurs '1 Big Union'

Possibility that Television Authority, which covers the unions in the Associated Actors & Artistes of America (except the Screen Guilds), will merge with one or another of the 4 A's unions moved a step closer last week as the American Federation of Radio Artists national convention in Minneapolis unanimously voted to invite TVA to mull a consolidation.

The AFRA resolutions asked TVA to consider the question at its convention, which will take place before December. AFRA also directed its national board to formulate proposals for the blending. The statement declared that a consolidation would eliminate duplication and expense and increase efficiency.

TVA, it's understood, is ready to merge not only with AFRA but with "any other group that is seriously interested in merging." TVA toppers, according to reports, will consider a get-together with Actors Equity, American Guild of Variety Artists and "any other 4A's union that is willing to merge, not only to just talk about it."

Some years back the "one big union" idea found support among some of the guilds, but also hit up against opposition, particularly from Equity's "old guard."

Now there is some renewed pressure for a merger, in view of the fact that performers have to pay dues to several unions. TVA, for instance, this month started its own dues levies, and an actor working in video has to pay this in addition to his other union dues.

There's also the fact that AFRA's treasury is low, due to radio's declining market and consequent talent slashes. It's a situation that's likely to worsen. Joining of AFRA and TVA would strengthen the performers in both fields. Similarly, with the picture in some of the other talent fields not too bright, it's figured these might come into the fold. However, a consolidation will be a complex operation, due to the various personalities, policies and problems involved.

TV Sun to Rise in Japan Under Yank Technical Aegis; Eye 23-Station Web

Washington, Aug. 14.

Plans to establish in Japan a complete nationwide TV network were announced yesterday (Mon.) by Sen. Karl E. Mundt (R., S. D.) after a conference with Japanese financiers and American engineers who have been retained to supervise the project.

The key station is to be built within a year in Tokyo and 22 smaller stations will be started soon afterward. The outlets will be so spaced that neither coaxial cable nor microwave facilities will be required for inter-connection.

Sen. Mundt said that the network will be financed by Japanese private enterprise and will be supported by advertising. Legislation permitting private operation of radio and TV stations was enacted in Japan about a year ago. Plans to build the network then were postponed because of the war in Korea.

American equipment will be used for the Japanese network which will be operated on U. S. technical standards. The project is expected to result in a market for American goods and to provide the groundwork for a television manufacturing industry in Japan.

Mundt said the Japanese financiers are confident there will be sufficient people in the large cities

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MacMurray-Dunne In 300G Ziv Spree

Pointing up the strength of the transcription field vis-a-vis network radio, production budget on the Irene Dunne-Fred MacMurray stanza which Frederic W. Ziv is syndicating will be $12,500 weekly, which is likely to be one of the most expensive new half-hour stanzas on the air this fall.

"Bright Star" nut tops that of the Humphrey Bogart-Lauren Bacall starrer Ziv launched last year with an $8,500 price-tag. Latter show is currently heard on 500 outlets.

Ziv chief John L. Sinn had sought Miss Dunne and MacMurray for TV as well, but their picture contracts ruled out the AM-TV spread. Stars were pacted for 10 years, with their guarantees against a percentage of sales to earn them an estimated $300,000 apiece from the series. Stars were repped by Jack Gordean, Ray Stark and Tom Greenhow of Famous Artists Corp.

Program preems on Sept. 24 and is now being peddled by Ziv's field force.

In addition to Dunne-MacMurray, cast will include Michael Miller and Elvia Allman, with Harry Von Zell as announcer. Irvine Orton is musical director, with Henry Hayward directing and scripts by Milton Geiger, Richard Powell, Carl Gass and others. Show is being taped in Hollywood.

WPIX Rates Up 25%

WPIX, N. Y., boosts its Class A and B rates 25% Sept. 15, with no increase in Class C charges. New A hour rate is $1,500. Sales director Jack Noone said hike was based on increased set circulation, boost in power and move of antenna to Empire State Building.

Business contracted before Sept. 15 and current advertisers get 26 weeks' rate protection.

CBS' Big Push On Daytime TV Sales

Presaging a mass campaign by television networks to wrap up bigtime advertisers for their daytime shows, the CBS-TV sales department this week unveiled a special presentation on daytime video for pitching to agencies and potential sponsors. With at least two of the four major nets being virtually SRO now on their Class A evening time, it was expected that they would push next on their noon to dusk programming.

CBS presentation, prepared by Gordon Hellman, chief of sales presentations, and presented by Art Duram, sales manager for black and white video, listed the following five arguments for sponsors to get into daytime TV immediately: 1. to keep ahead of their competition; 2. to deliver their sales messages to large housewife audiences; 3. to get their pitches in at low cost-per-thousand; 4. to profit by the proven impact of daytime TV, and 5. to establish a franchise in daytime video.

Duram showed that there was only one network advertiser utilizing daytime TV in June, 1950 (Sterling Drug, on DuMont), while a year later the number had jumped to 21, who bankroll 81 quarter-hours per week. Procter & Gamble, leading the daytime video sweepstakes, same as it does in radio, will have 22 quarter-hours on the air by September. Duram also revealed that the average sets in use during the 1 to 5 p. m. period cross-the-board had jumped 381% during the last year.

Pointing up the value of establishing a franchise now, Duram said that only three Monday through Friday strips, two Monday, Wednesday and Friday strips and two single quarter hours are still available without competition in the 12 noon to 5 p. m. period. By fall, he said, 99 stations will be on the air by noon, and of these, 64 will be programming by 10 a. m.

The Hard Way

Hollywood, Aug. 14.

KNX brass pondered long and hard this week before accepting an order for 13 spot announcements. Sponsor is Harold's Club, a flourishing Reno establishment.

Pitch is to vacationists—but the copy will make no mention of the 500 slot machines or the dice tables for which the spot is best known.

AFRA to Fight 'Usurpation' On Spots, Gabbing

Minneapolis, Aug. 14.

Crackdown on violations of its transcription code and tackling of problems not covered adequately by its pacts was resolved by AFRA's annual convention here last week.

The resolution calling for tightening enforcement of the transcription code charged that "some signatories" have been knowingly violating it by engaging persons on spot transcriptions as musical instrumentalists under AFM contracts and then assigning speaking or singing roles to them, and also by issuing transcriptions "for use, period after period, without talent repayments at each three-month issuance period." The preamble claimed "the nature of these violations is widespread and national in scope." All executive secretaries and field representatives are directed by the resolution to survey their areas immediately for violations and to report their findings to the national board which would take such action as it might deem advisable.

The national board will set up a committee to work with Reel to consider problems not covered adequately by the present AFRA codes and contracts and to formulate recommendations for submission to the 1952 convention and to be used in 1952 negotiations with networks. Committee will study particularly such problems as arise from "the job security threat to staff announcers in consequence of the lack of distinction between their duties and those of freelance performers," and the "usurpation" of newscasters' and announcers' normal functions by non-AFRA news analysts, with the newscasters' and announcers' jobs "threatened by certain broadcasters' attempts to expand and distort the application of AFRA's waiver clause covering so-called 'news analysts' and 'commentators'."

Other grievances, according to the resolution, are individual contracts for freelance performers which place inequitable restrictions upon their employment rights, but fail to include provisions for vacations, etc.; increasing prevalence of local and network participating sponsorship programs, the status of which as commercial programs is variously interpreted in AFRA's codes and contracts; the progressive elimination of local and network live talent programs and their replacement by recordings and transcriptions.

Mutual's Big Accent On Sports Coverage; Grid 'Game of Week'

Mutual is moving more heavily into the sports picture, with a football "Game of the Week" to be aired on Saturdays, starting Sept. 22. Web has had nibbles to air the grid series both as a co-op and for a national sponsor, but final decision hasn't been made as yet.

Unlike the baseball "Game of the Day" series, the grid show will be aired on the full network, rather than on the "B" hookup of stations outside the 50-mile radius of major league baseball cities. Al Helfer and Gene Kirby will announce.

On Friday (17) at 9:30 p. m., MBS will beam the college all stars grid game against the pro team, from Soldiers Field, Chi. Jack Drees and Al Helfer will handle mike chores.

Mutual's big sports attraction, of course, is the World Series, which it has under long-term contract.

AFRA Convention Refuses To Ease Commie Ban on Membership

Minneapolis, Aug. 14.

American Federation of Radio Artists convention here rejected a proposal to make less drastic and all-inclusive a constitutional amendment banning Communists from membership. A referendum of members had carried the amendment adopted and submitted by the national board. Membership had voted 2,118 in its favor and 457 against, with 371 ineligible votes cast, it was announced at the convention by A. Frank Reel, national executive secretary.

AFRA also paved the way for merger with TVA, called for its board to tighten enforcement of transcription code regulations and directed the setting up of a committee in advance of the 1952 convention to make recommendations on wages and working conditions for 1952 network negotiations.

The organization defeated proposals to hold conventions every two years, instead of annually, and to apportion convention delegates on the basis of one for every 50 members of a local, in place of the present 25.

The defeated amendment to the anti-Communist amendment would have banned from membership only those who were still Communists after its adoption, instead of those who were party members after Dec. 31, 1945. It also would have limited the ban to members of the Communist Party or any affiliate, branch or division, whereas the present amendment includes "any organization listed by the U.S. attorney general's office, or by any duly constituted government agency, as subversive."

In the defeated amendment to the amendment, too, the ban would have applied only to members of the Communist Party "or any affiliate, branch or subdivision, or portion thereof." Membership in any organization listed by the U.S. attorney general's office, or by any other duly constituted government agency, as subversive, now precludes AFRA membership as the referendum's result.

Reel Bares Conflict

In his annual report, Reel admitted there had been a sharp division on the board preceding the decision to approve the anti-Communist amendment and submit it to a referendum, one faction simply desiring to ban from membership persons proved in a law court to be Communists.

A spirited discussion and some fireworks preceded the vote on the proposed amendment to the anti-Red amendment. For adoption it would have required a two-thirds vote in its favor. Instead, there were only 108 "aye" votes against 165 nays and two delegates not voting.

Those advocating the less-stringent ruling pointed out "the national board itself was divided on this amendment with only half the board members favoring this par-

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ABC-TV Trotting Races Get 5-Week Bankroller

Reynolds Metal will bankroll harness trotting races from midwest and southern tracks for five weeks, starting tomorrow (Thurs.). Shows will be aired once a week at 5:30-5:45 p.m. Agency is Buchanan.

ABC-TV will beam the trotters from Chicago's Maywood Park on six Saturday evenings, from 9:30-11 p.m., starting Sept. 8.

Kramer Pic KOs Lilli Palmer TVer

Despite the fact that she was set by her sponsor, Pond's Angel Face Cream, for a big network spread, as a result of her TV three-market click in New York, Philadelphia and Chicago last season, Lilli Palmer will be absent from video this fall.

Miss Palmer, currently winding up her summer vacation abroad, is due on the Coast for a film commitment with Stanley Kramer. She and her husband, Rex Harrison, will co-star in a pic version of "Fourposter," the two-character play tried out on the strawhat circuit this summer.

Kramer deal nixes any TV while she's making the film this fall. However, the network show may go on in January if she finishes up her Coast chore by then.

Flood-Stricken K.C.'s Recovery Story Being Lensed By NBC Crew

Kansas City, Aug. 14.

Continuing interest after the flood spurred NBC to send a television camera crew here last week to produce a film on the recovery program in the Greater Kansas City area.

The film, designed to show the rapid recovery of industry and depict the "Kansas City Spirit," will be seen on Industry on Parade, weekly television newsreel sponsored by the National Assn. of Manufacturers.

Fifty-six of the 63 cities which have television stations show "Industry on Parade." The release will cover the activities of the stockyards, packing industry, several industrial plants and smaller manufacturing companies.

The production crew includes Art Lodge, NBC—TV writer-director; Maxwell Hage, N. A. M., TV newsreel director, and Robert Drohlich, regional publicity director of the N. A. M.

Meanwhile, the original flood record, "The Story of the Floor," photographed and televised by the Kansas City Star's TV station, WDAF-TV, is getting extended bookings. Last week it showed before committees of both senators and representatives on Capitol Hill, with Randall Jessee, of the WDAF-TV staff narrating.

WDAF-TV also has made a film of the cleaning up and the "Kansas City Spirit" at work. It's a 15-minute stint entitled "Aftermath" with camera work by Bill Ladish and narration by Shelby Storck.

HUSING BACK TO CBS FOR SAT. SPORTS SHOW

Ted Husing, who conducts a cross-the-board disk jockey show on WMGM, N. Y. indie, returns to CBS, his old stamping-grounds, in the fall for a Saturday evening sports program. Show, titled "CBS Sports Roundup," has been sold to Dr. Pepper, the soft-drink outfit, and will hold down the 6:30 to 6:45 period. Husing, of course, continues with his platter stint.

Series is slated to preem Sept. 29. It's to be aired on a regional basis, in all markets in which the bankroller has distribution.

Coast AFRA Nixed On Picket Line Bid

Minneapolis, Aug. 14.

Delegates to the AFRA convention here last week nixed a move by the Coast local reps to strip the national board of power to decide whether another union's picket lines should be respected.

Los Angeles local's unsuccessful attempt to change strike procedure was an outgrowth of the national board's action in compelling it to respect the picket line during the TVA strike. Coast local wanted an amendment that would have removed the national board's power to issue such an order without the concurrence of a two-thirds vote of the membership. The amendment was defeated.

While he personally believed the national board's decision not to cross the TVA strike picket line was "just and proper," Reel had stated in his report that he considered it "quite understandable that AFRA members on the Coast, whose participation in network live television was nominal, should take a different view of the board members' right to consider live television's fate as essential to their future wellbeing."

MEREDITH WILLSON'S MUSIC ROOM
With Jimmy Wallington, announcer
Producer: Robert Packham
30 Mins.; Wed., 10:30 p.m.
RCA VICTOR
NBC, from Hollywood
(J. Walter Thompson)

Now that he's enhanced his network personality status via a featured spot on Tallulah Bankhead's "Big Show" last season, Meredith Willson has been given his own half-hour show on the full NBC web. Basically a disk jockey program, it's also 30 minutes of straight pitching for RCA products, since Willson is apparently committed to playing only disks bearing the Victor label. Despite that apparent condition, it's a diverting show of its type and should draw its quota of listeners in its present late-evening spot.

Willson gave little evidence on the initialer (8) of the comedic talents he displays on "Big Show" but he traded on his smalltown background and furnished some amusing anecdotes about the artists on the recordings which helped carry the show. He's naturally well-backgrounded in all phases of music, which should be a boon. And his selection of disks was extremely well-paced, gamutting from a Sousa march to current pops.

Victor, naturally, has a long string of top artists and some of the current bestsellers, which will give Willson plenty of material. But it's still questionable whether his confinement only to that label will work out. There's also to be a guest interview each session. On the preem, he had April Stevens (who speaks, incidentally, as breathlessly as she croons) and Henry Rene, Victor music chief on the Coast, who batonned her "I'm in Love Again." It was an interesting segment.

To top off the plugs which Willson tossed in indiscriminately, Jimmy Wallington was on hand at the usual break-in points for the straight commercials. *Stal.*

OPERATION COMEBACK
With John Thornberry, narrator
Writer-producer: Dick Smith
30 Mins.; Sun., 9:30 p.m.
Sustaining
WHB, Kansas City, Mo.

Following the recent superflood in the Kansas City area, second surge of interest is in the recovery and measures bringing about "business as usual" in the stricken area. Press, radio and civic bodies, as well as business organizations on their own, are getting the job done, and no small part of the job is telling the story of rapid recovery. This half-hour entered by WHB as public service is one of several reports being made on the situation, and makes good use of radio's first-hand touch to report the developments.

Session includes reports, interviews and direct coverage (some by transcription) of firms back in business, city, state and national officials, relief agencies, etc. John Thornberry, of the station's news staff, steps into the narrator's role with his usual directness and neighborly approach, with Dick Smith, program director, prepping the show and also doing some of the mike work.

This one, among other items, included a report from the airlines operating into the city and the rapidity with which they got back to normal. Show caught was second of the series, three weeks after flood crest, and normalcy reported by airlines on this show is an indication of how quick area is coming back after the tremendous damage. Thornberry also had the latest word on railroad lines, and a long list of businesses back in the swing, with statements directly from some of executives involved.

Some material is done in documentary fashion, some with dramatic overtures, some straight out. All make for an interesting and timely piece of reporting. *Quin.*

Hammerstein

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loading up of talent, as he has been doing all summer, with Mercury-Lincoln seemingly intent to cement the listening habit as against the opposition NBC "Colgate Comedy Hour." Sullivan's CBS shows will buck Eddie Cantor on the 9th and Spike Jones on Sept. 16.

Gertrude Lawrence, Yul Brynner and Dorothy Sarnoff, from Rodgers & Hammerstein's current "The King and I," are slated for the premiere Hammerstein show, along with Lena Horne (who will be doubling from the Riviera), Dolores Gray, Mimi Benzell, Lisa Kirk, Robert Merrill and Muriel Rahn.

Last winter Red Cross Shoes saluted Richard Rodgers on his 25th anniversary in show biz.

FOR YOU AND YOURS
(Drug on the Market)
With Bill Quinn; Ben Grauer, narrator, others
Producer: Wade Arnold
Director: Fred Weihe
Writer: Alan Surgal
30 Mins.; Sat., 7:30 p.m.
Sustaining
NBC, from N. Y.

"For You and Yours" is a documentary series in the NBC net's overall "Living 1951" programs prepped in cooperation with the Federal Security Agency. Its objective is to keep the American public up to date on the services performed by various wings of the FSA such as social security, office of education, public health service, food and drug administration, et al.

"Drug on the Market," concerned with transmission of spurious medicinals, came through with all-around honors last Saturday (11). As a documentary, it had impact; as drama, it was crisply written, enhanced by smart dialog in the right spots; production (Wade Arnold) and direction (Fred Weihe) were firstrate; the music and bridges gave the frame fluidity; the opening mood-setting by Ben Grauer was in the groove; the entire enactment, led by Bill Quinn as an agent of the food and drug branch, was top-drawer. It rates a wide audience as a public service feature.

Story, taken from FSA files and whipped into dramatic form by scripter Alan Surgal, treated the manner in which the agent tracked down a salesman of a quack drug known as "Allergaton," peddled to physicians as a specific for rheumatic and arthritic conditions. Actually it was a toxic product that caused paralysis and other impairments. Working from a slight lead, the Seattle-based agent trailed the pharmaceutical phoney all over the State of Washington and finally pinned him down to ultimate conviction by a court. The judge's biter denunciation of the faker climaxed the fast-moving halfhour.

In a sense, the yarn was both an indictment of and a warning to medicos regarding the purchase of unclassified drugs; that is, drugs lacking supporting literature as to their composition, method of injection, etc. However, it was the culpable doctors themselves who came forward with information that led to the salesman's undoing. *Trau.*

THE CASE OF THE CADETS
With Senators Lester C. Hunt, Willis Smith, Herman Welker; Bill Shadell, moderator
30 Mins.; Fri., 10:30 p.m.
CBS, from Washington

The hottest news subject of the day, involving 90 West Point undergrads in cribbing, got an incisive airing by CBS last Friday (10). Though starting off as a color story via taped slants on the incident by assorted individuals concerned with the case, it flowered into its rightful groove as an informal debate bringing into focus the opinions of three U. S. senators.

Introductory tape cut-ins from Washington (point of origination) drew expressions on the morals and honor system tied up with the whole question, which has been rocking the country and elicited statements from the Senate and House of Representatives.

First off was declaration by a father of one of the 90, part of a Parents Committee, that President Truman should pardon the boys and restore them to duty "without prejudice." One of the "cheaters," while urging honorable discharges, expressed profound sorrow about the incident and appealed to the public to make their feelings known. Another cadet, not involved, explained the honor code prevailing at the U. S. Military Academy.

Recorded portion was climaxed via stirring statement by football coach-athletic director Col. Earl (Red) Blaik, whose own son, a grid star, was caught up in the maelstrom. Col. Blaik pointed to the cribbers as being "men of high character," regardless of their cheating.

In the senatorial session, the round-table was handled by CBS' news commentator Bill Shadell. Sen. Lester C. Hunt (Dem., Wyo.) of the armed services committee said the case was a sad reflection on the institution, but argued that the incident should not have been made public. Sen. Willis Smith (Dem., N. C.), called for a settlement by West Point authorities in a "fair manner" that would protect the honor "of innocents not involved in the scandal." Sen. Herman Welker (Rep., Idaho) stumped for "reason and temperate justice." Their opening statements were followed by spirited rebuttal in which the senators went to bat on their views.

GUS LESNEVICH SHOW
With Lesnevich, Bob Emerick
Producer-director: Emerick
30 Mins., Sat., 4:30 p.m.
Sustaining
WOR, N. Y.

In trying to whip up a new disk jockey series around former light heavyweight champion Gus Lesnevich, WOR has created a program with more publicity value than entertainment lure. Although it's been labelled a deejay program, preem (11) went overboard in the chatter department limiting itself to only four disks.

Lesnevich, who knew how to handle himself in the ring, was out of his class in his attempt to take on the roles of platter-spinner, interviewer and raconteur. His voice lacked the proper punch to sustain interest and the script's attempt to make him a "Slapsie" Maxie Rosenbloom type only succeeded in making the dialog dull and banal.

Bob Emerick, as Lesnevich's verbal sparring partner, gave the stanza its only lift with his experienced mike technique. He, too, was hampered by the weak script. Most of Lesnevich's comic lines fell flat and his interview with guest star, Victor Jory, was conducted with the naivete of a high school reporter.

Stanza's windup had Lesnevich presenting a "Champ Award" to a New York City youngster who left a baseball game just as he was about to catch a fly ball to help a blind man across the street. In this spiel, too, Lesnevich went down for the count. Series will have to sharpen script lines or include more waxings before Lesnevich can hope to become a contender in the deejay class.

BILL & ERNIE SHOW
With Bill Bennett, Ernie Davis
120 Mins.; Mon.-thru-Sat., 2:05 p.m.
Sustaining
WPTR, Albany

WPTR is trying for a fresh touch to the standardized disk jockey show with a two-man gag format. Bill Bennett, until recently conductor of an all-night show, teams with Ernie Davis, deejay and ballcaster. Broadcasts heard the first week had moments of moderate comedy and good humor, and others of noisy talk and dubious taste. It seemed apparent that the boys had cut for themselves a stiff assignment, with this show and other chores. They needed more time for preparation and a wider range of ideas. A writer and/or a producer would be of substantial assistance.

One mistake, easily correctible, is the habit of directing too many and too loud remarks to staffers who come into the control room. The handling of phone calls, for "dedications," is not always as courteous and well mannered as it should be — the straining for comedy is too obvious. Kidding with studio visitors who are not on the mike should be watched. Laughing and snickering could be cut down with profit.

Bennett, on last shot caught, quoted from Howard Richmond's VARIETY article on payola to turntablers, especially in Boston and Chicago, using it for a gag about a phone call to Beantown. He also read the VARIETY P. 1 story on a memorial theatre to Al Jolson to be erected on an inter-faith basis at Brandeis University. By a coincidence, a Boston gal, a sophomore at the college, was in the studio. Bennett and Davis called her up for a brief interview.

A "Who Is It" identification contest is conducted daily. P. I's, station promos and other announcements are included. The boys work with contagious enthusiasm, spacing their quips with e.t. music.

Bill Hickok, WXKW disk jockey, has demonstrated the area has an audience for zanyisms. How large and enduring may be a question.

KCBS SPECIAL DEDICATION
With Art Linkletter, Frances Langford, J. Carroll Naish, Desi Arnaz, Bill Weaver, Ray Hackett Orch; announcer, Jack Clark
Producer: Larry Berns
Writers: Glenn Wheaton, Mac Benoff
45 Mins.; Thurs. (9), 7:15 p.m.
KCBS, San Francisco

Step-up from 5,000 to 50,000 watts for KCBS occasioned this special hoopla program with a strong contingent of support network talent, to give hookup an effective impact. First 15 minutes teed off with localite Bill Weaver but remainder of talent, paced by Art Linkletter, represented big league imports in the main. Sum total, given strong advance buildup, provided a fast stepping 45 minutes of considerable local historic interest in addition to sounding off new station power nationally.

Content included address by Frank Stanton, CBS prexy on hand for event, who stressed continuing importance of radio with sheaf of facts including last year's production of 14,500,000 new sets to keep pace with demand. Arthur H. Hayes, KCBS head, also participated in program together with Mayor Elmer Robinson, repping City of San Francisco.

Entertainment facets of show, in addition to usual smooth chatter by Linkletter in emcee chore, included Frances Langford with effective song offering of "Shanghai," J. Carroll Naish in a moderately funny dialect "Luigi" letter, and Desi Arnez in a peppy "Cuban Pete" song item. Interspersed chatter, most of it slanted to highlight event, was adequate, with abrupt ending of show indicative of over-running of material.

Taped Bing Crosby salute to new 50,000-watter was a featured bit, with actual switchover in mid-program giving evidence of stronger, clearer reception, with new distant areas opened for station pitch.

A good promotional program. *Ted.*

Inside Stuff—Radio

WFIL and WFIL-TV, Philadelphia, have offered at cost to more than 3,000 AM, FM and TV stations throughout the country a specially-packaged transcribed series of their prize-winning "What America Means to Me" programs, featuring brief statements from leading citizens.

Copies of a four-page brochure outlining the WFIL offer and telling the story of the "What America Means to Me" series have been mailed to the stations as a goodwill gesture. The package is a series of five-minute radio and television programs in which 15 noted Americans express their personal views on the advantages of this country's way of life. Last February, the series received top national recognition from the Freedoms Foundation.

Participants include Gen. Hoyt S. Vandenberg, Harold E. Stassen, Sigmund Romberg, Helen Keller, Francis Cardinal Spellman, Charles F. Brannan, William L. Green, Gordon Dean, Tom C. Clark, Hazel Scott, Eleanor Roosevelt, Eric Johnston, Sen. Robert A. Taft, Robert Montgomery and Elmer Davis.

NBC's new ad-promotion campaign for radio hits at printed media with the theme, "People Sell Better Than Paper." Drive, using 14 national business and trade journals, is budgeted at $720,200 and will run through the remainder of the year, with the possibility of extension into 1952, according to NBC radio ad-promotion manager Jacob A. Evans.

Ads will centre on the pitch that radio is the most persuasive and economical mass sales medium and tout NBC as "best buy" in radio. Campaign will also use time in the commercial slots on five NBC shows. It will also be coordinated with the chain's cooperative audience promotion drive, which will be stepped up in the fall.

Value of specialized station formats in fighting television's inroads is indicated in a study made by WQXR, New York Times-owned classical music indie, of Pulse ratings in the city.

Survey shows that over a two-year period, WQXR's daytime audience has increased 32% and its nighttime audience by 13%, in a market which has over 50% TV penetration. Longhair outlet made its gains while overall AM sets-in-use in the N. Y. area dropped 22% at night and picked up only 4% in the daytime, for the first six months of 1951 compared with the first half of '49.

A new miniature tape recorder—about the size of a book—is being distributed by Audio & Video Products, Inc. Called the Magnemite, it measures 10⅞ in. x 4½ in. x 3½ in., and weighs only 3½ pounds.

Unit is completely self-contained, operating by a spring motor with batteries powering the sound head. Microphone is built right into one end and the gadget also has a built-in playback. It's expected to be used by the FBI, police, interviewers and broadcasters in special situations.

Economic Cooperation Administration last week presented certificates of public service to the four radio networks, ABC, CBS, Mutual and NBC, and the American Federation of Radio Artists. Awards were made for AM's efforts in informing the public of Marshall Plan activities.

ECA chief William C. Foster and radio chief Wallace Gade estimated that the industry had contributed $3,500,000 worth of time.

WNBC, N. Y., has had a special assortment of hard candies turned out by Bonomo Candy, one of its sponsors, with its call letters worked into the centre of the confections.

Jars of the candy will be sent to agencies with the legend, "WNBC—The Sweetest Buy in Radio."

Standard Oil of Ky. To Sponsor Grid Schedule

Louisville, Aug. 14.

Standard Oil of Kentucky will sponsor 11 airings of U. of Kentucky football games on WHAS during the 1951 season, it was announced by Neil Cline, sales director of the 50,000-watt Louisville station. Order was placed through Burton E. Wyatt and Co., Atlanta.

Phil Sutterfield, WHAS sportscaster, will call the games as he has done for the past four years.

Utah Oil Refining 35G Tab

Salt Lake City, Aug. 14.

Pact was inked last week for Utah Oil Refining Co. to sponsor 11 U. of Utah football, and 28 basketball games on eight Utah stations of the Intermountain Network, at cost of $35,000.

This is the fourth consecutive year Utah Oil has picked up university sports, with Mal Wyman doing the play by play.

Radio Follow-Ups

Martha Raye, although a lively performer in any medium, has too many sight values to be entirely effective on radio. In her transcribed show over ABC, Sunday (12), as sub for vacationing Walter Winchell, Miss Raye apparently couldn't resist the temptation to do a bit of visual clowning for the studio audiences. There were laughs that weren't the result of the spoken word with resultant puzzlement to home listeners. Fortunately, there were sufficient number of scripted laughs to compensate and make this show an entertaining period.

Miss Raye lampooned a Winchell mike session during many parts of the show. Her "news items" were genuinely funny, and her delivery was in the best tradition of the vaude and cafe comic. She's not one to be checked by script requirements. She can't resist creating a laugh whether or not the script calls for it.

Robert Q. Lewis at least tries to make his CBS deejay stint different by tieing an idea with the platters. When he had Joe Laurie, Jr., as guest, it was old vaudeville platters, and when he had Herb Marks (Ed Marks Music) as guester, the just-returned music publisher spoke informally on Tin Pan Alley matters, but mainly showcased foreign waxings of tunes he bought for America.

NBC's 75G Tab

Continued from page 25

(Bud) Barry sailed Saturday on the Ile de France to coordinate preliminary details, negotiate for on-the-scene talent, etc. NBC prexy Joseph H. McConnell, special consultant and ex-NBC veepee John F. Royal, public relations veepee Bill Brooks, the staff of writers and producer-director Dee Engelbach will also be on hand.

It was planned to confine the overseas originations to two London shows, but plans were changed last week to embrace Paris, as well.

Jap TV Web

Continued from page 29

able to purchase sets to make the stations pay. In the smaller areas, community sets with large screen projection are to be installed.

Sen. Mundt said the Voice of America will buy time on the network for its programs. Under the Smith-Mundt Act, of which the Senator is co-author, the Voice is required to use private facilities where available.

PRESS GALLERY
With John Paschall, moderator; Harold Martin, Ralph McGill, Celestine Sibley, Jack Tarver
Producer: Elmo Ellis
30 Mins.; Wednesday, 8:30 p.m.
ATLANTA CONSTITUTION
WSB-TV, Atlanta

"Press Gallery" is Atlanta's counterpart of NBC-TV's "Meet the Press" and on the basis of the No. 1 presentation a very good imitation thereof.

More than ordinary interest was aroused in kickoff stanza due to the fact that Harold H. Martin, home town boy who has made good with a splash in the writing business, was the fellow answering the questions posed by panelists.

Martin, Atlanta Constitution columnist and recently named associate editor of The Saturday Evening Post, is just back from the Korean battlefront where he spent months gathering material for Post articles as well as his Constitution columns.

Quizzing him were Constitution's nationally known editor, Ralph McGill, another Consti columnist Jack Tarver, and Celestine Sibley, Constitution staffer.

Martin's intimate knowledge of what's going on in Korea and his opinions about success of truce talks (he's optimistic) made the task easy for quizzers. They didn't have to do much questioning to keep Martin carrying the ball.

Martin was in Korea when hostilities broke out in June a year ago. Except for a brief vacation last year, when he returned to do some writing, he has spent all his time in Japan and Korea, so he knows the score about the Korean situation. His camera manners are splendid and he has a good speaking voice.

"Press Gallery" was given good production by Elmo Ellis and murals showing pictures of Atlanta Constitution plant provided the newspaper motif for program. Bill Britton did the announcing.

This is a seven-week program, which will be alternated between Constitution and Atlanta Journal sponsorship. Both newspapers are owned by Atlanta Newspapers, Inc., which also owns WSB-TV, AM & FM, so if there's any revenue involved it all goes into one pot in which all will share.

This week's "Press Gallery" session Wednesday (15) will have Atlanta's Mayor William B. Hartsfield answering the questions. The panel will be headed by Journal Editor Wright Bryan.

The initialer went off smoothly, with moderator Paschall, WBS's news editor keeping the show moving. Camera work was excellent.

ARTHUR MURRAY SHOW
With Donn Bennett
Producer: Bennett
Director: Bob Kriger
ARTHUR MURRAY STUDIOS
60 Mins.; Sun., 11 p.m.
WPTZ, Philadelphia

Although television takes no strides forward in the new hour-long local "Arthur Murray Show," which debuted Sunday (12) evening, stanza has potential pull through its contest gimmick. Group of six tyro terpers, recruited from industrial plants, compete in various forms of ballroom dancing, with free lessons at the sponsor's studios as prizes. Since the industrial outfits are big, it's fair to assume show starts off with sizable viewing nucleus.

Age is apparently no bar. On opening show caught a 60-year-old gent did the mambo with an instructress. It was disclosed he was bronze-medalist from the dance studio. There's no attempt at instruction in program, and caliber of much of the professional stepping doesn't appear beyond attainment.

Dancers use records and attempts are made entertainment-wise to dress up the disking. The boys and girls imitate the vocals and fake the gestures for each number. A cartoon is drawn to dress up playing "Syncopated Clock," which was pretty bad. Show suffers from same complaint as much of local TV—low budget. With plain backdrop and meager props, production attempts unfortunately must stand comparison with network shows having the same format, and noticeably superior camera work.

Contestants were limited to waltz and foxtrot, while professionals cut in with tango, Charleston and specialities, but much of it was mediocre. Commercials by Donn Bennett stress popularity to be gained by learning "magic step," but no disclosure is made to the viewers, beyond a diagram flashed on quickly. Bennett, who has his own packaging outfit, is the producer of "Stars in Your Eyes" and the kiddies quiz "Wit's End," which comes on earlier Sunday. A little of Bennett's style with the moppets hangs on as he talks to the dance contestants, and perhaps warrantably. *Gagh.*

PATRICIA BOWMAN SHOW
With Patricia Bowman, Norman Paris Trio, Pastels (4); Paul Shelley, pianist; Maureen Cannon, guest
Producer: Richard Lewine
Director: Byron Paul
Writer: Harold Flender
15 Mins.; Sat., 6:45 p.m.
BURKART MANUFACTURING
CBS-TV, from New York
(Winius-Brandon)

"Patricia Bowman Show," featuring the ballerina, who has had a long career at the Roxy and Radio City Music Hall, N. Y., St. Louis Municipal Opera, etc., proved a disappointment on its initialer Saturday (11). Airer was a 15-minute musical variety that didn't move too smoothly.

Miss Bowman seemed tense, which gave her intros an incomplete quality. Additionally, it's a difficult assignment for a terper to come out and spiel after a physically rigorous dance turn. Her first number, an interpretive routine on a bather frolicking on the beach, had a neat musical backgrounding by the Norman Paris trio and pianist Paul Shelley and some effective moments, but overall it failed to jell. Next bit, danced to "Somewhere Over the Rainbow," was weak choreographically.

The World Video package opened with the Pastels vocalizing "The Family's Always Around." The two men and two gals made a nice combo, but could have used more production trappings. Maureen Cannon, guesting, did well by "Trolley Song," but here too added production values were needed. Miss Cannon and the Pastels joined to back the "Rainbow" tune which Miss Bowman danced.

Stanza begins and winds with Miss Bowman, on film, in a horse-drawn carriage, which ties in with the sponsor's "Coach and Four" shoes for women. Plugs were adequately descriptive, although more could have been done to spotlight the footwear's details. *Bril.*

SILHOUETTES OF THE WEST
With Roy Starkey
Director: Bill Taylor
15 Mins.; Mon.-thru-Fri., 5:30 p.m.
Sustaining
WBKB, from Chicago

This WBKB sustainer is another one of those "ride the range" affairs aimed at the sombrero and chaps set. Only there isn't much "ride" and less "range." Strip features western balladeer Roy Starkey in a scantily budgeted venture limited in its appeal to only the most avid cowboy devotees.

Given something heftier in the way of a format than that displayed on frame seen (9), Starkey might make a splash with the oatune fans. He evidenced a pleasant, if somewhat overdrawn, rangeland personality that could score with the kiddies and his warbling was close to par. But he needs more help than the few mild devices used on this particular show to sustain interest in a strip.

His trio of tunes was interspersed by a discussion of Western art as evidenced by Indian craftsmanship and the natural beauty of the Rockies which he felt compared highly favorably with modern art. Idea was visualized by some stock pictures of Western scenes and had little point. Singer also kudosed Will Rogers briefly. *Dave.*

BEHIND THE SCENES
With Ernie Tetrault, others
Director: Ted Baughn
30 Mins.; Fri. (3); 7 p.m.
WRGB-TV, Schenectady

First in a series of scheduled visits behind the scenes at WRGB came off fairly successful. It was weak in camera setup and probably shy on preparation. Half-hour also failed to make certain references understandable and unevenly merged the technical with the entertaining. Program idea however, is sound, and future telecasts should benefit from the lessons learned on the first.

Ernie Tetrault, who recently joined the General Electric-owned station after five years of announcing at WTRY, Troy, N. Y., acted as commentator-questioner. It was a rather stiff assignment for a newcomer, but he acquitted himself reasonably well. A photogenic chap with a resonant voice, he employed a friendly, informal technique — pushed a shade too far in spots. Chief interviewee was well-informed projectionist Ken Kushine.

Since a single camera had been placed in the room, clear closeups of the machines were hardly possible; not all could be encompassed. Exchange with film editor—given a human touch by brief chat Tetrault held with his young son—neither adequately explained nor demonstrated "splicing." Three musical shorts were screened. Tetrault talked with director Ted Baughn and two technical assistants in the master control room, but they never were shown. Presumably that spot will be covered later. *Jacq.*

Color TV Review

DODGERS-BRAVES BASEBALL
With Red Barber, Connie Desmond, narrators
Director: Jud Bailey
150 Mins.; Sat. (11), 1:30 p.m.
Sustaining
CBS-TV, from N. Y.

If there was ever a question about the importance of color to televised sports, CBS proved beyond all doubt Saturday (11) the tremendous boon that tinted TV offers. Web took two of its color cameras out to Ebbets Field to pick up the Brooklyn Dodgers-Boston Braves set-to for the first colorcast in history of a baseball game. Despite the cloudy weather, the lenses transmitted beautifully true color, which heightened both the "information" and enjoyment of the game.

Because of baseball's basic format, it was not anticipated that color would add so much more to the game than standard black and white video. But the sharp contrast of the white ball against the green infield grass furnished an amazingly clear picture of the path traveled by the ball from the pitcher to the catcher. For the same reason, the infield play was excellently delineated. CBS used no Zoomar lens for this event, so that a ball hit to the outfield was often lost via the cameramen's inability to rotate their lenses fast enough.

Game, first in a series of three to be colorcast by CBS on consecutive Saturdays, was not sponsored. Web, however, panned its cameras shrewdly around the billboards circling the outfield to give any potential clients sitting in a taste of how their products will look in color. They, too, must have been impressed. Simple signs were given added impact when seen in their natural colors, sans any animation. Cameras also settled consistently on the Schaefer scoreboard, since Schaefer bankrolls the Dodger games via WOR-TV.

Pickup technically was hampered by the fact that only two cameras were available. Coverage echoed the early days when CBS was covering the Dodgers in black-and-white. While plays around the infield were handled okay, too often the cameras lost the action on long balls hit to the outfield. Too, those close-up shots around home plate, which have become an expected feature of b-w coverage, were sorely missed. CBS sports chief Red Barber and announcer Connie Desmond, who call the Dodger games regularly via WOR-TV and WMGM, N. Y. radio indie, worked as well as usual on the colorcast, even though they might have been guilty of over-plugging the tint via a "gee-whiz" attitude.

Now that CBS has proved the value of color to baseball, it should be especially interesting to watch its success with the series of nine Saturday afternoon college football games it has coming up in the fall. *Stal.*

PAUL DIXON SHOW
With Wanda Lewis, Dottie Mack, Lennie Georian
Producer: Jack Taylor
Director: Lee Hornbäck
Writer: Georian
60 Mins.; Wed., 8 p.m.
Sustaining
ABC-TV, from Cincinnati

Paul Dixon's seems-like-all-of-a-sudden catapult to a network chore after a couple of years of daily deejaying over WCPO-TV in Cincinnati isn't going to set the world on fire. He might singe viewers a bit, however. The lad made those statements several times himself, on last week's preem (8), and they just about sum up his novelty stint. The show is in for an eight-week Wednesday excursion, and Oct. 4 it's skedded to move into the Thursday 11 to midnight slot. If the singeing Dixon envisions is steady enough, the later hour might shape as a better, less-competitive insert.

To begin with, an hour in the 8 to 9 setting is strictly luxury time. There was enough material on opening frame from which a better-than-fair 30 minutes could be culled. The halving would figure to improve the pace and cause eschewing of filler matter aimed at stretching the program beyond its talent capacity. Dixon is a hard worker, thinks nothing of making four or five costume changes appropriate to the pantomime vocalizing, the show's forte. While this is all to the good, the panto stuff can get curiously monotonous.

Dixon has two good aides in Wanda Lewis and Dottie Mack, who helped on the miming and skits and were decorative as props. The former also did drawings during several recordings. Questionable, however, whether this type of partial stage wait has the visual values to back up the tunes properly. Miss Lewis showed okay in panto of "Lonesomest Gal in Town" and "Stormy Weather." In latter production number, however, the thunder effects were too thickly spread. Best platter-backed mime was Dixon pairing with Miss Mack on a hoked up "How Could You Believe Me," which finished in patter by the duo.

In the skit department, Dixon revealed large satire potentialities as "Martin Crutch, Private Nose." This also was pantoed, with waxed narration by Dixon, and reprised gag of having himself conked time after time was good for low-keyed laughs. Dixon spent too much time alluding to congrat messages from the name fraternity and was altogether too self-effacing in referring to himself as a "little old disk jockey" from Cincy, so happy about getting a web showcase. His phone gabbing with well-wishers can be cut generously since it slows the pace. He's a nice-looking lad with obvious sincerity. Lensing was routine. *Trau.*

TAG THE GAG
With Hal Block, Jackie Miles, Morey Amsterdam, Peter Donald, Amanda Sullivan, others
Producer: Ray Buffum
Director: Jac Hein
Writer: Bob Phillips
30 Mins., Mon., 8 p.m.
Sustaining
NBC-TV, from New York

Hal Block is apparently attempting to abandon scripting shows for others and is going into business for himself. He's been a frequent performer in the radio and video media with various degrees of success. With "Tag the Gag" he's set up shop with a panel idea that calls for the services of a flock of comics. He's latched onto a virtually infallable formula. Modifications of the format have been successful on "Can You Top This?"

Block, on the initial show, had a fairly high-powered panel which comprised comedians Morey Amsterdam, Jackie Miles, Peter Donald and singer Amanda Sullivan, who reputedly can give a well-turned ad-lib. Under such circumstances, Block kept any comedic talents he has pretty well under wraps. He distinguished himself only with a soprano pitched giggle.

Format has a group of actors enacting a joke, but stopping short at the punch-line. The gagsters are required to finish the story. On the preem, the gags were of such ancient vintage that the stalling of the panel was fairly obvious. They amused themselves and the audience by telling similar gags, and ultimately spilling the completing line of the initial yarn.

A panel of funny-men allowed to tell yarns they know is bound to be funny. Block wisely allows them a free hand and his colleagues produce a high proportion of howls.

Of course, the show is imitative and at times it's too pat. It's an easy show to produce and it's bound to be entertaining to many. The major problem is to get a weekly panel. Comeding is a transient profession which frequently calls for trips out-of-town. It's not likely that any comic will pull out his best material on this show. He'll save that for occasions when he's the sole attraction. The comics assembled, however, did well with what they delivered, and there's no doubt that there will be laugh payoffs on subsequent sessions. *Jose.*

DIXIE BANDSTAND
With Henry Schmoller Orch, Frances Fairley, Mildred Martin, guest
Producer: Russ Mayberry
30 Mins.; Sat., 9 p.m.
WMCT, Memphis

In tune with a current promotion to hypo interest among Memphis and midsouth viewers and listeners to book bands from the roster of Memphis Local No. 71, WMCT has launched a new series of band shows for the next 10 weeks. New band feature billed as "Dixie Bandstand" will spotlight a different orch each Saturday night for the 30-minute stanza with a guest featured warbler. The show is also fed simultaneously to the station's AM and FM operations.

Henry Schmoller's six piece combo was caught here on Saturday (4), and came up with a lukewarm package for a band show. Schmoller, who has been around with such vet bandsman as Bernie Cummings, toots a wicked horn but was rather "off beat" in the camera and mike circuits for his bow TV performance. He needs more polish in his TV appearance and dialog delivery with show's emcee. Incidentally, staffer Aubrey Guy turned in a neat stint of keeping the show moving along with a flow of winsome chatter.

Schmoller and his crew seemed to lean toward the medley lane during the major share of their numbers on the show and clicked fairly well with several including "Schmoller Blues," (his own composition), "Too Young," "Once In A While," and "Hands Across the Table."

Frances Fairley knows her way around the eighty-eight and literally stole the show when caught. She carried her featured chorus spots in neat fashion and poured out the music over the combined TV-AM-FM operations like a vet of umpteen seasons. This gal has it and can easily develop into a terrif TV act down here.

Mildred Martin as guest femme soloist needs beaucoup work for a coveted spot in front of a band. Although Miss Martin is an eye-catcher on the screen, she does a complete about twist on the ear. Her renditions of "Ever True, Ever More," and "If" certainly needed a shot in the arm along the voice quality, stage and selling departments.

Camera and production well handled by WMCT staffers. *Mott.*

Tele Follow-Up Comment

Peter Lind Hayes and Mary Healy are not only two of the most personable people in the public eye, but certainly prime exponents in ease and authority. They're as home before a TV boom as they are currently at the Riviera, a Jersey roadhouse from which they're doubling into their "Star of Family" NBC series for Ronson. The gimmick is sufficiently elastic so that when they want to introduce an "adopted" relative, calling Joe Frisco 'cousin," that's OK too, and the stuttering stylist went out and mopped up with his horse-bettor monolog, now something of a minor classic in delivery. The dusky Clark Bros. (2), doubling from New York's Copacabana nitery, clicked; Kyle McDonnell's husband - producer Dick Gordon (TV) introduced her as the star of their family. In between the Hayeses deported themselves with gracious hospitality, opened with a fitting "Getting to Know You" ballad, clowned "Angels Sing" for the artist's palette routine, and generally handled themselves well.

One of the most disappointing aspects of Sunday's (12) "Toast of the Town" (CBS-TV) was the approximately 20-minute visual blackout which occurred mainly during the turn by the Will Mastin Trio featuring Sammy Davis, Jr. There's a lot of showbiz interest in the east on this Negro threesome, particularly in the younger Davis, who appears to be adept in many fields. The sound-track which continued during the blackout, gave only a partial indication of Davis' capabilities. He needed the video portion for completion. Team doubled from the Riviera nitery, Ft. Lee, N. J.

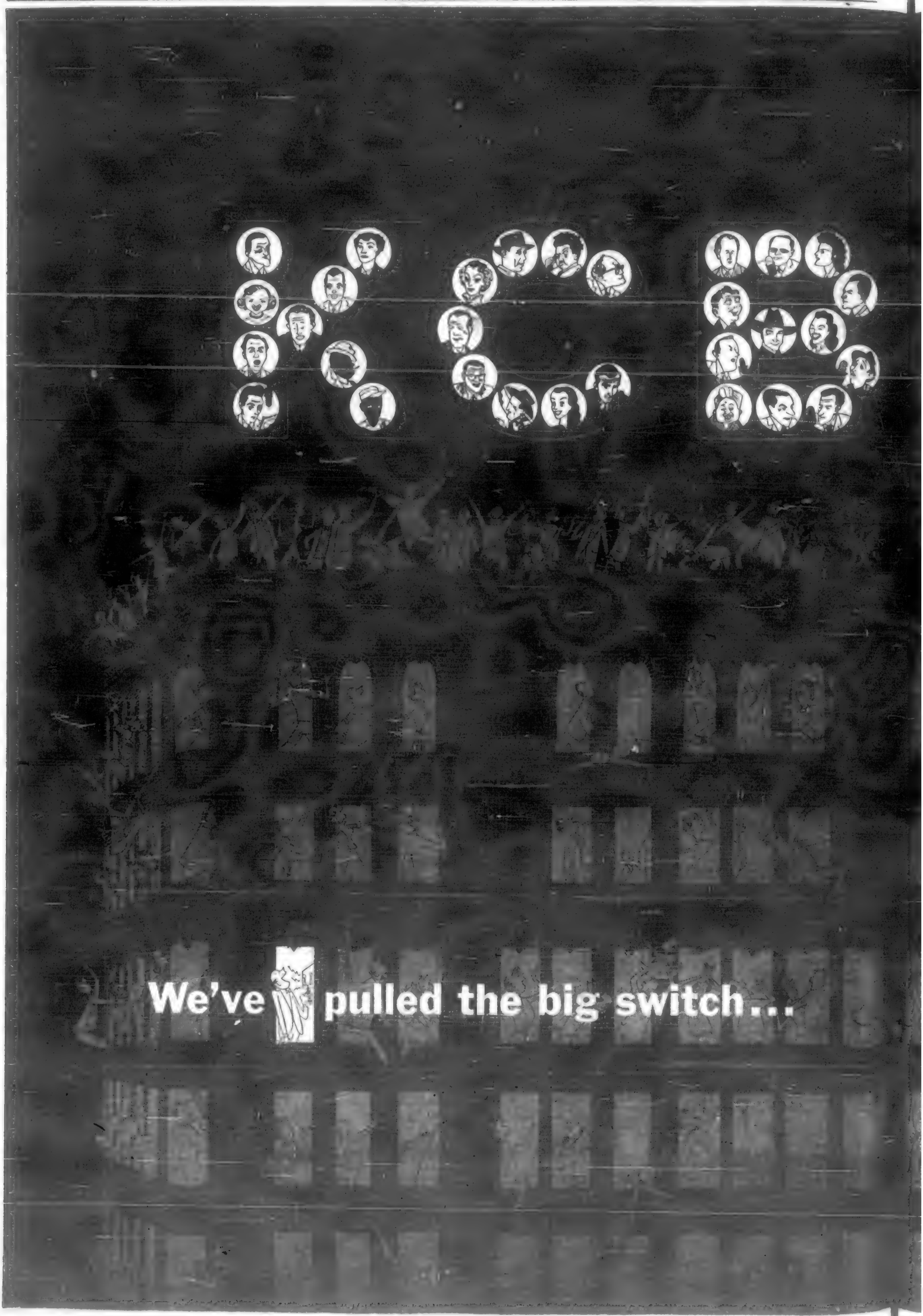
The regular conferencier, N. Y. Daily News syndicated columnist Ed Sullivan, continues on vacation, and Johnny Johnston spent his evening off from the legiter "A Tree Grows in Brooklyn" to assume that spot. Johnston made a good impression with his vocalistics both in solo and in tandem with Marcia Van Dyke, his colleague in the legiter. The duo reprised the rooftop scene from "Tree" with both contributing excellently. Johnston's emceeing was somewhat uncertain, frequently groping for words, and he got tangled up on occasion, but generally made a pleasing impression.

Eddie Mayehoff took advantage of the current West Point football scandal, in giving a dissertation on grid coaching. He's done this bit in niteries and elsewhere previously, but apparently didn't have the time to do the complete routine. To those that had seen it in its entirety, Mayehoff's bit seemed like a brushoff. He got laughs with his characterization and grimacing.

The Myrons, bicycling from the nearby Radio City Music Hall, are an unusual acro act combining risley and perch work. They showed some excellent tricks, but much of their impact was lost in the camera work. The long shots didn't provide sufficient definition, and the closeups could only take in a small portion of the act.

Classical portion of the show

(Continued on page 38)


We've pulled the big switch...

Now KCBS is ten times more powerful! Already the leading station, the most listened-to station in the San Francisco Bay Area—first in local programming and first in over-all share of audience*...

Now—with 50,000 watts at 740 and a brand-new transmitter at a strategically-located new site—KCBS is throwing a powerful clear signal throughout virtually all of Northern California...reaching 9 out of 10 Northern Californians and delivering many thousands more customers for you.

Remember, Columbia-owned KCBS is

...now 50,000 watts!

Ask us or Radio Sales to show you what KCBS' switch from San Francisco's leading station to Northern California's leading station can mean to you.

KCBS: now ten times more powerful!

Television Chatter

New York

Bill Parker, formerly with Radio-TV Daily, joined WPIX as assistant publicity chief . . . **Art Keegan** set for a lead role on NBC's "Armstrong Circle Theatre" Aug. 28 . . . **Wynn Nathan** resigned from United TV Programs to return to the Coast . . . **Mike Wallace** and his actress-wife, **Buff Cobb**, will co-star in color TV's first regular-scheduled husband-and-wife show, "Two Sleepy People," which preems in the 10:30 to 11 a.m. cross-the-board slot Monday (20) via CBS . . . **Martin Brandt** set for a role on NBC's "Philco Playhouse" Sunday . . . "Brudidge—Crime Reports" moved to Thursdays at 8:30 p.m. on WPIX from its former Monday night time . . . Video rights to the title, "Carnegie Recital Hall," acquired by indie packager **Peter Arnell**, originator of "Rate Your Mate" and "By Popular Demand" . . . **Fred Waring** dickering with **Leonard Sues** and **Coleman Kamile** for their series of musical fairy tales, which he plans to use as 20-minute segments in his CBS show.

Vilma Kurer played opposite **Robert Alda** on ABC-TV's "Faith Baldwin" show Saturday (11) . . . **Lloyd Nolan**, who takes over the Thursday 10 p.m. slot on NBC-TV next week, guests in the period tomorrow (Thurs.) on the **Freddy Martin** show; latter switches to 10:30 p.m. on Wednesdays . . . **Hugh Brannum's** "Uncle Lumpy's Cabin" strip starts on WJZ-TV Monday (20) . . . **Tom Adams**, ex-NBC, now chief story editor for Young & Rubicam.

Hollywood

Andy and Della Russell will make five Snader Telescriptions Friday . . . **Bill Stout**, former AP correspondent and a member of the ABC news department for the last year, launched his own news strip on KECA-TV . . . **Everett Crosby**, back from an eastern business trip, reported that video execs in the east "have begun to realize that 75% of television on film and live production will come from Hollywood by Jan. 1 . . . "A Man's First Debt," latest in the Bigelow Theatre series, marks **Lloyd Bridges** videbut. Others in the cast are **Walter Slezak** and **Maria Palmer** . . . **Celeste Holm** began work in "Stay Out of My Dreams," first in an untitled series of vidpix for Skyline Productions . . . **Gabby Hayes** and his rhissus headed out via route 66 for the east where he resumes his Quaker Oats-teleseries Aug. 26 . . . **Marion Cooper**, former fan mag writer, moved into the video field, selling her first script, "Not a Bit Like Jason," to Frank Wisbar Productions . . . **Tony London** and **Ira Uhr**, producers of the Frank Merriwell telepix, planning to use a Japanese Suma wrestling troupe in upcoming sequences . . . **William Edmund** returned from N. Y. where he had his own vidshow . . . **Jean Yarbrough** and **Clarence Eurist** inked long term pacts as producer-director and production superviser respectively for TCA Productions which will make the bi-monthly **Abbott and Costello** vidfilms for NBC release. . . . **Milton Simon** set a Sept. 1 starting date for a series of 52 half-hour musical vidpix featuring new talent . . . Bracken Productions started 18 weeks of shooting on its "Willie Wonderful" puppet series with **Robert Scott** directing and **Martin Gordon** producing.

Spade Cooley inked **Alice Faber** to scout talent for his teleshow . . . AFL Film Council put Trans-World TV on its "unfair" list until firm makes good on money due union members. Outfit had completed one of a projected series of **Rupert Hughes** vidpix when union began investigating claims that no money was forthcoming . . . Motion Picture Television Center changed its name to Motion Picture Television Programs, Inc., and was simultaneously absorbed by Emerson Films. **William Stephens** resigned as officer and director. Emerson, headed by **Jason Bernie** and **William Norins**, has just completed 26 vidpix . . . **George W. Trendle**, owner and proxy of **Lone Ranger Inc.**, in from Detroit to line up a vidfilm production unit which will turn out 52 Lone Ranger telepix and a series based on two AM shows, "Challenge of the Yukon" and "The Green Hornet." Original Ranger vidpix were shot by **Jack Cherlok** . . . Deal nearly completed for **Arlene Dahl** to star in a TV series based on her "Let's Be Beautiful," syndicated newspaper feature. Series would be made by WGN-TV, owned by the Chicago Tribune which would sponsor the series . . . KTTV will cover the Air Force Association shindig in Hollywood Bowl on Aug. 24, but strictly on a sidebar basis. Too many film personalities on the program whose contracts prohibit teevee, so any attempt to televize the program itself would result in frequent interruptions . . . **John Coyle** will direct "Holy Night," initial Cathedral Films' vidpic which rolls today (15).

Chicago

With **James Pollak** coming in as Chi ABC-TV program director, **Monte Fassnacht** takes over as manager of the TV program department; **John Fitzpatrick**, production manager; **Jack McCord**, business manager; **Jack Brand** continues as exec producer and **Clair Heider** continues as operational supervisor . . . The Cereal Institute has renewed NBC-TV's Saturday "Mr. Wizard" for another 13 weeks . . . **Burr Tillstrom** and **Beulah Zachary** arrive today (Wed.) on the Independence and return to Chi immediately to ready the resumption of "Kukla, Fran and Ollie" Aug. 27 on NBC-TV . . . ABC-TV's "Studs Place" moves from its Friday night spot to 9:30 to 10 next Monday night . . . **Toni Gilman** and **Ken Nordine** co-emcee Fox Head Beer's revamped Thursday night show on WBKB . . . **Robert Hawks** joins the ABC TV sales staff here . . . WRLD-TV, Dallas, has latched onto **Walt Schwimmer's** "Foto-Test" with the Ward Drug chain picking up the tab for the cross-the-board video giveaway . . . Grape Nectar, Planters Peanut Oil and Florida Citrus Products have climbed aboard WBKB's daily "Creative Cookery." . . . Vogue Wright studios is filming **Ed Skotch's** "Dr. Fixum," currently beamed on WENR-TV . . . Admiral Corp. has unleashed a $7,000,000 plant expansion in the Chi area . . . WENR-TV has peddled weekly half-hours to F. W. Amend Co., Virginia Dare and the Melville Shoe Corp. for vidpix slottings . . . Rhodes Pharmaceutical Co. has bought Kling's "Old American Barn Dance" for two markets.

London

"Whiteoaks" is next Tuesday's (21) drama offering with **Nancy Price**, **Wyndham Goldie** and **Julian d'Albie** heading the cast . . . **Tatiana Lieven** is producing "The Bachelor" next Sunday (19) with **Miles Malleson** in the name part and **Thora Hird** and **Shiela Shand-Gibbs** supporting . . . Next Saturday (18) **Kenneth Cleveland's** thriller "The Empty Street" will be produced. **John Ruddock**, **Doris Groves** and **Robert Brown** comprise the cast . . . Guests on last Saturday's (11) "Saturday Show" included **Bernard Miles**, **Harry Locke**, and **David Hurst** . . . Cilli Wang is guesting on the next "Designed for Women" program on Aug. 23 . . . **Irene Manning** to have her own program modelled on American lines.

AFRA Commie Ban

Continued from page 33

ticular plan and all but six of the remaining half recorded as favoring some other plan.

It was argued that the amendment's objectives would be achieved by requiring government proof of Communist party membership, or fellow traveling, thereby relieving the AFRA treasury from the danger "of being ravaged by lawsuits" and from its national board and executives from having to spend all their time acting in a kangaroo court, and permitting the union to function for its legitimate union purposes.

Based on Year's Study

Prevailing arguments for non-revision of the ban centered about the fact that the board had sifted numerous proposals for a year before adoption in its present form and that now that it had been passed by the membership it should be given a chance to operate.

"Americanism, as opposed to Communism, means adherence to the belief that radio stations are not all-important, that the end doesn't justify the means and that we must respect the law of the land which guarantees to every person the protection inherent in the Anglo-Saxon judicial tradition and in our constitutional bill of rights," Reel declared.

Recalling the Jean Muir case, Reel said the "clearing house" plan adopted to prevent a recurrence of such a situation, which resulted in the actress' dismissal from her TV position because "Red Channels" had cast insinuations on her loyalty, hasn't had a fair test yet, "but results to date would indicate it does not work very well."

"The difficulty of reconciling employees' civil rights and the American public's privileges, on the one hand, with the necessity of safeguarding public relations of sponsors using our medium to create consumer acceptance, on the other, appears almost insuperable. The AFRA-Industry conference still exists. We can only keep on trying," Reel said.

Organization reelected as president Knox Manning, Los Angeles, and chose as vicepresidents Allen Bunce, New York; Frank Nelson, L. A.; Don Hirsch, Pittsburgh; Vinton Hayworth, N. Y., and Nellie Booth, St. Louis. Other officers elected were, Bob Bruce, L. A., recording secretary, and Bob DeHaven, Minneapolis, treasurer. Seattle was selected as the 1952 convention city.

behind the scenes of the nation's screens

Bell technician at monitoring and control position, television network center in New York.

TELEVISION network transmission requires precise and costly equipment. Yet the equipment alone would be of little use without trained personnel to operate it.

So the Bell System trains men, even as it extends its television channel miles. They are provided with the special apparatus needed to handle television's ever-changing requirements.

Control Center technicians monitor Bell circuits to see that programs travel smoothly, that switching takes place with a minimum of interruption. Their skill and equipment help make network television flexible and smooth in operation, even though the combination of stations and networks may alter every 15 minutes.

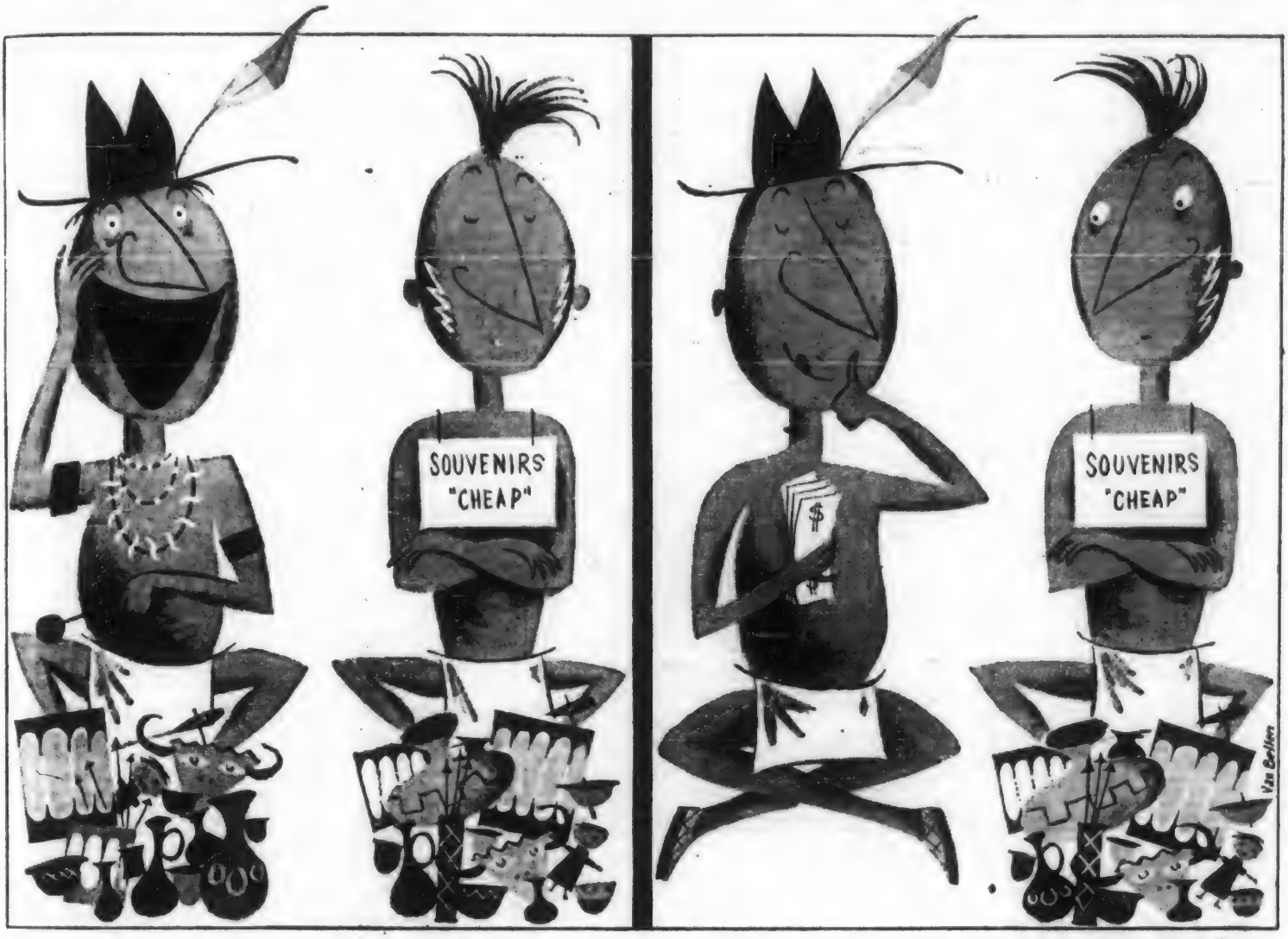
In less than six years the Bell System has established over 18,000 miles of television channels to serve the industry. The value of coaxial cable, radio relay systems and associated equipment used by the Bell System for television purposes is nearly $85,000,000.

Yet charges are relatively low. The Telephone Company's total network facility charges—including both video and audio channels—average about 10 cents a mile for a half hour of program time.

BELL TELEPHONE SYSTEM

PROVIDING NETWORK TRANSMISSION CHANNELS FOR THE RADIO AND TELEVISION INDUSTRIES TODAY AND TOMORROW

PEOPLE sell better than paper



OPEN MOUTH, TELLUM STORY... ...NOT BE LEFT WITH INVENTORY

When you want to close a sale with a tough customer, you don't send a printed page. You send a man. And when that salesman gets there, he doesn't hold up a sign urging the prospect to buy. He opens his mouth and he talks.

Newspapers are a wonderful advertising medium—we use them ourselves. So are magazines. But the strongest sales message ever printed doesn't have the conviction of the same message delivered by a good salesman. And what is the closest thing to personal selling that you can get in any truly national advertising medium?

You know the answer. It's radio.

People sell on television, too, but television reaches only 3 out of every 10 families—compared to radio's 19 out of 20. Only with radio can human salesmen sell to a really national audience.

With a half hour evening show on network radio this fall, you can talk—yes, talk—to 2¾ million more people than you would reach with a black and white page in *Life* . . . And it'll cost you 95¢ less per thousand.

With that same show, you can talk—yes, talk—to 1 million more people than you would reach with a black and white page in *This Week* . . . And it'll cost you $1.11 less per thousand.

The money you spend for that fall show will sell—as only the voice can—to 8,289,000 people . . . The same investment in newspapers will reach only 3,696,000.

You know that 95% of America listens to the radio. But did you know that they listen more . . . 13 million man-hours more every week . . . than in pre-television 1946?

To get a man-sized share of that audience, NBC radio now offers a plan with which you can use the human voice to reach twice as many people in the evening hours as the average evening television show . . . At considerably less cost.*

Above all, remember:

People sell better than paper. The voice is more persuasive than ink. You don't win an election by holding up printed speeches—and you can't expect printed salesmen to sell as well as human beings.

Like a demonstration? Just ask us for it.

We'll be only too pleased to send around the complete story—delivered not by printed matter but by human beings.

*ASK US ABOUT "TANDEM."

NBC Radio Network *a service of Radio Corporation of America*

CIRCLING THE KILOCYCLES

Cleveland — Dorothy Fuldheim, WEWS commentator, on a 17,000-mile European junket for interviews and recordings. Her daughter, Dorothy Fuldheim, Jr., subbing during her absence . . . David Stashower has joined the WJMO announcing staff . . . Bob Fishel has left Lang, Fisher & Stashower to become publicity and promotion man for Bill Veeck's St. Louis Browns. Eddie Coen, ex-flack for the Arena, takes over Fishel's job as account man for the Indians and Browns . . . John B. Kennedy has moved to New York for a series of network newscasts and Alfred Hotz, political science professor at Western Reserve University takes over the five-minute 11:10 p.m. newscast on WXEL . . . Bob Smith, of University of California publicity office, succeeds Mannie Eisner as WGAR flack. Eisner has moved over to sales.

Pittsburgh — Colleen Delaney, featured with Bob Caldwell on TV "Suppertime" program, getting her first cafe break locally at Copa this week on bill with comedian Jimmy Ames . . . Jean Sladden, head of traffic department at WDTV, has been promoted to newly-created post of director of women's programs. She's being replaced by Mary McKay, executive office secretary . . . Perry Botkin in from Coast making deejay rounds on behalf of his new Decca recording of "The World Is Waiting for the Sunrise" . . . Cliff Daniel, manager of WCAE, to Washington, D. C., for a bridge tournament . . . Ralph Petti and Jim Hughes are writing and Petti is announcing the Lee Kelton band program from WJAS which has replaced "Our Miss Brooks" on CBS for the summer. Kelton has the staff orch at local Columbia outlet.

Chicago—George Halleman has departed the Chi NBC sales staff to take over as commercial manager of WAAF, indie owned by the Drovers Journal. Halleman replaces Thomas Davis who moves to general manager slot at WAIT.

Houston — A new television series titled "Impromptu Theatre" will make its debut here on KPRC-TV for a quarter-hour each Thursday afternoon. A group of would-be actors will be given a suggestion of a dramatic plot and they will improvise on the theme with dialog of their own invention. John Schwarzwalder will be m.c. of the series.

Columbus—Jim Yerian, who developed the promotion department at WBNS here years ago, returned to the station Monday (13) as promotion director replacing Mrs. Ann Evans, resigned.

Minneapolis — WDGY, key LBS radio station here, has been awarded a national American Legion citation for its outstanding public service to the Legion. This is the first time such an award has been made in this area in recognition of a radio station's service.

Cleveland—Bob Rafferty, former bandsman now on WJMO announcing staff . . WEWS has pushed back its starting television hour to 8 a.m. with Bob Dale doing a "Comes the Yawn" pitch for 60 minutes . . WXEL has been given a 20% boost in its radiated visual power to 26,500 watts.

Birmingham—To celebrate its 25th anniversary, WSGN broadcast a one and one half hour show Sat. (11) featuring greetings from top ABC personalities. Senators Lister Hill and John Sparkman and Mayor Cooper Green joined in wishing general manager Henry P. Johnston a happy anni.

Boston—Ken Mayer, formerly newscaster for BBC and Canadian Broadcasting Corp., and for past several years Hub's WCOP, has jointed WBZ, Hub's NBC outlet in the same capacity. Mayer will gather and prepare his own news stories which will be aired at intervals between 6:30 and 8:30 a.m.

Baltimore—Nedra Jeanne Berryman is succeeding Marylee Considine as program director of WITH.

Worthington, O.—Mary Lou Peiffer has been appointed director of women's program at WRFD, Farm Bureau station here. She formerly was a member of the extension service staff at Ohio State University.

Pittsburgh — Jay Bassett, announcer at WPGH, has resigned to become program director at WCVI, the station in Connellsville, Pa., which Jack Craddock, longtime sportscaster, has just taken over.

Albany—Morgan Ryan, who became general manager of the Schine-owned WPTR in June, has been appointed V.P. of the operating Patroon Broadcasting Co.

Richmond, Va. — Joseph H. Sierer has been upped to general sales manager of WRNL here.

Jackson, Tenn.—WTJS here celebrates its 20th anni Aug. 26 with special programs and newspaper promotion.

Memphis—Lou Zoltky, vet Memphis radio salesman joined the WHHM sales staff and will head up local sales, while general manager Cecil K. Beaver will direct the national biz for the Memphis LBS outlet.

Wendell Campbell Shift Cues CBS Chi Revamp

Chicago, Aug. 14.

The Chi CBS operation is undergoing one of its periodic staff realignments with some top level changes in the offing. Wendell Campbell, currently the Western CBS sales manager, will move to New York in a week or so to fill the Radio Sales director vacancy left when Carl Burkland was made chief of Columbia's company-owned AM stations. No replacement has been indicated for the Windy City web sales job.

Gil Johnson is due in from his Gotham Radio Sales berth to take over as WBBM sales manager. Latter slot has been vacant since Ralf Brent's resignation last month.

Campbell has held down the net sales job here for the past year and a half, coming to Chicago from the general manager post at WCCO, CBS' Minneapolis station.

Inside Stuff—Television

Ad agencies will spend an estimated $40,000,000 of clients' money in Hollywood next year on vidpic blurbs, according to Five Star Productions topper Harry McMahan. He told the Society of Motion Picture Comptrollers that $4,500,000 will be spent on blurbs this year with orders snowballing. Agencies, he added, will naturally control television film production. Blurbs are only a part of the overall television film scene. Current year's expenditures include $6,500,000 for sponsored shows and another $5,500,000 on open end shows. It's a rough business, he pointed out, and only 40 of the 350 vidfilm producers in business two years ago are still in existence. Five Star, he added, operated for 18 months in the red and is now making a net profit of less than 5% on its TV film commercials.

Latest argument over what constitutes good video programming on the Coast started over coverage of a Hollywood gang murder. KTTV had a cameraman at the scene 20 minutes after the police arrived. KECA-TV featured a special telecast with L. A. Herald-Express newsmen who covered the crime. KTLA didn't touch the story and veepee Klaus Landsberg demanded "Why glorify these things?" Other stations retaliated with a reminder that Landsberg covered the slaying of a 10-year-old girl in neighboring Santa Ana some months ago. Consensus was that "news is news" although sometimes unpleasant and vulgar.

DuMont web has lined up a special tribute to the late Babe Ruth tomorrow night (Thurs.), during which viewers will be solicited by past and present major league ballplayers for contributions to the Babe Ruth Foundation. Dizzy Dean is to emcee, with Mel Allen assisting. Show is to run from 9:30 p.m. to midnight.

Group of major league managers will act as a panel to answer baseball questions submitted by viewers and the show will also spotlight Dean's "Talent Scouts," in which the ballplayers will perform. Film clips of Ruth's career will be spotted throughout the show.

Claire Mann, whose "Glamour Show" was repacted for 39 weeks recently by Buitoni Macaroni, is lensing 16m film clips during her current vacation in Europe for use on the show when she returns. Besides filming the way spaghetti is made in Rome, she'll also safari in Africa to lens the native women. Her program resumes Oct. 1 via WJZ-TV, N. Y.

William Holland, prez of Hyperion Films, and Jerry Albert, formerly of United World Films, have formed Holbert Productions to lens 13 quarter-hour vidpix, "Rackets Are My Racket."

Series will star police sergeant Audlie Walsh, who has worked for the FBI, and will be scripted by Bruce Elliott. Walter Strate will direct and Fred Beraud will lens. Show will be distribbed by Hyperion.

WNBT, N. Y., is increasing the length of its "shared" station identification breaks (those which give its call letters with a plug for a spot bankroller) from eight seconds to 10. New policy will also go into effect on NBC-TV's other owned-and-operated outlets, due to the increasing popularity of this kind of commercial.

Rate for the spots will be one-half the 20-second rate.

Experimental Tintcasts Beamed By Zenith in Chi

Chicago, Aug. 14.

Color television has arrived here but without any fanfare. The Zenith Radio Corp. is currently beaming experimental color telecasts on its Channel 2 as part of the company's researchers' test projects.

Zenith is studying the several color systems, including the CBS field sequential method and the RCA compatible system. When queried, Zenith spokesman emphasized that the experimental testing of the various systems is not a company endorsement of any particular method.

Zenith, incidentally, is slated to lose Channel 2 which under the FCC channel allocation blueprint goes to WBKB, presently occupying Channel 4. Zenith has protested the shift.

WIP to Count Pollen

Philadelphia, Aug. 14.

Pollen allergy sufferers will get ample warning beginning tomorrow to prepare for "sneezy" days, thanks to WIP which will give the official pollen count on news broadcasts at 12:15 p.m. and 2:15 p.m., for the next 47 days.

Approximately 5% of the population in this area is estimated allergic to pollen and this group is the target for the broadcasts by WIP arranged in conjunction with the Department of Public Health.

Daily reports will list pollen counts from the city's nine counting stations, and WIP listeners will get a showmanship review of the situation, from the news announcers' leadoff: "Well, it's a four handkerchief day."

Johnson Vice Lane As WAGE Gen. Mgr.

Syracuse, Aug 14.

H. Douglas Johnson, Jr., pioneer publicity promoter and former ad agency man, has been named general manager of WAGE here, succeeding his uncle, William T. Lane. The latter is expected to take a radio executive post in the south, as yet unannounced.

Johnson, who founded the first local publicity agency as well as serving as home secretary for U. S. (Onondaga County) Rep. R. Walter Riehlman (R). He was formerly associated with WAGE is news editor.

'HOMES FOR SALE' SET AS TELEVISION SERIES

Pilot film of a projected television real estate program, "Homes For Sale," will be unveiled for the 250 member builders of the Long Island Home Builders Institute tonight (Wed.) in Garden City, N. Y.

Picayune Productions, which has been working on the project since April, has been developing the stanza for the LIHB. It will be a 15-minute show giving coverage each week to a specific L. I. housing project including its facilities, schools, commuting, shopping, etc. "Homes" is emceed by Ed Stokes, with Newt Stammer and Bob Houston as writer-directors.

Beaumont, Tex.—The Enterprise Co., local newspaper publisher, owner and operator of KRIC and KRIC-FM, applied to the FCC for a TV outlet permit to operate on Channel 6, according to E. C. Davis, veepee and biz manager. There are two TV applications pending for here, one filed in July, 1948, by the Lufkin Amusement Co., and the second in March, 1949, by the Sabine Television Co., headed by Miles F. Leche.

WGN

AND

WGN-TV

announce the appointment of

George P. Hollingbery Company

as their Exclusive National Representatives ★

★ New York, Chicago, Philadelphia, Boston, Detroit, Minneapolis, Milwaukee and Cincinnati will continue to be represented by WGN, Inc.

WGN • 720 on your dial • MBS

WGN-TV • Channel 9 • Dumont

Eileen BARTON

ANCHOR HOCKING'S BROADWAY OPEN HOUSE

NBC-TV—11 P.M., TUES-THURS-FRI

Direction: M. C. A.

SEE CHARLIE CURRAN

TELEVISION FILM COMMERCIALS

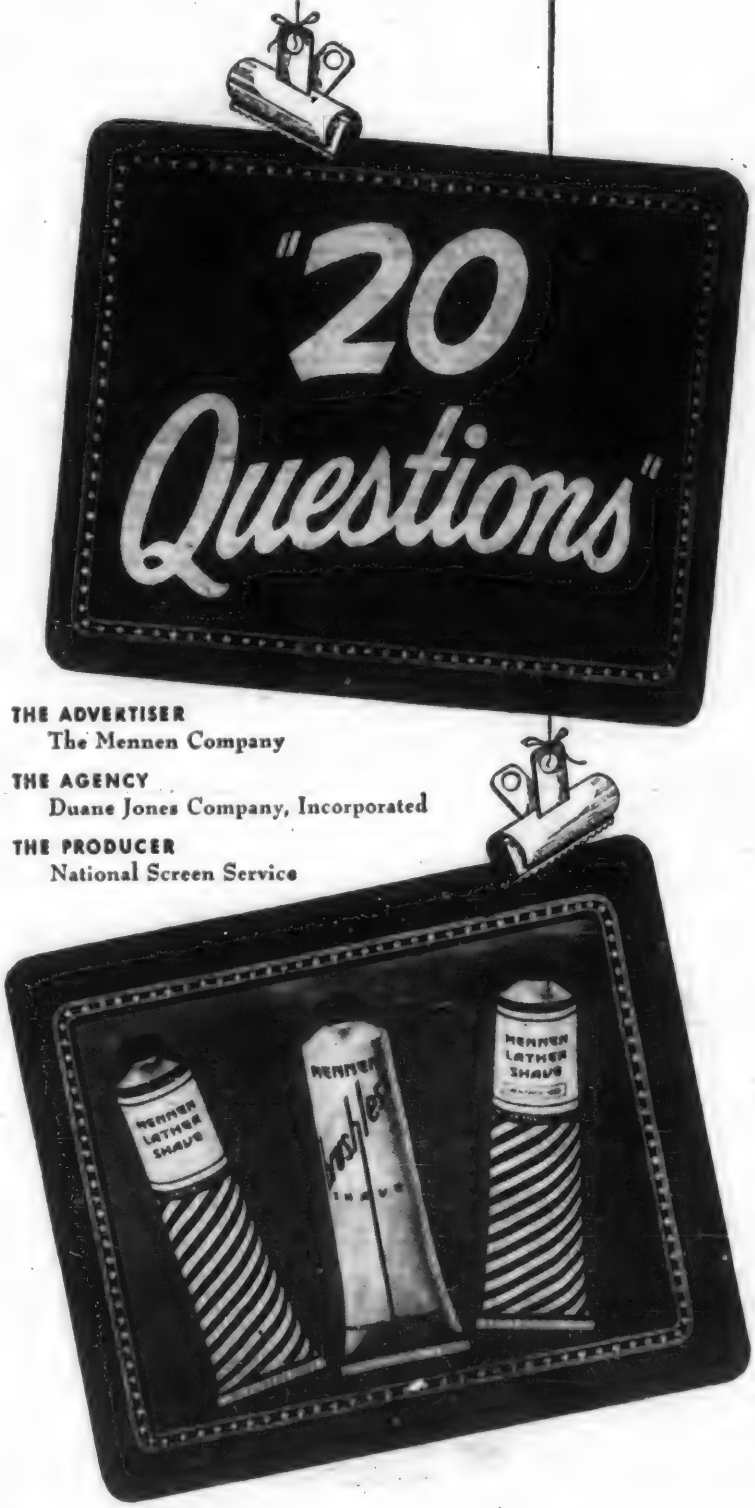
that Mean Business!

It's the *dollars-and-cents* RESULTS that count . . . in television advertising . . . and your TV COMMERCIAL . . . *on film* . . . is the salesman that bears the responsibility . . . for *getting* audience interest . . . *holding* it . . . and *paying off* . . . through SALES . . . and *more* SALES!

That's why responsible agencies . . . like DUANE JONES . . . select job-proven producers . . . like NATIONAL SCREEN SERVICE . . . to tell the Television SALES STORY of MENNEN . . . in the professional manner . . . that comes from more than 30 years of *experience* . . . in producing the best in short, punchy, showmanship-packed advertising films!

That's why other top agencies . . . and smart advertisers . . . call on NATIONAL SCREEN SERVICE . . . to put their KNOW-HOW into TV-FILMS that SELL!

When YOU are looking for TV-FILM COMMERCIALS . . . OPENINGS . . . or other TV-FILM requirements . . . remember that NATIONAL SCREEN'S extensive facilities, experienced craftsmen . . . and creative ability . . . applied to YOUR product . . . will produce TV-Films . . . that MEAN BUSINESS!



THE ADVERTISER
The Mennen Company

THE AGENCY
Duane Jones Company, Incorporated

THE PRODUCER
National Screen Service

NATIONAL SCREEN SERVICE • 1600 BROADWAY, NEW YORK 19 • CIRCLE 6-5700

Tele Followups

Continued from page 31

was by Maria Tallchief, a top ballerina, who provided a lively albeit standard bit of toe terping with her interpretation of the pizzicato from "Sylvia." She was spotted well enough to provide an interesting interlude.

Ralph Bellamy returned to CBS-TV's "Man Against Crime" Friday night (10) after a five-week vacation, displaying the same type of hard-bitten private-eyeing which made the show one of the top raters last season. (Camels has kept "Man" on the air through the summer, with Robert Preston subbing for Bellamy.) With regular scripter Lawrence Klee also on vacation, Phil Reisman, Jr., who's been filling in, came up with a clever yarn to explain Bellamy's absence. Seems he was on special duty with the Office of Naval Intelligence during the last five weeks. That, in turn, led into Friday night's yarn, which had the Army intelligence tap him for a special Soviet spy-catching routine.

Bellamy scored solidly as the tough sleuth. His voice after the beating it took while he starred on Broadway in "Detective Story," is back to normal, and he tossed off Reisman's pat dialog in the requisite smooth style. Small supporting cast, topped by Frank Thomas as the chief Stalinite, was good. Yarn had considerable suspense and an okay trick ending to sustain interest. Mel Burke reined the players and cameras handily, even though some of the production cues misfired. Production mountings lined up by Edward J. Montagne were standard for the show.

Steve Allen ambled through his cross-the-board CBS stanza Wednesday (8) in the easy-going manner that made his 90-minute stint pleasant early afternoon viewing. Allen paced the overlong program neatly interspersing his wry comments with some interesting guest personalities.

Allen's warm, congenial styling was allowed plenty of camera time but he never became tiresome or obtrusive. Production values were topflight and the guests were selected with care. Singer-pianist Nelly Golette headed the talent roster. Making her first N. Y. video appearance Miss Golette sped through a version of "C'est Si Bon" but scored effectively with her keyboarding of "St. Louis Blues." She seemed a trifle nervous on her "Si Bon" vocal, which may account for the hurried pace, and her pleasant piping should warrant further TV spotting.

After a brief chat with Allen, Claudia Pinza delivered an okay rendition of "Martinata." Miss Pinza displayed a nice voice and video savvy on this one number. Foster Johnson, Negro tapster, clicked with his fast stepping and Marty May garnered some yocks in his monolog turn. Allen's casual air kept it all on an extremely informal side.

Camera work was quick and effective all the way.

"Short Story Playhouse," Standard Oil's hiatus replacement for the Wayne King show on the NBC-TV midwest web, hit its stride last Thursday night (9). With the aid of some standout thesping and a story as top calibre as the overall production, the half-hour dramatic show this time attained something of the quality stature which has marked other Chi NBC offerings. Show retains the narrator technique but in this case Robert Breen's chores were pretty much circumscribed. The yarn was almost entirely unfolded by the actors with narrator Breen stepping in to make the transitions between sequences. When used in this way, the narrator device provides fluidity without being unduly obtrusive.

A solid original yarn penned by Doug Johnson was used although there was some ambivalence whether to play the story for its satirical humor or its dramatic effect. Briefly, the tale involved the fondness of a middle-aged married man for his favorite chair. When his wife and daughter decide to do over their home, calling in the services of a hotshot interior decorator, the chair is sold to a second hand dealer. The chair, by this time, has become a symbol to the old gent and its discard brings to the fore the frustration and bitterness resulting from years of domination by the distaff members of his family. It's at this point that satire gives way to melodrama with weakening results. Yarn gets back on the track of the payoff, however, with the harassed hubby paying the second hand dealer $10 a week for the privilege of coming to the store to sit in the chair each evening while he reads his paper and smokes his after-dinner cigar.

Major honors go to the cast who shaped the yarn into fine entertainment. Cliff Soubier was especially effective as the henpecked husband, showing a strong touch in both the whimsical and dramatic sequences. Betty Arnold, likewise, was excellent as the wife. Vera Ward, Elinor Engle and Russ Reed handled their supporting roles professionally.

This segment was directed by Ben Parks with Ted Mills holding the production reins.

As usual, Standard's commercials were firstrate with Jim Hamilton and Wed Howard gabbing.

Dr. Roy K. Marshall's "Nature of Things" show via NBC-TV Fri. (10) was highlighted by a first-time demonstration of RCA's new walkie-talkie-lookie." A complete TV camera, it's mounted on the back for use in covering remote events such as horse races, parades and similar spectacles.

As an example of some of the back-pack transmitting station's practical applications, Dr. Marshall trained the camera lens on a microscope eyepiece to disclose paramecia and other forms of protozoa. It was brought out that through the new development whole classrooms could peek at slides. Moreover, industrial processes could be safely observed with the unit.

Demonstration took place in the observatory of Philadelphia's Franklin Institute where photographs of the moon were also shown viewers. Rainy weather prevented an actual pickup of the satellite. Originating from Philly's WPTZ, the program was the fourth and last of a series called "How Television Works." Dr. Marshall's explanations, per usual, were lucid and forthright.

FOUND

A magazine article that gives the real "uptown-to-downtown" low-down on Broadway!—Where?

In your September HOLIDAY! It's jampacked with great pictures, lively anecdotes, fabulous facts and fancy *figures!* Be sure to read "Broadway" in your September HOLIDAY!

NOW AT YOUR NEWSSTAND!

HOLIDAY

the magazine of People, Places and Pleasure!

A CURTIS PUBLICATION

IN WFIL-ADELPHIA

It's Not the Watts, It's What Watts Do!

Engineers at WFIL, Philly's ABC net affiliate, are all steamed up these days. The wave slaves resent slighting references to the strength of their 5,000-watt baby.

They want it known that these are the lustiest 5,000 watts in the business . . . all muscle . . . blanketing the vast 14-County Philadelphia Retail Trading Area and a terrific bonus zone with a powerful, selling signal.

How come? Because WFIL is first on the dial in the 560 spot. Engineering tests show that WFIL's 5,000 watts, operating at 560 kilocycles, provide coverage equal to 100,000 watts at 1120 kilocycles.

In other words, WFIL's signal is worth 20 times the power at double the frequency.

So to fully cover this $6 billion market—America's third largest—pick the watts with a wallop. Schedule WFIL.

Program Hoopla Marks WPIX, WJZ-TV Antenna Switch to Empire State

Two Gotham video outlets, WPIX and WJZ-TV, marked the moving of their antenna sites to the Empire State Building with special programs last week.

WJZ-TV, which also increased its power at the same time, had scheduled an aerial event, involving four jet planes converging on the tower from the points of the compass, for the ocasion, Thursday (9) at 7:15-7:30 p.m. However, inclement weather forced cancellation of the sky display.

In its place, the ABC key beamed a remote from the White Plains, N. Y., air defense filter centre, which wasn't presented with any polish. Outlet then switched back to the studios where Walter Herlihy quizzed ABC engineering v.p. Frank Marx on technical data concerning the power boost and the new site.

Constance Moore, who soon will be featured on ABC-TV's upcoming "Meet Me at the Waldorf," asked some intelligent questions about the move and gave the technicians the orders to effect the change. After a one-minute blackout during the switchover, station came back on the air with a stronger image less susceptible to "noise" and other interference. Marx also pointed out WJZ-TV's coverage area will be increased. A random telephone survey of viewers, ABC announced, reported generally better reception.

WPIX, which had hiked its power two days previously, devoted a half-hour show Friday (10) to the antenna move. Program was effectively lensed, with announcer John Tillman at a point on the News Building, the old first site, where the Empire State Building could be seen behind him.

Program was used as a hefty promotion piece, with clips of newsreels lensed by the indie, a segment of the Kefauver crime probe, sports, etc., as samples of its offerings.

Jimmie Powers described the layout of the Empire transmitter, Veepee-general manager G. Bennet Larsen threw the switch effecting the changeover during broadcast of a symphonic pic. Signal showed an improvement. *Bril.*

Banks in TV Splurge

Minneapolis, Aug. 14.

Minneapolis and St. Paul First National Banks have renewed their two KSTP-TV shows, "Hawf Past Eight" and "Dollars and Sense," which are seen in alternating positions Sunday nights, 8:30-9.

First-named has "Hawf," St. Paul Pioneer Press-Dispatch columnist and cartoonist, as its star.

LIBERTY PACTS GIANTS, RAMS PRO GRIDDERS

Dallas, Aug. 14.

Liberty Broadcasting System here has announced the signing of a contract for the exclusive network broadcasts of professional football this fall of the home games of the New York Giants and the Los Angeles Rams.

Gordon McLendon, head of the web, will handle the play by play of the Giant games, while Bob Kelley will handle the description of the Rams games.

According to McClendon, the LBS web will be able to bring listeners two topnotch football games each week with an early game from the east and a late game from the west.

'Hollywood Leg Man' Set As Vidpic Series

Hollywood, Aug. 14.

"Hollywood Leg Man," new half-hour vidfilm series in which TV may help to publicize the film industry, has been set as the first venture of Showtime TV Films, incorporated last week in California. With such top scripters as Stephen Longstreet, W. R. Burnett handling the writing chores, "Leg Man" will present the human side of film stars and "glorify their achievements," according to the company's prospectus.

Showtime will work at the General Service Studios, planning to roll the first three shows Sept. 3. Outfit will work with the Voglin Corp., which produced "Pharmacist's Mate" last season for use on ABC's "Pulitzer Prize Playhouse." On the Showtime board are Terence Hunt, Jack Voglin, Herbert G. Luft, Irving Lipsky and Greg Bautzer.

Kansas B'casters Organize

Kansas City, Aug. 14.

Thirty-three radio men from 22 Kansas stations met in Wichita for two days last week to organize a Kansas Broadcasters Assn. Officers are Ben Ludy, WIBW, Topeka, president; Grover Cobb, KVGB, vice-president; and Ray Jensen of KSAL, Salina, secretary-treasurer.

Speakers at the meeting included Virgil Sharp of KOIL, Omaha, coordinator of the Nebraska State network; Dutch Lonborg, athletic director of Kansas University, and Ed Browne, coordinator of radio at K. U.

Next meeting of the group will be held in May, 1952.

San Antonio — Gidney Talley, head of Talley Enterprises, which owns and operates the Hi-Ho Theatre here, has organized Sentry Products Co., which will specialize in making television commercials.

Talley is making a series of spot announcements for both local advertisers and advertising agencies.

NAM's 'Sound Dollar' Pitch to Get 63-Market Screening Spread on TV

National Assn. of Manufacturers has bought time on one station in each of the 63 video markets for a oneshot screening of "Story of 'Kip' Van Winkle" in the next two-week period. Agency is Benton & Bowles.

Quarter-hour film, narrated by Don Ameche, with William Remick starred as "Kip," deals with a young businessman with an $8,000 legacy who falls asleep in 1939 and awakens in 1951 to find that his money is worth so much less. It's part of NAM's current campaign for a "sound dollar."

Vidpic was produced by NBC-TV's news department, which is also lensing the NAM's weekly tele newsreel, "Industry on Parade." It may launch NBC-TV into documentary TV film production on a large scale.

Pic was directed and written by Arthur Lodge, filmed by Jesse Sabin and edited by Jack Davis, with music edited by Joseph Leske, all of NBC-TV news. Overall supervision was by NAM v.p. John T. Thatcher and G. W. (Johnny) Johnstone, NAM AM-TV chief.

'Kerry Drake' to Roll

First of the new "Kerry Drake" vidpix series goes into production on Oct. 1. Hafner-Halperin, Inc., producers, are negotiating for a name star for the title role.

Half-hour series is based on the "Drake" comic strip, created by Alfred Andriola. Les Hafner was until recently president of Motion Pictures Stages, Inc., and Stanley Halperin has been with William Morris Agency for 12 years.

FOR SALE

Just the house you've been looking for at the price you want to pay. Beautifully landscaped garden facing south, located heart of Manhattan, East 60's. Accessible transportation, suitable private residence or 2 duplex apts. 11 rooms, 3 complete baths. 3 wood burning fireplaces, new gas heat, new kitchen equipment, including electric dishwasher. Bought on moderate terms, vacant. For further information call M. C. Berg (Owner) 143 E. 62nd St., TE 8-6850.

KLIX — IS KLICKIN'

In Idaho's Fabulous Magic Valley

Ask HOLLINGBERY

ABC at Twin Falls, Idaho

Profitable TV Audience exclusive with

WGAL·TV

Channel 4

LANCASTER, PENNA.

NBC TV AFFILIATE

Clair R. McCollough, Pres. A STEINMAN STATION

Represented by

ROBERT MEEKER ASSOCIATES

New York Los Angeles • San Francisco Chicago

Your Lucky Strike Hit Parade

presents to all our friends during our 8 week hiatus

a special summer service!

SNOOKY LANSON SAYS:
Look for this listing every week

Your Lucky 7 Tunes that you would have heard last Saturday

as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.

1. TOO YOUNG
2. COME ON-A MY HOUSE
3. MY TRULY, TRULY FAIR
4. SHANGHAI
5. BECAUSE OF YOU
6. SWEET VIOLETS
7. THE LOVELIEST NIGHT OF THE YEAR

ELLEN WILSON SAYS:
We'll be back September 8th

DOROTHY COLLINS SAYS:
Be Happy-
Go Lucky!

RAYMOND SCOTT SAYS:
Have a Happy Go Lucky Summer!

Enjoy "Assignment: Man Hunt," friends
This summer on TV—
For chills and thrills a-plenty, it's
The tops in mystery!

LUCKY STRIKE
"IT'S TOASTED"
CIGARETTES
L.S./M.F.T.

See your Lucky Strike Hit Parade Summer TV replacement

"ASSIGNMENT: MAN HUNT"

Saturdays at 10:30 P.M. NBC Television Network

TRADE MARK REGISTERED © 1951 THE AMERICAN TOBACCO COMPANY

108th TV Station

Continued from page 27

switch from Channel 8 to Channel 11.

Presence of a "surplus" station in Atlanta stemmed from the merger in June, 1950, of companies publishing The Atlanta Journal, p.m. sheet, and Constitution, a.m. rag. Journal owned and operated WSB-TV-AM & FM, while Constitution owned and operated WCON-AM & FM and held license for MCON-TV, which would have been city's third TV mill and nation's 108th and was about ready to hit the air.

Under FCC's anti-duopoly regulations, Atlanta Newspapers, Inc., company formed to publish merged papers, had to get rid of an AM & FM mill and surrender one TV license. WCON-AM & FM, ABC affiliates, were shuttered and WCON-TV license ostensibly tossed back into FCC's pot.

Then came the formation of Broadcasting, Inc., and the offer of $525,000 for the surplus TV facilities which Atlanta Newspapers, Inc., had on its hands.

As soon as deal was announced, a vigorous protest was filed with FCC by the Georgia Board of Regents in behalf of Georgia Institute of Technology, state school which owns and operates WGST, combo ABC and MBS affiliate. They contended transfer of the WCON-TV license to the new company would "jeopardize WGST's broadcasting position." They were later joined by E. D. Rivers, Jr., owner and operator of WEAS, a 10 kw indie in Decatur, Ga., which is actually a part of Atlanta, although county seat of DeKalb County. Rivers, Jr., is son of ex-Gov. E. D. Rivers, Sr., who heads a radio chain of his own.

Both WGST and WEAS have applications on file for TV stations in Atlanta. They maintained that Channel 8 (the surrendered one) "should be thrown open for all applicants desiring to apply for it."

Tech's reps pointed out to the commission that when Journal-Constitution merger was proposed, the new company said they would surrender one of their two TV licenses and that the FCC accepted this condition in okaying the consolidation of the properties.

Both Tech and Rivers contended that if the sale to Broadcasting, Inc., should be permitted the proposed reallocation of channels in the Atlanta area would shut out anyone else from getting an Atlanta outlet over the frequencies now used for video.

The FCC was put pretty much on the spot and conceded the original plan was for surrender of one TV license by ANI and that the proposed sale "is obviously not in exact compliance" with that understanding. It asserted that the proposed sale would, however, fulfill the spirit of the condition by eliminating any dual ownership of outlets by Atlanta Newspapers, Inc.

F. M. Spratlin, chairman of the Board of Regents Radio Committee, speaking on behalf of WGST, said:

"We are disappointed. We have had an application in for three years for a television station. We are sorry we were not given an equal hearing on the merits of the application for the new channel."

WNBQ

Continued from page 24

"profit" side of the station's ledger is top secret. But despite its uneconomically cramped facilities which forces nightly striking of the "Final" sets, it is assumed the station comes out ahead at the end of the year on this phase of its operation.

Interesting sidelight to the segmented structure of the hour is that the spot revenue exceeds that brought in by the shows themselves. The 60 minutes hold six 20-second station break spots and six eight-second plugs. This is due to bring in over $700,000 this year while time revenue for the five shows will earn about $550,000.

These estimates are weighed to take in frequency discounts, but because of the numerous bankrollers who buy into the block for a 13-week specialized campaign, frequency rebates are held to a minimum. If the time were to be purchased outright for 52 weeks by one or more sponsors, it would only bring in something like $400,000 plus the two on-the-hour and the half-hour station breaks.

Programwise, "Five Star Final" runs the gamut from weather to music. The 10-10:10 slot is occupied by Clint Youle's weather show and is followed by the five-minute Dorsey Connors' femme service briefie. Clifton Utley takes over the 10:15-10:30 segment for his nightly newscast. (Alex Dreier works the news portion on Sunday nights.) The 10:30-10.45 period is filled by Tom Duggan's sports show while Herbie Mintz winds up the hour with 15 minutes of keyboarding and show biz chatter.

When queried as to the station's total take for its overall local operation. WNBQ sales manager John McPartlin merely smiles like the cat that just downed the golden canary and says "It's terrific."

NBC's Grid Grab

Continued from page 24

shows on Saturdays during the season.

While the NCAA has not expressed an opinion on the subject, it's believed that it might welcome any competitive programming worked out by ABC or DuMont. Any shows they might do, by representing still- another form of competition to football, would give the association another necessary yardstick to measure TV this fall. If the group, on the basis of this year's findings, decides to ban all live video in the future, it's conceivable that the TV nets might be able to program sufficiently strong shows to keep prospective customers home by their receivers, even though there is no football for them to watch.

Besides coming up with a strong enough program lineup, ABC and DuMont will also be faced with the problem of station clearance. There are currently 39 single-station markets and it's believed that they'll carry the complete NCAA football schedule, whether they're primary affiliates of NBC or not. On the brighter side, however, is the fact that part of the NCAA plan includes a complete blackout on football for each market three weeks out of the season. ABC and DuMont could probably pick up those markets on the Saturdays when they have no football.

As for the programming problem, the webs must decide whether to attempt studio shows, which might be too expensive for afternoon viewing until they lure a sponsor, or go for some less ambitious types of program.

Screen Gems

Continued from page 28

the spot rate is from $50 to $99, the charge per film will be $25; under $150, the charge is $35; and over $150, the station will pay $50 per film.

Initial package features film to go with standard disks recorded by such artists as Peggy Lee, Artie Shaw, Ethel Smith, Tony Martin, Red Foley, Bing Crosby and the Andrews Sisters, Stan Kenton, etc. Visualizations for these feature either live dancers in routines choreographed especially for the music, or limited animation. It's planned eventually to use roller skaters, ice skaters and dramatic actors to simulate the story told by a song.

No money passes between the record companies and S-G, since it's hoped the films will work out to the mutual advantage of both. However, the potential value of the "Toons" in plugging disks and personalities was pointed up by the decision of Capitol to reissue Peggy Lee's "There'll Be Some Changes Made," on the assumption that the new video deejay shows will bring the disk back to prominence.

Will Baltin, former exec secretary of the TV Broadcasters Assn. and now sales manager for the series, leaves this week on a nationwide tour of the country's 63 video markets to introduce the "Toons." Present plans, Baltin said, call for the firm to supply a fresh batch of the films to stations each month, which can be used with new tunes. S-G is prepared to turn them out at a rate of 20 per month, he said.

Detroit—John Pival has been appointed manager of WXYZ-TV, it was announced by James G. Riddell, president. Peter Strand, director, was named to take over Pival's former duties as program manager of ABC's video outlet here.

Minn. Claims Smallest Town With AM Station

Minneapolis, Aug. 14.

State boasts what it believes to be smallest town with a commercial radio station. Town is Albany, 50 miles from here, with 900 population. Station, KASM, a 500 watter, represents an investment in excess of $20,000 and operates daytimes.

Station's owner is Stearn County Broadcasting Co. and William Blathner and U. J. Keppers are general managers. KASM recently joined the Liberty Broadcasting System and it now offers the big league baseball game of the day as one of its programs, which otherwise mostly comprise musical recordings. Incidentally, the "game of the day" is unsponsored and costs the station a substantial sum.

Practically all of the station's advertisers are its own and adjacent small-town merchants, along with purveyors of farm products. Town is only 20 miles away from St. Cloud, which has population of 30,000 and two radio stations.

RWG Bid

Continued from page 25

eventual outcome of the jurisdictional issue.

On the Coast the Screen Writers Guild uncorked a membership campaign urging all video scripters to join its Television Writers Group. Via a telephone drive and ads in the trade press, SWG cited the ALA Council decision that TV writers' jurisdiction resides at present in the ALA's TWG east of the Rockies and in the SWG's TWG west of the Rockies. As of July 25, SWG noted, "We have begun to organize, bargain for, service and represent all writers in the TV industry on the Coast."

RWG replied in ads that the ALA Council move was "taken regardless of the desires of actual working TV writers on either coast. The decision was made from above, arbitrarily, and in a manner contrary to the Constitution of the ALA." RWG added it is "confident" that TV writers will show preference for a union which has "negotiated contracts with networks, producers, sponsors and agencies."

Last month RWG angered the other ALA guilds when 100 tele writers filed NLRB petitions asking for an election and naming RWG as bargaining agent. Meanwhile, however, RWG asked for and secured postponement of action on the NLRB petition until Sept. 15. Move was made reportedly in hopes some compromise might be effected before the machinery for an election, and a knockdown ALA-vs.-RWG fight starts rolling.

TVA, Screen Guild

Continued from page 27

part, TVA announced that it will definitely withdraw from the ballot in the NLRB poll of talent employed by 10 eastern pic producers.

NLRB, which heard argument on the network vidpix issue last week, has not yet announced a decision. However, it's figured in the trade that the SAG-TVA moves constitute an invitation for the NLRB to put all the network performers into one unit, as a stepward peace between the factions.

International board of the 4A's, announcing the TVA-SAG moves, passed a resolution expressing gratification and requesting that further meetings between the talent unions take place "to promote the collective bargaining interests of all performers in the 4A's."

In a general settlement, a question to be worked out is jurisdiction over film turned out by indie packagers. A possible solution would be for each side to continue to bargain with employers with whom they have had dealings in the past. Both sides would have conferences to keep conditions uniform.

TV Producers on Coast Seek Mooney Successor As Code Administrator

Hollywood, Aug. 14.

National Society of Television Producers Board will meet next week to pick a successor to Martin Mooney as Code Administrator. Mooney was in office less than a week when prexy Louis D. Snader announced he had resigned. Mooney said he'd been fired.

Six or seven candidates are under consideration. Session will also hear labor advisory group suggestions on reaching agreement on union scales conditions taking video's potential into consideration. Fear has been expressed that current conditions patterned after those in the film industry will either price telepix out of the market or force producers to go to Europe to make films.

Jene Home Permanent Set for ABC-TV Debut

Chicago, Aug. 14.

Jene Sales Corp., home permanent wave processor, has bought the 9 to 9:30 (CST) slot on alternate Thursday nights on ABC-TV for its network debut. Jene and agency, Rodgers & Assocs., are currently shopping around for a show to put in the spot for a Sept. 27 preem.

WCOW Preems in St. Paul

Minneapolis, Aug. 14.

A five-hour "open house" inaugurated a new Twin Cities area radio station, WCOW, South St. Paul. New station's programs will be designed primarily for rural families in its area, which extends about 130 miles in all directions, according to Reinhard Steinley, general manager.

It goes on the air each day at 4:47 a. m. and signs off at local sunset.

De MAN in DeMANd

MERRILL E. JOELS

Actor-Announcer-Narrator

Radio - TV - Stage
Commercials - Spots
Slide Films - Kiddie Discs
Trick Voices

PLAZA 7-0700

WJBK delivers the Goods
YOUR GOODS... WITH SALES PUNCH

It should happen to YOU! WJBK's Jack the Bellboy, America's No. 1 disc jockey, presented five different recorded singing commercials, asking listeners to call in their first choice, and offered prizes for the first 100 telephoning. Then pandemonium broke loose. 100,000 telephones and eleven phone exchanges were knocked out of order. That's the kind of wallop a WJBK commercial packs.

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THE STATION WITH A MILLION FRIENDS
National Sales Headquarters: 488 Madison Avenue, New York 22
Eldorado 5-2455
Represented Nationally by THE KATZ AGENCY, INC.

ATTENTION
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For sale or lease, completely equipped 1,450 seat theatre, one floor. Includes building 90'x170', large stage, fly loft, dressing rooms, recently modernized. Centrally located Los Angeles metropolitan clear vision area. Consider small cash payment on complete sale. Amusement Realty Company, 119 S. Beverly Drive, Beverly Hills, California, Crestview 5-1542.

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Now appearing with
DONALD O'CONNOR
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(Universal-International)
Management WILLIAM MORRIS AGENCY

COLLEGE GRAD

Radio writing credits. Desires package, radio, TV affiliation. Work like a horse. Can live on hay. Box V-913, Variety, 154 W. 46th St., New York 19.

FOR RENT
REHEARSAL SPACE
COMPLETELY EQUIPPED
460 Sq. Feet
DAY, WEEK or MONTH
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Available Now! Live Dramatic TV Childrens' Show
"THE MAGIC SLATE"
6 TO 60 APPEAL WITH TOP SUNDAY NATIONAL NETWORK LINEUP
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IT'S A BRAND NEW HALF-HOUR SHOW!

IT'S ANOTHER ZIV BIG NAME AUDIENCE-GETTER!

IT'S A SOCK HIT!

THE FUNNIEST, SUNNIEST ON RADIO TODAY!
TRANSCRIBED FOR LOCAL SPONSORSHIP!

Starring IRENE DUNNE AND FRED MACMURRAY

In the fun-packed, action-filled, half-hour Comedy-Adventure...

"BRIGHT STAR"

★ WITH HARRY VON ZELL ★ AN ALL-STAR SUPPORTING CAST
★ SPARKLING SCRIPTS AND PRODUCTION
★ BRILLIANT MUSICAL SCORES AND DIRECTION

It's a riot of newspaper feudin', fuss'n and fun!

NOT JUST ONE, BUT TWO HOLLYWOOD STARS READY TO GO TO WORK FOR YOU!

Each half-hour program a complete episode!

It's action-full, event-full fun for the entire family!

THEY MAKE RATINGS JUMP!

THEY'RE TERRIFIC BOXOFFICE WITH MILLIONS OF WAITING FANS!

She's an editor who hates reporters...
He's a reporter who hates bosses...

THEY MAKE LISTENERS BUY!

LAUGHING THEIR WAY RIGHT INTO THE HEARTS AND POCKETBOOKS OF YOUR AUDIENCE!

Five distinct Sponsor Identifications for you including three full length selling commercials!

FOR THE TOP PROGRAM IN YOUR MARKET... WRITE WIRE OR PHONE...

FREDERIC W. ZIV COMPANY
Radio Productions
1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK HOLLYWOOD

On the Upbeat

New York

Lucky Millinder orch heading out on a string of one-nighters in the south beginning Aug. 30. . . **Norman Granz** planed back to Los Angeles Sunday (12) after setting plans for "Jazz At Philharmonic" tour beginning Sept. 14 . . **Illinois Jacquet** orch into the Band Box, Chicago, Sept. 6 for two weeks . . **Lennie Tristano's** new sextet filling out bill at Birdland, N. Y., until Aug. 23 **Tommy Reynolds**, M-G-M- Records artist, opened at the Rustic Cabin, Englewood, N. J., Tuesday (14) **Savannah Churchill** into the Beachcomber, Wildwood, N. J., Aug. 20 . . **Buddy Johnson** orch opens at the Club Harlem, Philadelphia, Sept. 17 . . **Sammy Kaye** looking for an additional male vocalist **Elliot Lawrence** cuts his first sides for King Records Aug. 21 **April Stevens**, who continues as Victor artist, not set for Capitol Records deal as reported.

Chicago

Ray Pearl into Crystal Lake, Mich., Aug. 17 . . . **Ben Arden** held over at the Deshler-Wallick Hotel, Columbus . . . **Tommy Conley** into Club Annex, Sandusky, O., Aug. 14 . . . **Norm Dygen, Jr.**, returns to Three Brothers Club, Springfield, Ill., this week for a month.

Dirk Courtenay, who two weeks ago grabbed 40 hours of d.j. work on WMAQ, is also going to do two tele shows this fall . . . **Ethel Smith** headlines at the Indianapolis Dairy Show Oct. 6 . . . **Jane Turzy Trio** heads north into Canada to Bassill's, Toronto, Aug. 14-25, then set for Sioux City Fair, Sept. 6-9 . . . **Eddie Hubbard** and frau doing a new platter show on WENR, midnight to 1 a.m., starting Aug. 20 . . . **Bob Vincent** crooning at the Century Club, Mankato, Minn., starting Aug. 27 for two weeks . . . **Tune-Criers** set for a session at the Club Lido, Wichita, Aug. 21 . . . **Art Kassel** has published "Oh, How I Miss You" on his own hook.

Chick Kardale, former contact man with Duchess Music, going into record exploitation and setting up office here . . . **Jimmy Palmer** snagged Labor Day engagement at Lakeside Park, Denver, beginning Aug. 30 through Sept. 9 . . . **Ken Griffin** with another organist first for the Chase Hotel, St. Louis . . . **Jane Turzy Trio** into Moe's Main Street, Cleveland, Aug. 16 . . . **Bob Atcher** cut his first session for Decca with "Lonesome, So Lonesome" and "I'm Going to be a Father" his first two sides . . . **Gloria Savitt**, former vocalist, joins new trio, Flamingo, which opens at the Frolics, Minneapolis, today (15) . . . **Nellie Lutcher** into the Zanzibar, Denver, Aug. 20 for two weeks followed by **Four Knights** and **Turk Murphy** band . . . **Larry Faith** band held over for another seven weeks at the Melody Mill Ballroom before **Jan Garber** comes in Sept. 12 . . . **Page Cavanaugh group** into Angelo's, Omaha, Sept. 7 for two frames and then inked for Bassil's, Kokomo, Ind., Sept. 21 . . . **Hal McIntyre** set for a month at the Roosevelt, New Orleans, beginning Aug. 23 . . . **Ken Harris** orch has a month stand at the Rice Hotel, Houston, teeing off Aug. 23 . . . **Don Reed** orch has a Labor Day session at the Tulsa Country Club . . . **Will Back** orch holds down at the Claridge, Memphis, Aug. 31 for four weeks.

Hollywood

Clyde Rogers, vocalist with **Freddy Martin** for five years, formed his own band and opened at the Wilton Hotel, Long Beach, for a break-in date . . . **Frank DeVol** vacationing in Mexico City . . . **Louis Armstrong** set for a four-weeker, starting Dec. 14, at the Blue Note, Chicago . . . **Elliot Lawrence** inked a two-year disk pact with King Records . . . **Eddie Oliver** orch into "Song in My Heart," **Jane Froman** biopic at 20th-Fox.

Louis Jordan, fronting a big band for the first time in his career, set for a three-month tour of one-nighters starting Sept. 20. Initial date will be in Phoenix, where he now resides . . . **Sonny Burke** orch set to open at the Palladium Oct. 2.

Pittsburgh

Vaughn Monroe booked for a one-nighter at West View Park Aug. 24 . . . **Frank LaMark** replaced **Al Maurceol** in **Tommy Carlyn's** sax section . . . **Joey Sims** and **Bill LeRoy** bands set for Pennsylvania State American Legion convention here . . . **Ted Perry**, ex-**Shep Fields** vocalist who quit to go into investment business, doing an occasional singing job again and is currently with **Jack Purcell** orch at Vogue Terrace . . . **Bobby Aiello**, formerly with **Baron Elliott** and **Clyde McCoy**, off for Los Angeles to study music at UCLA . . . **Buddy Laine** band to Vermillion-on-the-Lake, O., for a run . . . **Marion Morgan** booking for Copa week of Aug. 27 erased . . . **Skip Nelson, Glenn Miller** alumnus, is now regular vocalist with **Walter Gable** band at Ankara . . . **John (Jazzy) Gurney** is not only with **Lee Kelton's** staff band at WJAS but he's also on the station's engineering crew.

Band Review

GORDON BOSWELL ORCH (6)
Green Gables, Phoenix

Bob Gosnell, whose flair for showmanship has elevated Green Gables to an important tourist attraction, has completely revamped his entertainment policy in booking the Gordon Boswell Dixieland crew.

Band, formerly fronted by Johnny Boswell, is an anachronism in this olde-English-style eatery, heretofore dedicated to society and concert music. But it has caught fancy of payees and is set for this stand well into 1952, long bookings here being the rule rather than the exception.

The Boswell outfit, originally from Chi, has been in and out of several Phoenix niteries during the last year and rates as a strong click with Dixieland devotees. Lineup includes bass fiddle, trumpet, piano, drums, trombone and clarinet, with some doubling in brass and reeds.

Band can deliver with the best of the small Dixie combos and carries a solid beat. Rep is varied, with heavy emphasis on such oldies as "Carolina in the Morning," "Basin Street Blues," "My Gal Sal," "Muscat Ramble" (theme), and "When You're Smiling." Change of pace is injected with such slow numbers as "Sugar Blues" and "Battle Hymn of the Republic."

Band plays dance music through dinner sesh, cutting loose with Dixie arrangements from 9 p.m. until curfew. Biz, very boff since Boswell's debut, leaves no doubt that Gosnell is set with a strong attraction for a long spell ahead.

Jona.

International Master Works, Inc., chartered to conduct an electrical transcription business in New York. Capital stock is 200 shares, no par value. Maxwell Okun is a director and filing attorney.

Best British Sheet Sellers

(Week ending Aug. 4)
London, Aug. 7.

My Resistance Is Low . . Morris
With These Hands . . . Kassner
Ivory Rag . . . . . Mac Melodies
I Apologize . . . . . Victoria
My Truly Truly Fair . . . . Dash
Jezebel . . . . . Connelly
Be My Love . . . . . F.D. & H.
On Top of Old Smoky . . Leeds
Mockin' Bird Hill . . . Southern
Too Late Now . . . . New World
Shot Gun Boogie . . . . Connelly
Our Very Own . . . . . Wood

Second 12

Loveliest Night . . . . F. D. & H.
Too Young . . . . . Sun
God Bless You . . . . . Carolin
Beggar In Love . . . Cinephonic
September Song . . . . Sterling
You Are My Destiny . . . Swan
Unless . . . . . F.D.&H.
Would I Love You . . . . Disney
Life's Desire . . . . . Lennox
Sweet Violets . . . . . Morris
Little White Duck . . . Southern
Smoky M'nt'n Boogie Connelly

ASCAP Speeds Up Qtrly. Payments

New payoff plan tested by the American Society of Composers, Authors and Publishers for the last quarter (July 1) will be adopted as a regular practice for subsequent payments.

In the past, ASCAP checks were sent out from 10 to 15 days after the end of the quarter but squawks from members over late payments forced the society to speed up its system.

ASCAP will now estimate members' earnings about 10 days before the end of the quarter and have the checks in the mail not more than a day after payment is due. Miscalculations will be made up in subsequent payments.

Next quarterly payoff is due Oct. 1.

Duke to Chi Blue Note

Duke Ellington has been signed for the Blue Note club, Chicago, Aug. 24 for two weeks. He'll follow with a series of one-nighters and concert dates through the west and midwest.

Ellington, recently signed by Joe Glaser's Associated Booking Corp., has also been set for a tour of arenas and auditoriums with "The Biggest Show of 1951" an all-Negro unit packaged for the Arena Managers Assn.

'Enjoy Yourself' Vs. Nazi Song

Hans Fuhrmann, musicologist of the Columbia Broadcasting System, N. Y., agrees with the Munich (Germany) police authorities that the American pop song, "Enjoy Yourself (It's Later Than You Think)" is sufficiently similar to the "Horst Wessel," Nazi marching song, as to brook danger of disorder from neo-Nazis. A Reuters dispatch quotes Munich's police director, Andreas Grasmueller, "If a German band plays the song at the request of an American we will still be forced to take action (i.e., close the nitery where performed) . . . because it seems to me there must be enough combinations of notes so that it is not necessary to borrow music from Nazi tunes."

The "Horst Wessel" song, whose name is derived from the composer's, is officially titled "Die Fahne Hoch" ("Wave High the Flag"), composed in 1930 by Wessel and copyrighted that year by the Sunnwend Verlag, Leipzig. The American pop is a 1948 copyright by Edwin H. Morris Music Co., authored by Herb Magidson and Carl Sigman, words and music respec.

Jocks, Jukes and Disks

Disk Jockey Review

HY DAVIS SHOW
With Hy Davis
120 Mins.; Mon. thru Fri., 7 p.m.
Participating
WJXN, Jackson, Miss.

Hy Davis has literally wrapped up the disk jockey circuit in and around Jackson, Miss., with his free and easy style of patter that nets him beaucoup listeners over WJXN, Jackson's Liberty affiliate. Davis, who is a former member of Tin Pan Alley, scores with his unique knowledge of the artists on platters he spins of his two-hour nightly stanza.

His knowledgeable delivery and rhythmic style of seguing between numbers are his chief assets. On the commercials, Davis has a down-to-earth selling style. *Matt.*

Columbus' New Symph On Limited Budget

Columbus, Aug. 14.

This city, which has been without a symphony orchestra for more than two years since the demise of the Columbus Philharmonic, will again have a symphony concert season this year with a series of five concerts to be presented by the Little Symphony of Columbus.

The Women's Committee of the Philharmonic, is supplying funds funds from its $7,000 treasury to underwrite a 28-piece group under the direction of George Hardesty, former concertmaster of the Philharmonic and now professor of music at Ohio State University here. During its first season the Little Symphony will operate under a strict budget.

(Herm Schoenfeld, who regularly does the disk reviews, is on vacation.)

Jane Turzy: "Bing Bong Bing"—"I've Got Those Summer Blues" (Decca). "Bing" is another of the multi-voiced gimmick platters, echo-chambered neatly by Miss Turzy, whose pleasant piping is easy on the ears. With this new sound experimentation infatuating diskeries as well as the public, this side has a good chance to step out. Reverse should please the songstress' contingent.

Peggy Lee: "I Love You But I Don't Like You"—"Wandering Swallow" (Capitol). Cute lyrics get nowhere on "Don't Like You" despite Miss Lee's capable rendition. On previous sides Miss Lee has managed to build similarly lyriced tunes but overall lacklustre melodic quality dissipates this platter's potential. On the flip Miss Lee neatly projects a mellow tune.

Duke Ellington Orch: "Monologue"—"Eighth Veil" (Columbia). Subtitled "Pretty and the Wolf," "Monologue" is a modern-day fable charmingly narrated by Ellington with solid instrumental backgrounding. Ellington and his sidemen blend neatly throughout. "Veil" shows off the Ellington orch at its best.

Gene Rayburn and Dee Finch: "Way Up in North Carolina"—"Dry Bones" (Decca). Wax debut of these early-morning deejays (WNEW, N. Y.) leaves plenty to be desired. Informal, disarming manner which popularized them on the air isn't apparent here. "North Carolina" is a weak novelty and "Dry Bones" will give no competition to the previous renditions by authentic folk singers.

Gordon MacRae: "Cuddle Up a Little Closer"—"Down the Old Ox Road" (Capitol). Coupling of these standards won't harm MacRae's stature as a pop vocalist, nor will they raise his stock. "Cuddle," from his costarring pic, "On Moonlight Bay" (WB), is handled with good effect. Flipover is an okay oldie.

Harry James Orch: "You Blew Out The Flame"—"Dreamy Melody" (Columbia). Although orchs have diminished in importance as platter-sellers, James' expert handling of these two tunes may go a long way to restore his disk sales power. Reminiscent of the early James arrangements, both sides come across solidly. The **Skylarks** work over the vocals effectively. "Flame," a **Johnny Hodges** tune, is made for listening and dancing. "Melody" is an effective, sweet-tempoed ballad.

Don Cherry: "While We're Young"—"Maybe It's Because" (Decca). With each new release Cherry seems to build as a vocalist. Although current sides lack sock potential, Cherry's piping is smooth. "Young" is a pleasant ballad which he delivers with understanding. Reverse is handled with equal effectiveness. Both sides are expertly backed by the **Camarata** orch.

Platter Pointers

Tommy Dorsey orch has a warm rendition of "September in the Rain" (Decca)—**The Dinning Sisters** and the **Bob Crosby** orch work over "Oklahoma Hills" in okay cornball styling (Capitol) . . **Les Brown's** orch whips across sharply on "Leap Frog" for Coral . . . **Al Trace's** cut of "Cold Hearted Daddy" for Mercury, with **Lola Ameche** handling the vocal, has plenty of drive . . **Carmen Cavallaro's** keyboarding on "Deep Night" for Decca deserves attention . . **Jane Morand** has an interesting rhumba version of "The Hora" (Decca) . . **Leon Chappel** drives out a bouncy rendition of "I'm A Do-Right Daddy" (Capitol).

VARIETY 10 Best Sellers on Coin-Machines — Week of Aug. 11

1.	COME ON-A MY HOUSE (6) (Duchess)	Rosemary Clooney — Columbia
2.	TOO YOUNG (17) (Jefferson)	Nat "King" Cole — Capitol Richard Hayes — Mercury
3.	MY TRULY, TRULY FAIR (7) (Santly-J)	Guy Mitchell-Mitch Miller — Col. Vic Damone — Mercury
4.	BECAUSE OF YOU (2) (Broadcast)	Tony Bennett — Columbia Les Baxter — Capitol
5.	SWEET VIOLETS (4) (Morris)	Dinah Shore — Victor
6.	MR. AND MISSISSIPPI (8) (Shapiro-B)	Patti Page — Mercury Dennis Day — Victor
7.	SHANGHAI (2) (Advanced)	Doris Day — Columbia Billy Williams Quartet — MGM
8.	LOVELIEST NIGHT OF THE YEAR (7) (Robbins)	Mario Lanza — Victor
9.	JEZEBEL (17) (BMI)	Frankie Laine — Columbia
10.	I GET IDEAS (1) (Hill-R)	Tony Martin — Victor

Second Group

I'M IN LOVE AGAIN (4) (Harms)	April Stevens-Henri Rene — Victor
ROSE, ROSE I LOVE YOU (8) (Chappell)	Frankie Laine — Columbia
HOW HIGH THE MOON (14) (Chappell)	Les Paul-Mary Ford — Capitol
I'M WAITING JUST FOR YOU (Jay-Cee)	Lucky Millinder — King
ON TOP OF OLD SMOKY (14) (Folk-W)	Weavers — Decca Vaughn Monroe — Victor
BELLE, BELLE, MY LIBERTY BELL (Oxford)	Guy Mitchell-Mitch Miller — Col.
THESE THINGS I OFFER YOU (Valando)	Sarah Vaughan — Columbia Patti Page — Mercury
MORNINGSIDE OF THE MOUNTAIN (Remick)	Tommy Edwards — MGM Paul Weston — Columbia
BECAUSE OF RAIN (Maypole)	Nat "King" Cole — Capitol
UNLESS (2) (Bourne)	Eddie Fisher — Victor Guy Mitchell-Mitch Miller — Col.
BE MY LOVE (21) (Miller)	Mario Lanza — Victor
I APOLOGIZE (6) (Crawford)	Billy Eckstine — MGM
GOOD MORNING MR. ECHO (Forrest)	Jane Turzy Trio — Decca
JOSEPHINE (Feist)	Les Paul-Mary Ford — Capitol
MOCKIN' BIRD HILL (15) (Southern)	Les Paul-Mary Ford — Capitol Patti Page — Mercury

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

SMALL BANDS ON THE INCREASE

Defense of the Disk Jockey

Disk personalities have been given a new Q. and A. approach by columnists and interviewers, since the VARIETY editorial on "Music Biz's Frankenstein" appeared, two weeks ago, and invariably the chirpers or bandmen have risen to the defense of the deejay. Paradoxically the disk jockey, as some of the cross-section opinion herewith indicates, is not as vehement. Prime objection is that the exposition seemed to have made it sweepingly all-inclusive although it is agreed that VARIETY chiefly explored a current state of the music business.

The midnight deejays around New York have also touched on the subject, among the most consistent being Barry Gray on WMCA, New York, who chooses to interpret the editorial according to his own special pitch that "sidemen with bands deserve a cut on the performance revenue from the deejays' usage of the recordings." The VARIETY accent, of course, is on the deejay as a potent figure in relation to the overall music business. Some of the pros and cons were published last week, as they are currently, and may continue if of sufficient general interest. Jocks like Martin Block feel that music publisher Howard Richmond "said it all very well, so far as we're concerned."

RCA veepee Manie Sacks differs with songwriter Benny Davis who is a realist about Tin Pan Alley matters, at least so far as payola is concerned. Davis says there always was payola in the music business, dating back to vaudeville, cut-ins to headliners in musical comedies, later to the bandleaders, and now it's the disk jockey who is calling the shots.

Sacks and other recording executives observe that if it's a case of condoning payola, and if the record is such an important force in the music business, then why not pay the record company by permitting gratis usage of songs, cutrating royalty, or any other device to bring the production cost of a platter down. Why not even pay the diskery if a record is such a potent promotional force? "If we are the agency that creates a 1,000,000 disk sale which, at 2c statutory royalty, means $40,000 in royalties to the publisher, from which the writer(s) gets $20,000, then the record companies should be encouraged."

Columbia Records' toppers, Jim Conkling and Goddard Lieberson, deplore the paucity of ballads and other trade evolutions as detailed herewith. Maestro-conductor Paul Weston has his own views too.

Also on a serious note, Block blames the record companies for over-producing for the market. In this many concur, but suggest that to correct this situation "the other companies must also cut down their lists." Block's viewpoint has merit that, for instance, "Vaughn Monroe may make a new one, and then hustles me to be the first to showcase it. Next week I again want to be the first to showcase some other star, and the third week another. Thus, it piles up and many worthwhile disks never enjoy the airings they should. On the other hand, by freak popularity or other means there are some which get performances far beyond their true worth. Many get lost in the shuffle that way."

There was a time when the program departments in radio controlled the music. With the deejays' fever for "firsts," "introductions" and "predictions" on this or that personality or song, the jock calls the shots. *Abel*

CHI DIXIELAND CONTINUES UNABATED

Chicago, Aug. 14.

While operators of dancehalls and lounges are continuing to cry the blues on lack of business, and dance bands are continuing to fold, the resurgence of Dixieland continues unabated here.

At last count there were seven spots that use the offbeat bands, with several others booking in the combinations when and if they can get them. Latest location to switch is Helsing's near-northside cafe, which formerly used semi-name acts and small combos, and which on Aug. 24 brings in Art Hodes, who moves from long stay at Rupneck's. According to Frank Hogan, booker, bistro will use name aggregations for long stays.

Newest location gives the names three spots to play, namely, Blue Note in the Loop, which currently has Muggsy Spanier, followed by Sidney Bechet on Sept. 21, and then Louis Armstrong later in the fall. Armstrong comes in two to three times a year here. On the far north side Silhouette Club alternates between Dixie style and what is left of the progressive-style units.

Isbell's and Jazz Limited have orchs with longtime records. On the south side the Beehive has had Booker T. Washington for more than a year.

B'way Dancery Sued By BMI Firms on Royalties

Continuing its campaign to whip non-licensed cafes and ballrooms into line, Broadcast Music, Inc., this week brought suit in N. Y. Federal Court against the Majestic Danceland, on midtown Broadway. Action charges that the spot illegally used three BMI tunes on April 12, 1951, and at various other times.

Co-plaintiffs are Edward B. Marks Music, Peer International Corp. and the M. M. Cole Publishing Co. Statutory damages of not less than $250 are asked for each violation.

Prado, Mambo Creator, In U.S. Maestro Bow

Hollywood, Aug. 14.

Perez Prado, Mexican bandleader generally credited with creating the mambo, makes his U. S. debut Friday and Saturday (17-18) at the Zenda Ballroom, Los Angeles, with a crew of American musicians.

South-of-the-border batoneer has formed a 14-piece crew and will get a reported $2,000 guarantee against 60% of the gross for the two-night stand. He'll also appear Monday, Aug. 20, at a concert promoted by disk jockey Gene Norman in Pasadena.

By hiring Local 47 musicians, Prado can skirt the Petrillo ban on foreign musicians working in the States. He brought with him four entertainers from Mexico, but none is a musician. Prado, incidentally, is the only RCA Victor recording artist on the pop label who is not an American.

REDUCES COSTS, EXTENDS DATES

Steady cleanup by small combos on dance dates and nitery engagements around the country is affecting name band biz to such an extent that a number of orch leaders are mulling dropping their large crews to form small bands. They claim that the step would reduce their overhead and widen their booking areas.

Average orch complement, consisting of 15 men, necessitates high guarantees so that salaries and transportation costs can be met. With a small band, of five or six sidemen, orch leaders will cut guarantees so that they can play for promoters who can't afford a big nut. According to dancehall operators, terp devotees will come out for a small unit as often as for a large band.

Such name leaders as Charlie Barnet, Gene Krupa and Ray McKinley are contemplating a shift to small units in the fall, and if band biz continues its offish pace other bandmen are expected to follow.

Agencies are advising its band properties to take the step since more and more requests for small bands have been coming in from promoters and nitery operators.

Notable examples of name maestroes who have cut down successfully are Benny Goodman and Louis Armstrong, among others.

2-In-1 Record Spindle Being Tested By Col; Cap Already Has It

Jim Conkling, Columbia Records president, expects the industry to perfect the two-in-one disk gadget which, if punched out, makes the record playable on a 45 rpm large-spindle player. If left undistrubed, the same 45 rpm'er can be played on the narrow spindles which are now part of every three-speed machine. Main gain is that it obviates the nuisance of those metal plugs, as heretofore. If the large spindle is favored, then the corrugated small-spindle hole is pushed out. But it's all sold as one unit.

Capitol Records has already incepted the idea, via a triangular centre-piece. Columbia, says Conkling, is perfecting its own, so as to faciliate (1), speedier punching-out; and (2), insure a smoother centre hole. Transcontinental test shipments, in all sorts of packagings, have been made for breakage purposes, with good results.

Conkling is of the opinion that Decca very likely, would follow next, and then RCA Victor would have to, likewise, despite that company's obvious partiality and commitment to the large-spindle 45 rpm technique which it pioneered.

Kidiskery Allows $1 Returns for $3 Buys

Following the lead taken by some of the major diskeries to stimulate sales during the summer dog days, the Peter Pan kidiskery is inaugurating a new three-for-one plan to be tested in New York and California distributing areas. Plan, which goes into effect this week, permits dealers who purchase $3 of Peter Pan disks to return $1 worth of any platters which they want to clear off their shelves.

This "sweep the shelves plan" differs from the three-for-one gimmick established by the majors, whose policy is that for every $3 purchased from a major diskery the dealer is given $1 worth free. Henry Lapidus, Peter Pan prexy, stated that the three-for-one return privilege is good for all types of disks be they kiddie, classics or pops. The kidiskery is undecided as to what will be done with the returned platters.

According to a spokesman for the company, the platters will either be sold to used record dealers or given to Synthetic Plastics, of which Peter Pan is a subsid, for reprocessing.

Different Plugging Techniques Vary Hit Potentials in U.S., England

Extent to which record companies and disk jockeys can make or break a tune in the U. S. is pointed up by number of songs which have been given the brushoff in America but have gained top spots on the English lists.

With plugging concentration in England centered on live plays and air time, as was popular in the U. S. in the 1920s and '30s, tunes get a fair chance to reach the top though they may have only a single wax version.

Currently riding high on Britain's popularity poll are "My Resistance Is Low" and "With These Hands." Both tunes have received little play in America because of the lack of enough major diskings. "Resistance" was waxed by Hoagy Carmichael, its author, and Gordon Jenkins on the Decca label, and "Hands" was etched by Jo Stafford and Nelson Eddy for Columbia.

In the present music biz setup a tune needs a solid record company spread before it can expect to reach hit proportions. In England, however, the difference in plugging techniques has boosted "Resistance" to a top sheet music seller, 11,000 copies last week, and "Hands" to more than 100,000 copies in less than three months.

For the most part, American hits have reached similar proportions in England, but publishing men are citing the popularity of "Resistance" and "Hands" as instances where, given the opportunity to use oldtime plugging practices, a song can be pushed to the top. They also point out that hit tunes which have originated in England can't compete in the U. S. market unless they receive wide coverage by the record firms.

"Resistance" is published in England by E. H. Morris, Ltd., and "Hands," penned by Abner Silver and Benny Davis, is published by Edward Kassner.

Koussevitzky's Nephew Contests Maestro's Will

Boston, Aug. 14.

Fabien Sevitzky, maestro of the Indianapolis Symphony Orchestra, and nephew of the late Serge Koussevitzky, has started legal action contesting the allowance of the Hub Symphony maestro's will, which was drawn May 15, 1951, less than three weeks before his death.

New will makes no mention of Sevitzky, leaving the bulk of the undisclosed but believed substantial estate to Mrs. Olga Koussevitzky, the widow. Under terms of the will, holdings will eventually revert to the Koussevitzky Foundation in the Library of Congress and the Koussevitzky Music Foundation of New York, established by the maestro in 1942.

Fox Called In On Disk-legging

Harry Fox, publishers' representative, has been called in by a number of record company execs to track down disk bootleggers who have been dubbing major label platters and selling them to distributors at a price below the regular cost. The dubs, apparently being cut directly from retail disks, are being peddled in lots of 500 at 30c per record.

Bootlegging has grown to such an extent in such cities as Boston and Philly that the dubs are even being used in local jukeboxes.

LES BROWN SETS MARK AT COAST PALLADIUM

Hollywood, Aug. 14.

Les Brown's band gave the Palladium its biggest session in four years, drawing 17,579 paid admissions for its first of four weeks.

Figure is 721 better than previous top of 16,857 set by Ralph Flanagan last winter.

It's Brown's 11th stand at the terpery.

April Stevens 'Kiss' Gets NBC, CBS OK

Ban on April Stevens' Victor disk, "Gimmie A Little Kiss," was lifted Friday (10) by National Broadcasting Co. and the Columbia Broadcasting System. The platter was banned because "it was too suggestive." The networks, however, didn't think so on a retake.

Elton Britt's etching of "Rotation Blues," also Victor, is still on NBC's banned list.

Cap's 'Bozo' Bally Pic Into 24 Loew Theatres

"Bozo, The Capitol Clown," Capitol Records promotion film, has been booked into 24 Loew's theatres in the metropolitan New York area, including Newark and Jersey City. Film begins its playoff Aug. 20.

Highlights of the Loew's presentation will be prizes awarded to children attending each performance and special gifts for winners of the contests sponsored by each theatre. Film was produced by the diskery to promote its album, "Bozo at the Circus," which has already reached 500,000 sales.

Coral Pacts Haskell

Jack Haskell, radio-TV singer, was pacted Monday (13) by Coral Records, Decca subsid.

Haskell is featured on the Dave Garroway NBC video stanza.

BOB CHESTER BACK TO N.Y. ROSELAND, 6 MOS.

Bob Chester returns with his band to Roseland, Broadway ballroom, Sept. 14 for a six month stretch after having been at the terpery last year for 36 weeks. Maestro is currently at the New York Paramount, with show holding over for four weeks.

Roseland commitment caused cancellation of some joint bookings with Eddie (Rochester) Anderson in vaudefilmers, as before, but Chester will fill in a few more theatre weeks before the Roseland run.

$210 Damages for Failure To Publish His Song

London, Aug. 7.

Damages amounting to $210 were awarded against Chappell's for failing to publish a musical work accepted by them "within a reasonable time." It was ordered in the Chancery Division by Justice Danckwerts to publish the manuscript.

Action was brought by Patrick Lindsay Barrow, who said that a contract was entered into with Chappell's in September, 1949. The judge said it was obvious that he was anxious to have his work speedily published and was certainly led to believe the company would do so towards the end of 1949 or early 1950.

Polk Out at Chi GAC

Chicago, Aug. 14.

Bill Polk, after four years with General Artists Corp. here, has exited the one-nighter department with Jack Whittemore coming in from New York to take over.

Russ Facchine, head of the midwest GAC will handle location spots.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING AUG. 11

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: N. Y. Paul Brenner—WAAT	Lawrence Bob Perry—WLAW	D. C. Jerry Strong—WMAL	B'h'mton Art Goodwin—WKOP	Baltimore Buddy Deane—WITH	Fitchburg John Wrisley—WFGM	Albany Howard Malcolm—WTRY	Nashua Lou German—WOTW	Rome Lou Barile—WKAL	Johnstown Harry Light—WARD	SOUTH: Miami Tony Donald—WQAM	Memphis Margie Abbott—WHHM	K. C. Eddie Clark—KCKN	Richmond Phil Wilson—WLEE	San Ant. Bob Jenkins—KONO	L'ville Carl Shook—WKYW	Atlanta Herb Harris—WQXI	St. L. Frank Brown—KXLW	MIDWEST: Chi. Jim Lounsbury—WIND	Cincy Nelson King—WCKY	Ind. Easy Gwynn—WIBC	Mpls Merle Edwards—WMIN	Milwaukee Tom Shanahan—WEMP	Cleve Bud Wendell—WJMO	FAR WEST: L. A. Ira Cook—KECA	Albu-q'que Jerry Nesler—KGGM	Tulsa Bob Anthony—KEMG	Denver Ray Perkins—KFEL	Port-Ore. Frank Cooley—KWJJ	S. F. Lee Malloy—KYA	TOTAL POINTS
1	1	7	Rosemary Clooney	Columbia	Come-on-a My House	7		2	1	1				4	1	1	2	1	2	1	1	1	2	1	3	2	7	5	2	1	1	1	1	1	2	232
2	2	19	Nat "King" Cole	Capitol	Too Young	1	6	4	5			1	2		3	3	9		3	2	2			7	4	1	1	4	5	3		2		5	1	168
3	3	11	Guy Mitchell-M. Miller	Columbia	My Truly, Truly Fair		1	1	8				7		6	2	1				7	4			9	4	6		7			3	3	4	3	120
4	5	15	Frankie Laine	Columbia	Jezebel	4	5	3				10	10	6	2	10			1	7	4				7	6					6	9	5	3	5	95
5	4	7	Dinah Shore	Victor	Sweet Violets		2		6					5				4			3	6		6	8	5	10	6	4		8	4	2	8	7	93
6	7	6	Tony Bennett	Columbia	Because of You		3	8		2		7		1	9						6		5	2	1	3			3						9	84
7	9	18	Mario Lanza	Victor	Loveliest Night of the Year		8	5		7		3	3	2	10					5	7				10	3	9					6	4	6	4	79
8	8	10	Tony Martin	Victor	I Get Ideas				9	8					4		6		9				8	3							9	5	10		10	40
9		7	Les Baxter	Capitol	Because of You				3				1						4	6							3									38
10	11	6	Doris Day	Columbia	Shanghai					10	5								8		8		7		6	10		8	9	2						37
11	12	20	Les Paul-Mary Ford	Capitol	How High the Moon	2	9	7									7			8	10						2	9								34
12	37	12	Dennis Day	Victor	Mr. and Mississippi			10								9						4				9				5			9			27
13	47	21	Weavers	Decca	On Top of Old Smoky	5	4							9																		7		9	8	24
14	6	8	April Stevens-H. Rene	Victor	I'm in Love Again			6							5	4					9									9						22
15A	12	2	Vic Damone	Mercury	Longing for You	10					1																	2								20
15B	47	15	Frankie Laine	Columbia	Rose, Rose, I Love You			9											5														8	2		20
17	32	8	Billy Williams Quartet	M-G-M	Shanghai	6											4							4												19
18A		4	Patti Page	Mercury	These Things I Offer You													3						8	5											17
18B	18	13	Patti Page	Mercury	Mr. and Mississippi														10								4							7	6	17
20A	26	9	Perry Como	Victor	There's a Big Blue Cloud						2					8												7								16
20B	50	4	Bing Crosby-J. Wyman	Decca	In the Cool of the Evening							2				7											8									16
20C		1	Stan Kentop	Capitol	Laura																		1	5												16
23		3	Eddie Fisher	Victor	I'll Hold You in My Heart	8										6							4													15
24A	22	2	Tony Bennett	Columbia	Cold, Cold Heart				7																				1							14
24B		4	Tommy Edwards	M-G-M	Morningside of Mountain					5																		3								14
26	26	14	Eddie Fisher	Victor	Unless									7	7							7														12
27	15	9	Perry Como	Victor	There's No Boat Like R'boat						7	4																								11
28A	42	4	Mario Lanza	Victor	Because							8				5															10					10
28B	14	9	Rosemary Clooney	Columbia	Mixed Emotions																							1								10
30A	17	11	Nat "King" Cole	Capitol	Because of Rain					9					8				7																	9
30B	42	4	Les Paul-Mary Ford	Capitol	Josephine																		9			7						8				9
30C		1	Lefty Frizzell	Columbia	I Love You Thousand Ways				2																											9
30D		4	Bing Crosby	Decca	Shanghai													2																		9
30E		4	Lucky Millinder	King	I'm Waiting Just for You																				2											9
35A		7	Frank Sinatra	Columbia	I'm a Fool to Want You		10											9	6																	8
35B	9	8	Don Cherry	Decca	Vanity						4													10												8
35C	16	12	Vic Damone	Mercury	Truly, Truly Fair	3																														8
35D		1	Ray Anthony	Capitol	I Love Sunshine of Smile					3																										8
35E		1	Al Grant	King	Goodbye My Love						3																									8
35F		9	Tony Arden	Columbia	Too Young									3																						8
35G		3	Jane Turzy Trio	Decca	Sweet Violets															3																8
35H		1	Bob Crosby	Capitol	Shanghai																	3														8
35I	22	4	Stan Freberg	Capitol	I've Got You Under My Skin																										3					8
44A		1	Tony Bennett	Columbia	I Won't Cry Any More		7					1		8																						7
44B		1	Lefty Frizzell	Columbia	I Want to Be With You				4																											7
44C		1	Mario Lanza	Victor	Ave Maria								4																							7
44D		1	Freddy Martin	Victor	My Truly, Truly Fair															4																7
44E		3	Jan Peerce	Victor	What Is a Boy																									4						7
49A		8	Ella Fitzgerald	Decca	Because of Rain							6																		10						6
49B		2	Patty Andrews-G. Jenkins	Decca	I'm in Love Again							5																								6
51		2	Frankie Laine-Jo Stafford	Columbia	In the Cool of the Evening													7										10								5

TOO MANY RECORDS: PAUL WESTON

Overflowing Platters

In connection with the concern about "too many records flooding the market," record executives who "make" the deejays in their cross-country swings, have noticed the jocks' cubicles piled high to overflowing. There are instances when the top majors' labels command immediate attention; the lesser labels are permitted to gather dust and, more often, are dumped into giant wastebaskets for the porter to take home.

Remonstrating that "maybe there's a surprise hit on one of these lesser labels," and "maybe in this same way one of our own top records will get the brushoff," the jocks state that it's "just an impossibility" to cope with every release.

The diskers are coming around to the belief that since just so many millions of platters, be they hits or flops, will be sold per company, why not concentrate on building the hits, or campaigning for what is deemed a "worthy" item, and stop flooding the market with everything. The worry about "acting in concert," of course, is the prime deterrent whenever this issue crops up.

Lauds Deejays for Breaking Grip Of Big Publishers On Music Biz

By AL BRACKMAN
(*Hollis Music and Ludlow Music*)

Whatever importance and stature such men as Martin Block, Art Ford, Rayburn & Finch, Bob Clayton, Ed McKenzie, Ed Gallaher, Al Jarvis have attained is due solely to their glib talents, salesmanship, showmanship. In every city, town and hamlet there are counterparts of these "name" jockeys.

Yesterday's disk jockey is today's big name radio-TV attraction. Examples—Arthur Godfrey, Steve Allen, Snooky Lanson, Robert Q. Lewis, etc., etc.

In the past five years, it has been almost impossible to get a song on the "best selling sheet music lists" without having first gotten a record of that song on the "best selling," "most played" or "jukebox favorite" lists.

Many songs have made the "most played on radio" lists via Peatman and Himber logs, but never made the "best selling sheet music" lists. How come? These songs weren't able to get on the "best selling," "most played" or "jukebox" lists!

And how can you refer to the growing importance of disk jockeys as "building a Frankenstein" when actually the existence of thousands of disk jockeys has helped break a "monopoly," which in itself was the "Frankenstein" of the music business.

Former 'Monopolies'?

Fifteen years ago the performance outlets—for the most part—were in the hands of 100 name bands, singers, groups. 95% of the hit songs were published by a handful of music publishers. Today you have thousands of outlets and channels for the "exposure" of song material and the hit songs are no longer controlled by a small group of powerhouse firms. It is now possible to get recordings, performances, "plays," on the merit of your material not the size of your bank book. And it's a healthier situation that has destroyed the dictatorial elements of the music business and has resulted in the giving the public the music it likes to hear and not the songs a small group of publishers want them to hear.

Back in the late '30s the sheet music sale of 100,000 copies and a sale of any one record of 80,000 to 100,000 was considered great. Isn't it a healthier music business when it is possible to sell 1,500,000 records or as many as 2,000,000 records by one artist of any one song as it is true today. Isn't it a healthier music business if a publisher can again sell between a half million and a million copies sheet music. Whether you'll admit it or not the disk jockeys are as much responsible for the revival of

(Continued on page 49)

Ames Bros. to Ciro's

Ames Bros. are pacted to open at Ciro's, Hollywood, for two weeks starting Oct. 26. The deal for Ciro's is act's windup of a tour which will include the Mapes Hotel, Reno, Sept. 13; Coronado Hotel, San Diego, Sept. 27, and the Last Frontier, Las Vegas, Oct. 5.

They'll do several transcription dates before starting at the Hollywood spot.

Pub Sees TV Changing Plugging Pattern With Accent on Class Tunes

By IRVING CAESAR

Your "The Music Biz's Frankenstein" leaves very little unsaid on a problem that sorely tries the publisher as well as the creator of the popular song.

One phase of the problem deserves some exploration. So often people refer to a song in the following language: "I guess it's a hit ...I hear it all over." They don't say, "I like it," "I hope it's a hit," etc., but helplessly shrugging their shoulders they assume that for some reason or other that escapes them, it must be a hit because it is being heard without interruption.

There was always with us the mechanics of songplugging. Even before radio. You recall the proscription that Albee had to place on the publisher and the vaudeville artist when very often costumes, scenery and what not were provided by the publisher for the outstanding "act" that plugged a song. However, the plugging of a song or a record is a very much simpler piece of mechanics than has hitherto been available, and therefore the danger of cultural regimentation, assuming that songs are part of the culture of the country, is a threat and a challenge that should not be taken too lightly.

What the cure will be I don't know. Perhaps when TV finally comes into its own the situation will cure itself. Because in the final analysis TV is show business, the curtain goes up and the show has got to be good. TV costs too much to produce, and I doubt whether the sponsor or producer would risk selecting material on any basis but real merit. Therefore in a year or two I think we will be in for some truly great songs again. No artist is going to sacrifice his TV career on the altar of plugging songs for a friend, whether writer or publisher.

In fairness to many disk jockeys I want to say that I have enjoyed many of them who have brought their craft up to a pretty high level. Many of them have made hundreds of thousands of friends. Throughout the country in many places I have learned from interviewing members of a community that they feel almost a personal relationship to the deejay they have finally become "addicted" to; whether this is the result of careful program planning on the part of the deejay, or reflects the personality and talent of the latter I am not prepared to state. It may be a combination of both.

As to the evils that have cropped in, they too shall pass. Addressing ourselves to the problem will speed the hour. Amen!

Jack Mills, Mills Music prexy, sails for Europe Aug. 22.

ALSO, TOO MANY DISK GIMMICKS

By PAUL WESTON
Hollywood, Aug. 14.

Anent the VARIETY story on the disk jockeys, I agree most heartily that there is something seriously wrong in the music industry, and that steps should be taken to correct the situation. However, I feel very strongly that to hope for a concerted attempt to change the Copyright Law is to be guilty of day dreaming, and the pressure necessary to force a change in the law could never be brought to bear by any one element alone, whether it be the artists, the publishers, the record companies or the musicians union. Therefore, it seems a little unfair to blame the disk jockeys for a situation which they didn't actually bring about by themselves.

If the blame has to be narrowed down to one factor alone, I firmly believe that the key to the whole situation is the fact that too many records are being released every week. When you add up the total number of records released by all the companies in a given week, you have over 75 records. This means that 150 songs are offered to the American public every week. Of course some of these are duplicated by the different companies and some are revivals, but it's easy to see what the competition is for a publisher trying to launch a new song.

It goes without saying that the public cannot possibly absorb this many new songs each week, so most of the songs are doomed to failure before they are even heard. And any song which is to become a hit has to make its mark in a hurry.

(Continued on page 46)

Quick-Hit Disks Vs. Sudden Death N. G. for Music Biz—Col Toppers

Columbia Record Co. toppers in New York have their views, too, on the disk jockey "Frankenstein." They take the position that the quick-hit records—otherwise it's sudden-death—are inimical to the best interests and long-range perspective of the business. In short, too often because of this scramble for hit or flop many a good recording dies a-borning. In fact, in the opinion of Jim Conkling, president of Columbia Records, Inc., there are any number of superior recordings of current and recent pop hits which, however, never get a real opportunity to get rolling because of the immediate eclipsing by a quick-flash, "gimmick" record.

To this, CR executive veepee Goddard Lieberson adds that the more durable item in the annals of American music—the ballad—is fast becoming extinct because of the music publishers' disinclination to "work" on a ballad. This is a long-range project, and usually costly. A ballad doesn't register as quick as "Rum and Coco-Cola" or "Come On-a My House," or some similar novelty, but when it does click, the end results are much more worthwhile.

Conkling adds that he "sometimes doesn't blame the publisher," but on the other hand he deplores the general industry disinclination to really campaign on a song. Told by VARIETY that, on the other hand, many a major publisher has been discouraged by the diskers' lack of cooperation, despite assurances of making this "a real No. 1 plug," Conkling agreed.

Record Co. Difficulties

He concurred that the evolution of the business, with the fast whirling platters and nervous acceptance and discarding of hits, sometimes makes it difficult for the major record company. Although, he added, there are currently "too many picture songs which are being written for film situations, if 'situations' you can call some of these filmusical plots, with seemingly little thought to their 'popular' values." He and Lieberson concurred, of course, that there are other picture producers who deliberately title their pix for best "theme song" appeal, knowing that a sock ballad can add thousands to the boxoffice potential. Ray Evans and Jay Livingston, at Paramount, are particularly adept at that, as witness "To Each His Own," "Buttons and Bows," etc.

Both also have their views on tieups with pictures for mutuality, such as the constant reshuffling of releasing schedules which, in turn, impairs the recording tieups of songs waxed in anticipation but with little realization of such coordination.

Conkling points to "Too Young" and "Loveliest Night of the Year" as evidence of the meagreness in ballad hits, in the current crop of pops, as against the "Come On-a" and kindred type of novelties which, for gimmick or other reasons, seem to be best projected by the deejays. The gimmicks run the gamut from echo chambers, double and triple-voices in self-accompaniment, ditto instrumentation (viz, Les Paul), sexy renditions, and the like.

As recording executives who think that the platter business is one of permanency—a durable 75c worth for a durable item, and not to be discarded like soiled handkerchiefs—both deplore the fact that artists of long standing no longer mean a thing. The day of families ordering "every new Whiteman record," or "send over every new Crosby release" has long since petered out in favor of the fast, flash-in-the-airwaves hit, hot off the screen or, more likely, hot off a deejay's turntable.

400 Records, Inc., chartered to conduct a record business in New York. Arnold Bauman was filing attorney.

Harbach Deplores 'Assembly Line' As Impairing Quality

By OTTO HARBACH
(*President, ASCAP*)

There is no doubt of it, that the writing of songs is becoming a matter of assembly line production. One of the worst features, if this scramble for quick plugs keeps up, is going to be a deterioration in the quality of songs. It used to be the writer got hold of an idea which appealed to him as something worth developing for its own sake, and there used to be publishers who would print songs, because he felt that it contained a message that should be told, irrespective of monetary returns.

I was interested in your last paragraph in which you said, "The fundamental weapon for correction lies with the basic Copyright Act of 1909. Latter did not envision jukeboxes nor the broad utilization of creative talents by others who capitalize more on the by-product (some might even call it scavenger) income than the basic song, its creator, publisher and interpretative artist realizes. There's something wrong with an industry when that continues to obtain."

I wonder if the music industry needs a "czar" who will do for it what Judge Landis did for baseball.

Bryant Music Corp. chartered to conduct a business as music publishers in New York.

Cross-Section DJ Opinion Explores Several Facets of the 'Frankenstein'

Miami.

As a disk jockey, VARIETY at first made me bristle—then made me sit down and think. I know that quite a few deejays in the nation will be up in arms over this article, but on the other hand I believe a majority of them will start to take stock.

I grant you that there are a few record-spinners in the country really cleaning up in this profession—profession?—but you must remember there are a greater number not in this category, and I believe it is this smaller number that are doing a great deal of good for both radio, the music business, the record companies, and above all the listening audience. So weighing it all I think one can put it down as good entertainment.

If the radio audience has not yet raised a howl about this I personally think there's nothing to worry about. But if a jockey decides to become an expert in his selections, or is swayed in any way in picking them, then I think he is stepping out of his role and is foiling his own purpose, that of catering to the public in giving them what they want. I always remember that it's the listening public that buys the products I advertise, and the only way I can do this is by pleasing them.

There are quite a few people who believe that the disk jockey makes the hits when in reality it's his listeners who keep contacting him in order to let him know what they want. I admit there are a number of jocks who keep plugging numbers because of some gains or angle they may receive, but we must remember there are also quite a number of playing and making hit tunes because of their tremendous listening audience.

I can take as example certain disk jockeys who happen to dislike some of the nation's best known entertainers and even go so far as to express their opinions on the air by breaking their recordings—yet these same entertainers remain at the top of the poll in their field even in the face of this. This certainly proves that a great many of them are not the experts they profess to be—and it's back to the old chestnut once again that the public makes the hits and the disk jockey is only a medium. I admit we all like to make as much money as we possibly can but when we start to lose our sense of balance I believe we're defeating our purposes. All I can say is, if you can make money at disk jockeying, it sure is a nice way to make a living.

Tony Donald (WQAM).

Placid Voice From The Non-Ulcer Belt

Denver.

Out here in the blessed Rocky Mountain provinces such pieces as yours, "Music Biz's Frankenstein," enable us placid outlanders to glimpse the problems in the ulcer belts. Living so close to America, I never realized that guys like me, exposing commercial records to the public, were such a headache to the trade.

Seriously, I don't know how a payola works. There is no graft in my life. There must be plenty of other characters such as I who are grateful for the aid of records to keep our hours going on the air. I want no influencing, coaxing or payoffing—all I want is for the platter machines to keep on grinding grist for my mill. I also appreciate genuine promotional information and data from any source on pop music and its practitioners, because my public is interested.

I believe "disk jockeys" (tawdry term, that) have justified their place in radio entertainment. I refer, of course, to those who are more than mere title-announcers; those who have been able through education, experience and personality to contribute to the listeners' enjoyment over and beyond the

(Continued on page 48)

Inside Orchestras—Music

Tennessee Records, odd-label operating out of Nashville, signed a contract with Southern Music Co. for disking "Down Yonder" after pubbery prexy Ralph Peer cracked down. Ditty was cleffed by L. Wolfe Gilbert in 1921 for an Al Jolson show. Tennessee's version apparently was catching on in the hinterlands and had cued interest from Victor, Decca and Mercury. When Peer investigated, he was told by the Nashville diskery that it had always assumed the tune was in public domain. Matter was straightened out with the signing of a contract and the promise of royalty payments.

Batoneer Nick Stuart, one-time silent film juvenile, has secured his release from his Music Corp. of America contract upon promise to pay back commissions, and inked with Joe Glaser's Associated Booking Agency. Stuart enlisted the aid of American Federation of Musicians' boss James C. Petrillo, invoking the musicians' union contract clause which provides for breaking the pact if an agency fails to secure a band 20 weeks of work in any six months period. Stuart tendered MCA a promissory note calling for the payment of $480 in back fees over a four month period.

The Illinois State Fair, which opened at Springfield Friday (10), is featuring the "American Musicana" collection from the library of Broadcast Music, Inc. Among the items on display are the original autographed manuscripts of "Dixie," "Listen To the Mocking Bird," "Rocked In Cradle of the Deep" and "All Quiet Along the Potomac Tonight." Many other original documents reflecting traditions of American music are also on view. The exhibit will be brought to every state in the union through a cooperative effort between BMI and radio stations around the country.

"Kisses Sweeter Than Wine," new Decca platter by The Weavers stems from an Irish jig of more than a 100 years vintage titled "Drimmer's Cow." Tune was heard by the late Huddie Ledbetter (Leadbelly) at a New York U. session in folk music. Not being a trained musician, Leadbelly's version created many variations of the original lyric and music. Pete Seegar, of the Weavers, heard Leadbelly's version of "Drimmer's Cow" and called in tunesmiths Paul Campbell and Joel Newman to develop the classic.

To soften the blow that comes with a rejected manuscript, Irving Caesar, who tops his own publishing firm, is returning the song submissions of amateur writers with a letter of acknowledgment explaining the publisher's position in evaluating the thousands of tunes mailed into Tin Pan Alley. Caesar contends that there are too many songs and too many writers, and the over-production is hurting everyone who is or wants to be connected with the music biz.

Eddie Cantor went to bat for a friend of long standing last week when he sent memos to disk jockeys asking them to observe L. Wolfe Gilbert's double anni. Composer not only celebrates his birthday on Aug. 31, but also observes the 40th anni of his tune, "Waitin' for the Robert E. Lee." Cantor asked the platter pilots to spin at least one Gilbert biscuit during that week.

Brass Buttons Benefits

San Antonio, Aug. 14.

Two dances are set for this week here with proceeds to a local peace officer critically injured recently in line of duty.

One dance will be held at Rex Parks' cocktail bar, with Kotsie Kieth orch on music. The other is at Gunter Inn, with Wesley, Leslie and Malvin Cooper cooperating and Texas Tom Boys scheduled to appear. Local citizens have volunteered to act as waiters and waitresses at each spot.

MONICA LEWIS

SINGS

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"I'M GLAD I GAVE IT UP FOR YOU" K 10992 45 RPM

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RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Aug. 11

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Philadelphia, Charles Dumont	Detroit, Grinnell Bros.	Seattle, Capitol Music Co.	Pittsburgh, Volkwein Bros.	Cleveland, Grossman Music Co.	Kansas City, Jenkins Music Co.	St. Louis, St. Louis Music Supply	Minneapolis, Schmitt Music Co.	TOTAL POINTS
1	1	"Loveliest Night Year" (Robbins)	3	3	2	1	2	2	2	3	2	1	6	1	104
2	2	"Too Young" (Jefferson)	2	2	1	2	3	1	10	2	4	2	1	2	100
3	4	"Because of You" (Broadcast)	1	6	..	6	1	..	5	1	1	3	3	7	78
4	5	"Sweet Violets" (Morris)	4	1	3	10	9	9	1	..	5	4	..	4	66
5	3	"Come-on-A My House" (Duchess)	8	5	8	7	6	3	3	5	8	..	7	6	55
6	7	"My Truly, Truly Fair" (Southern)	6	4	10	..	5	..	..	4	9	8	8	3	42
7	6	"On Top of Old Smoky" (Folk-W)	..	7	5	4	10	..	7	6	7	..	9	..	33
8	10	"Shanghai" (Advanced)	10	8	..	5	4	8	..	8	..	9	5	..	31
9	8	"Mr. and Mississippi" (Shapiro-B)	..	10	..	3	..	..	..	..	..	6	2	5	29
10	9	"Mockin' Bird Hill" (Southern)	5	9	4	..	..	..	..	10	..	..	4	..	23
11	12	"I Get Ideas" (Hill-R)	9	..	6	..	..	10	..	7	6	..	..	..	17
12	13	"Hello, Young Lovers" (W'mson)	..	..	..	..	..	5	..	..	..	5	..	9	14
13	13	"How High Moon" (Chappell)	..	..	..	..	..	6	8	9	..	..	..	..	10
14	11	"These Things I Offer" (Valando)	..	..	9	8	7	..	..	..	..	..	..	..	9½
15	..	"Cold, Cold Heart" (Acuff-R)	..	..	..	..	..	..	..	..	3	..	..	..	8

Too Many Records

Continued from page 45

since a new batch of 150 songs is due within seven days. And, to follow the thing along a step further, a song cannot emerge from this vast mass of musical material unless it has an attention-grabbing quality all its own, so we come to the need for gimmicks. An artist recording a beautiful ballad with a simple background hasn't one chance in a hundred of making the public aware that his record is available before he is buried under a deluge of trick sounds, wierd instrumentations, multiple voices, and various other attention-grabbers.

The record company which refuses to make use of these weapons is in a lot of trouble and the artist who still clings to the vain hope that he can get by on his own voice and singing style finds that his place in the best seller lists is being taken over by artists who realize that without the gimmick they are out of business.

Vicious Cycle

Now this is bound to have its reaction on the publisher, who gets stuck with three or four beautiful ballads in a row, and then starts out to join the mob in search of a "new" sound.

And the a&r men and the publishers are not themselves to blame because their primary function is to make money, and if the gimmick is the answer, then the men who use the gimmick most successfully will do the best job for their companies. And finally, it seems that the disk jockey is as much a victim of the situation as anyone else. He didn't come to town looking for the payola—the payola was forced to take to the road to contact him. The pressure of attracting the attention of the public to any one particular song became so great that desperate publishers and promotion men for the recording artists started to use the payola to insure them enough performances to get that attention. Too many releases, too many artists, too many tunes, too much pressure, all add up to payola, and always have in the music or any other business.

Now suppose that you accomplish what I firmly believe to be the impossible—you amend the Copyright Act so that 5c is paid every time a record is played on the air—a cent apiece to the artist, publisher, record company, musicians' union, and songwriters. Would that abolish the disk jockey? Not at all—it simply would mean that a local sponsor would have to pay 25c to sponsor 15 minutes of Bing Crosby, whereas now he pays nothing. But you'd still have jockeys, you'd still have too many releases, and you'd still have the payola. The artists and others listed above would be properly paid for the use of their talents and could, if they chose, eliminate their records from the air completely. But how many would forego the exploitation which they get from record exposure? So the inequities would be cleared up, everyone concerned would be happy, but there still would be the same number of records released and the same mad scramble for the public's attention—and the same use of any spectacular means available to get that attention.

So we come down to a situation where songwriters want to write good songs, publishers want to publish good songs, artists want to record them, and a&r men, believe it or not, would like to have them record them. But who can afford it? Because of the situation, the overhead necessary to run a big publishing business is prohibitive, since the attention-grabbing potential of the song itself is the most important factor, and a little publisher with his office on a radiator in the Brill building can thus compete on even terms with the publisher spending thousands a week on overhead. The time and money spent in preparing a campaign on a new ballad both go down the drain, since the big publisher cannot tie up his overhead for the length of time necessary to get a ballad without an attention-grabbing gimmick under way.

Of all these people concerned—artists, publishers, songwriters and record companies—only the last-named can actually make a move which can remedy the situation. And obviously no one record company can accomplish anything by itself, since under present conditions the more records you release, the better chance you have of getting that elusive novelty hit, which these days personifies success in the record business. So finally we come to the only possible means of straightening out the whole mess, and that is voluntary limiting of release schedules by the record companies themselves, acting together in some sort of industry association. And when the usual cry is raised that "we can't trust competition" the answer is that no company or corporation in this country trusts its competition, but in almost every other industry we have examples of them getting together for their common good—no matter how much they distrust one another.

This association could perform another valuable function in cooperatively promoting records as a medium of entertainment, so that the record industry could have its fair share of the entertainment dollar. And let's be realistic enough to understand that the change in the Copyright Law is a distant "maybe" while the record release schedule situation is something we can do something about right now.

LONGING FOR YOU

LES BAXTER ..... Capitol
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LARRY CLINTON-
PAULETTE SISTERS ..... Broadway
VIC DAMONE ..... Mercury
SAMMY KAYE ..... Columbia
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and

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HOW D'YE DO AND SHAKE HANDS

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with HENRI RENE
and his orchestra

Horns by Courtesy of SPIKE JONES!

20-4225
47-4225

RCA VICTOR RECORDS

DJ Cross-Section

Continued from page 45

playing of records. To keep abreast of trends, news and background information calls for constant study, research and resourcefulness. A smart-aleck, wise-guy attitude may succeed temporarily in the big towns, but in areas such as this the only ticket is solid knowledge and sincerity. Humor that is gentle, comment that is never barbed, human interest that is down-to-earth—these are the only ingredients that can garner a good rating.

A record commentator who has those qualities could succeed with electrical transcriptions as well as with commercial platters. Radio stations are paying ASCAP and BMI for performing rights. If the record companies quit giving free records I think many a station would buy them, anyway. However, why should they quit? It's a mutually profitable shake, because the disk shows are building and maintaining disk sales. So who's kicking?

Ray Perkins
(KFEL).

Detroit's Bill Silbert Pitches For Teamwork

Detroit.

In the music business, as in any other business, it is the combined effort of the entire organization that makes for success or failure. The music librarian—the secretary—the youngster who is called a record spinner by some stations—plus the "sell job" by the jockey himself . . . all combined bring forth an effort on the air that merely reflects the works of a composer-musician-publisher-contact man-record distributor—and recording company, who work as a team.

The fact that the D.J. is the one who puts his name on the air as the one who is responsible for the playing of the recording that the public listens to is not an absolute reason for the public to buy. I say it's the public who decides what songs will become hits. But, by the same token, thank goodness for the "intelligent d.j." who plays what is, by all standards, considered good taste.

Who are the music trade men to condemn a disk jockey if the D.J. decides he is an oracle . . . or mastermind in predicting records . . . that ultimately become hits? If we had more D.J.'s in the country who had the ability to choose hits we probably would be listening to better music than some of the junk that a music publisher or road contact man will try to get the D.J. to spin. As one guy who has never accepted anything other than a "thank you" for spinning records that are being plugged, I think it is an insult to the main body of guys and gals who spend their days and nights thinking of ways to improve their programs by playing what we consider as good; to say that D.J. had become the "Frankenstein of the Music Biz."

It's pleasant to think that there are such calibre of men stemming from the disk jockey field as Steve Allen, Robert Q. Lewis, Arthur Godfrey, Art Ford, Bill Randle, Jack and Bellboy (Ed McKenzie), Paul Dixon, etc., who are becoming the "big boys" in the radio and TV industry. To show instances of undiscovered talent that have been in our fair city of Detroit (celebrating its 250th birthday—couldn't resist the plug) in the past two years, when they were nothing in the boxoffice—and then to look at them today—is a credit to no one person in particular but the entire team we spoke about at the beginning of our letter . . . such people as Guy Mitchell, Rosemary Clooney, Les Paul & Mary Ford, and Patti Page.

Bill Silbert (WWJ).

Pub Is Last on This DJ's Ideas of the Music Biz

Binghamton, N. Y.

Apparently, your conception of the music business encompasses only the music publishers. To me, the music business means composers, arrangers, musicians, singers, recording companies and publishers—in just about that order of importance.

Frankly, I don't see how a publisher could possibly ever hope to sell 1,000,000 copies of sheet music of a popular song. I doubt if there are 1,000,000 pianists in the country. You can't blame that on the disk jockey. The trouble may lie in the fact that pianos are too expensive, or that there's no room for a piano in the small houses and apartments of today.

I know very little about the music publishing business, but it would seem to me that any profit a publisher derives from the sale of records is gravy. In that connection, the publisher's only expense is the salary of the man who placed the song with the recording company. It's the recording company that pays the talent and the cost of pressing the disks. They're the ones who stand to lose money if the song is a flop. All right, so the publisher has printed a few hundred sheets! His loss is negligible compared to that of the recording company's.

I believe it would be to the composer's benefit, if he were to bypass the music publisher altogether and deal directly with the artist or recording company, reserving the publishing rights. Then if the record clicks, he may publish the song himself.

'Bribes' a Matter of Degree

I have said nothing in defense of the disk jockey because I don't think he needs defending. To my way of thinking, a disk jockey's program is neither more nor less than a showcase for a recording of a song. He's doing a tremendously effective publicity job without receiving any payment from the parties who stand to profit from that publicity, i.e., the publisher, composer, recording company artist, et al. "Bribes" to disk jockeys are another matter. But, even there, the value of the bribe is usually much less than the fee paid to a publicist for equally effective results.

If it weren't for the disk jockey (and jukebox operator) there would be little need for a publisher or recording company to advertise in a trade-paper, such as VARIETY.

If you believe as your editorial states that the disk jockey is "the music biz's Frankenstein"—I suggest you unfurl the banner and lead the crusade. I suggest you immediately discontinue your Top Talent and Tunes listings (goodbye Vaughn Monroe show!), your record reviews and your disk jockey reviews.

Seriously, though, I believe the music biz (and I'm including all those I listed in the beginning of this letter) is all right just as it is . . . I believe any changes necessary should come about by evolution, not revolution.

Art Goodwin,
(Chief Announcer, WKOP)

WCKY's Rex Dale Just Plays What They Want

Cincinnati.

Your editorial was read with interest, even though I do not go along with it in its entirety.

All the disk jockeys cannot be labeled as "Frankensteins" of the music business. Most of the jocks I know are pretty sincere guys. They are eager for material via new records but, at the same time, have a respect for their listening audience and respect their wishes. In other words, they like to air the new disks and let the listeners themselves decide the merits by requests. Few jockeys I know try to choke a tune down their listeners throats by constant hammering. As for "firsts" . . . that went out with button-shoes. I find that my listeners don't give a darn whether I play a tune first or last. If it's good, they know it will be played anyway.

Music publishers through their pluggers have been of inestimable value to me. All they ask is a hearing and a chance to display their product through your turntable. The final decision is left up to the jock . . . as to whether or not he can use it.

Rex Dale.

BMI record report

AND FORECAST OF TOMORROW'S HITS

ADVANCE PREDICTION ★ **WAY UP IN NORTH CAROLINA** (Raleigh) — From left field comes this ditty by the Belltones (Colonial 714) which may well turn out to be one of the biggest hits of the year. The major labels are rushing it. Belltones have cut a superb side.

* * * * *

MOVING UP ★ **CASTLE ROCK** (Wemar) — Originally a rhythm instrumental, introduced by Johnny Hodges (Mer. 8944), three new vocal versions by Frank Sinatra-Harry James (Col. 39527), the Fontane Sisters (Vic. 20-4213) and Sy Oliver (Dec. 27707) are moving upward on the lists. Tune is high on the Rhythm and Blues "most played" lists.

(Vocal versions are non-exclusive BMI)

* * * * *

IN DEMAND ★ **COLD, COLD HEART** (Acuff-Rose)—Billboard's "pick" charts of deejays, ops and retailers show demand of Tony Bennett's (Col. 39449) waxing. New release by Tony Fontane (Mer. 5693) also gives smart pop treatment to the original folk hit by Hank Williams (MGM 10904.)

* * * * *

RATES HONORS ★ **BLUE VELVET** (Meridian)—Decca's new singing star, Arthur Prysock with Sy Oliver's orchestra (Dec. 27722) tees off on this excellent ballad with appealing effect. Meanwhile Tony Bennett and Percy Faith (Col.) combine on a disc that will rate honors.

* * * * *

DANCE CLICK ★ **THE WINKY DINK** (Sheldon) — Ralph Flanagan (Vic. 20-4222) and Hot Lips Johnson (Dec. 27651) are strong contenders with this new Harlem dance sensation. Record distributors are moving the Flanagan disc.

* * * * *

DINAH SHORE HIT ★ **TEN THOUSAND MILES** (Serenade)—Dinah Shore (Vic. 20-4175) shows up with a definite possibility in this item which has what it takes. Buzz Butler (Mer. 6334) and Jenks Carman (Cap. 1571), too, are in the money with their versions.

* * * * *

FOLK TO POP ★ **HEY, GOOD LOOKIN'** (Acuff-Rose)—Hank Williams (MGM 11000), one of the top folk artists who has started many a pop number, contributes another ditty headed for the best sellers.

* * * * *

BIG KIDISK ★ **DANDY HANDY AND CANDY** (Marks) — Rosemary Clooney (Col. 90125) comes up with a kiddie item that promises to equal in popularity those in her usual repertoire. Will be big in the children's department.

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New York • Chicago Hollywood • Toronto Montreal

Songs With Largest Radio Audience

Survey Week of Aug. 3-9

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index & Audience Trend Index—A National Survey of Popular Music Heard Over Network Broadcasts. Published by the Office of Research, Inc., Dr. John G Peatman, Director. Alphabetically listed.

Be My Love—†"Toast of New Orleans"	Miller
Because Of Rain	Maypole
Because Of You—†"I Was An American Spy"	Broadcast
Bonne Nuit	Burke-VH
Come On-a My House	Duchess
Dark Is the Night—†"Rich, Young & Pretty"	Feist
Go Go Go Go	Famous
Hello Young Lovers—*"The King and I"	Williamson
I Apologize	Crawford
I Get Ideas	H & R
I Wish You the Best	Life
I'm In Love Again	Crawford
In the Cool Of the Evening—†"Here Comes Groom"	Burke-VH
Jezebel	Broadcast
Mad About Love	Life
Mister and Mississippi	Shapiro-B
Mixed Emotions	Roger
Morningside Of the Mountain	Remick
My Truly Truly Fair	Santly-J
On The Motor Boat	Life
Pretty Eyed Baby	Pickwick
Shanghai	Advanced
Song Is Ended	Berlin
Syncopated Clock	Mills
Tell Me	Mellin
There's No Boat Like A Rowboat	Bourne
Too Young	Jefferson
Wang Wang Blues	Miller
We Kiss In a Shadow—*"King and I"	Williamson
While You Dance Dance Dance	Spitzer
Wonder Why—†"Rich, Young & Pretty"	Robbins
World Is Your Balloon—*"Flahooley"	Chappell

Second Group

After All It's Spring	Leeds
Alice In Wonderland—†"Alice In Wonderland"	Disney
Dimples and Cherry Cheeks	Leeds
Do You Really Love Me	BVC
End Of A Love Affair	Duchess
Everything I Have Is Yours	Miller
How High The Moon	Chappell
If I Were a Bell—*"Guys and Dolls"	Morris
I'll Buy You A Star—*"Tree Grows in B'klyn"	T. B. Harms
I'll Hold You In My Heart	Adams-V&A
I'm a Fool To Want You	Barton
I'm Late—†"Alice In Wonderland"	Disney
Longing For You	Ludlow
Loveliest Night of the Year—†"The Great Caruso"	Robbins
Make the Man Love Me—*"Tree Grows Brooklyn"	T. B. Harms
Mary Rose	Shapiro-B
Maybe It's Because I Love You Too Much	Berlin
My Day Dream	Wings
My Life's Desire	Shapiro-B
Out O' Breath	Valando
Unless	Bourne
Vanity	Jefferson
With These Hands	Ben Bloom
Would I Love You	Disney
Would I Mind	World
World Is Mine Tonight	Fox
You Belong To My Heart	Peer
You're Just In Love—*"Call Me Madam"	Berlin

† *Filmusical.* **Legit musical.*

R H Tele Log

(Numerically Listed)

			Total Pts.
1.	Because of You	BMI	85
2.	My Truly Truly Fair	Santly	85
3.	Shanghai	Advanced	85
4.	Be My Love	Miller	70
5.	I'm In Love Again	Crawford	60
6.	Too Young	Jefferson	55
7.	Cool Cool Cool of Evening	Paramount	50
8.	You and I Young Maggie Blues	Mills	40
9.	It's Lovely Day Today	Berlin	35
10.	Loveliest Night of Year	Robbins	35

Billie & Gene Lambart replaced the Myrons at Radio City Music Hall, N. Y. Myrons had to step out after three weeks because of agricultural fair commitments.

THE SOCK NOVELTY!
WANG WANG BLUES
MILLER MUSIC CORPORATION

— Growing BIGGER Everyday —
LONESOME AND SORRY
WIDELY RECORDED — WIDELY PROGRAMMED
MILLS MUSIC, INC., 1619 Broadway, New York 19

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Aug. 11

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Detroit—(Grinnell Bros.)	San Antonio—(Central Radio Co.)	Seattle—(Sherman-Clay)	Cleveland—(Record Mart)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Kansas City—(Jenkins Music Co.)	Philadelphia—(Wanamaker)	TOTAL POINTS
1	1	ROSEMARY CLOONEY (Col) "Come-on-A My House"—39467	1	2	1	1	4	1	1	..	1	6	..	4	88
2	4	TONY BENNETT (Columbia) "Because of You"—39362	3	1	..	2	3	3	9	3	..	1	3	2	80
3	3	MARIO LANZA (Victor) "Loveliest Night of Year"—10-3300	2	3	5	10	1	10	..	9	5	4	1	..	60
4	5	TONY MARTIN (Victor) "I Get Ideas"—20-4141A	5	6	3	4	6	4	4	6	..	..	6	..	55
5	2	NAT "KING" COLE (Capitol) "Too Young"—1449	4	..	2	9	..	2	..	..	4	..	7	1	48
6	7	DINAH SHORE (Victor) "Sweet Violets"—20-4174A	7	..	..	8	..	5	2	..	2	..	2	5	46
7	6	FRANKIE LAINE (Columbia) "Jezebel"—39367	8	4	4	..	5	9	..	..	..	2	5	..	40
8A	9	APRIL STEVENS (Victor) "I'm in Love Again"—20-3148A	6	..	..	3	..	8	10	..	..	..	8	8	23
8B	8	DORIS DAY (Columbia) "Shanghai"—39423	10	7	8	..	7	6	5	..	..	..	..	..	23
9	8	G. MITCHELL-M. MILLER (Col) "My Truly, Truly Fair"—39415	9	..	..	..	..	7	3	..	8	10	..	10	19
10	..	TONY BENNETT (Columbia) "Cold, Cold Heart"—39449	..	..	..	6	..	..	..	1	..	..	..	..	15
11A	15	JANE TURZY TRIO (Decca) "Sweet Violets"—27668	..	8	..	..	..	..	..	..	..	3	..	..	11
11B	12	PATTI PAGE (Mercury) "Mr. and Mississippi"—5645	..	10	..	..	..	..	..	..	6	7	10	..	11
11C	..	GEORGIA GIBBS (Mercury) "While You Danced—5681	..	..	..	7	..	..	..	4	..	..	..	..	11
11D	11	WEAVERS (Decca) "On Top of Old Smoky"—27515	..	..	..	..	..	..	..	..	..	8	..	3	11
12A	10	MARIO LANZA (Victor) "Because"—10-3207A	..	..	..	..	2	..	..	..	..	..	..	..	9
12B	..	PATTI PAGE (Mercury) "Detour"—5682	..	..	..	..	..	..	..	2	..	..	..	..	9
13A	..	WEAVERS (Decca) "Kisses Sweeter Than Wine"—27670	..	..	..	..	9	..	..	5	..	..	..	..	8
13B	..	B. WILLIAMS QUARTET (M-G-M) "Shanghai"—10998	..	..	..	..	..	..	..	..	3	..	..	..	8
14	14	KAY STARR (Capitol) "Come-on-A My House"—1710	..	..	..	..	..	..	..	..	..	..	4	..	7

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Columbia	6	265	Mercury	3	31
Victor	5	193	Decca	3	30
Capitol	2	55	M-G-M	1	8

FIVE TOP ALBUMS

1	2	3	4	5
GREAT CARUSO	SHOWBOAT	KING AND I	GUYS AND DOLLS	VOICE OF XTABAY
Mario Lanza	Hollywood Cast	Broadway Cast	Broadway Cast	Yma Sumac
Victor	M-G-M	Decca	Decca	Capitol
DM-1506	M-G-M84	DL-9008	DA-825	CD-244
LM-1127	K 84	9-260	9-203	
WDM-1506	E 559	DA-876	DLP-8036	CC244

Lauds Deejays

Continued from page 45

music and record sales as any one single factor.

A Plus For the Publisher

The existence of disk jockey programs helps publishers save time, money and effort. That's elementary economics. It used to take a big publisher 12-20 weeks of concentrated plugging to discover if his song is a hit or a "dog." Today you can find out in 3-6 weeks. A big publisher, working on a song for four or five months used to charge $40,000 to $60,000 overhead against that song during a four month period. By cutting down the time element you cut down the investment necessary. The longer you work on a hit song the smaller is the net profit.

Years ago "the No. 1 plug song" was the spearhead of every publisher's campaign. There's no such thing today in reality. That tag exists only in the imagination. Publishers a long time ago have come to realize that you can't force a song no matter how much money, time and effort you put into it. And why force upon the public something they don't want. Isn't it better to give listeners, buyers the product they do want? It has become the responsibility of the publisher to find the material people want to hear, sing and play rather than dictate the songs the publisher would want the public to buy or play or sing.

The disk jockey programs have made possible 'round the clock, 24-hour-a-day plugging of songs. Years ago most of the available time devoted to music on network programs was between the hours of 7 p.m. and 1 a.m.—6 hours. Morning programs, for the most part were cooking hints, shopping chatter, fashion notes, etc.; afternoon shows were strictly soap opera presentation. Today, the potential music and record buyer has a choice of three to six stations in his area—many more in larger cities—on which he can hear the new releases, the new hits, the best sellers anytime he wants to hear music.

The disk jockey is the good-will ambassador of every music and record shop in every locale of the country. He accomplishes what no sales force could possibly hope to achieve and that is this: the disk jockey brings into homes a daily sampling of new songs, new records, new artists, new hits. If he misses you at 10 he'll get you by one o'clock; if you work days and can't get to the record shops, the disk jockey keeps the "listening booth" open 24 hours a day. Not only has the disk jockey stimulated greater interest in music and records, but he is helping sustain that interest to a point where the record music sales—collectively—are attaining enormous proportions.

In most areas there are one or two disk jockeys whose Hooper Rating in his area is greater than the Hooper in the same area of competing network shows. Certainly this has value for song performances.

Lorry Raine Pacted By Coral Records

Singer Lorry Raine, who exited London Records recently, has been inked to a long-term pact by Coral Records, Decca subsid. Deal also included the acquisition of eight masters made by Tim Gayle, Miss Raine's husband-manager.

Her initial Coral release is set for next month.

San Antonio's New Coin

San Antonio, Aug. 14.

Local nitery operators claim a large number of "outside interests" are moving in on the local cocktail lounge biz.

With the Cork Room and several other spots opening up, local bistroists reason that the "furriners" have decided that San Antonio's pleasure-loving citizens are ready for the classier type of operation.

Orch leader Elliot Lawrence renewed his pact with the Associated Booking Corp. last week. Renewal runs for another year.

DECCA data

FRED WARING
AND HIS PENNSYLVANIANS
play
SONGS FROM
WALT DISNEY'S
ALICE
in WONDERLAND

Children's Set CUS-22—Two 10-inch 78 RPM Decclite* Records—Price $2.25
Children's Set 2-120—Two 45 RPM Unbreakable Records—Price $1.90
*Decclite: Unbreakable Under Normal Use.

The Poet of the Piano
CARMEN CAVALLARO
and His Orchestra

DEEP NIGHT
and
IT'S ALL IN THE GAME

Decca 27735 (78 RPM) and 9-27735 (45 RPM)

ELLA
FITZGERALD
Sings A Smash!

SMOOTH SAILING
and
LOVE YOU MADLY

Decca 27693 (78 RPM) and 9-27693 (45 RPM)

DECCA RECORDS America's Fastest Selling Records!

Night Club Reviews

Copacabana, N. Y.

Harvey Stone, Anne Shelton, Clark Bros. (2), Elyse Weber, Bob Millar, Jean Caples, 8 Copa Girls, Mike Durso and Fernando Alvares orchs; $3.50 minimum.

Management is wise in shifting personnel and personalities albeit retaining the substance of its revue until Joe E. Lewis returns Sept. 6 with possibly Margaret Whiting, for whom Jack Entratter and Jules Podell are currently dickering. New tandem team to punctuate this bistro's marquee are Harvey Stone, with refurbished and socko material, and Anne Shelton, from England, making her U. S. debut, and resoundingly it may as well be stated pronto (see New Acts).

Stone's first and last New Act notice in the VARIETY files stemmed from his March, '46 engagement at the Capitol, on Broadway, snowballing from an impression he had made on the Kate Smith show in '45 while he was still in uniform. It's apparent that the trained-down Stone, now quite the personable juvenile and, in the intervening years, incidentally, no stranger to vaudfilmers, saloons and TV, has his sights on something beyond perennially doing a latterday Johnny Burke routine. But like Burke's sad sack of World War I, Stone may be destined for some time to purvey his WW II experiences, whether he likes it or not. It's like Joe E. Lewis with the "Groom" which, incidentally, he wisely eschews despite some of the insistent and, it is highly suspected, alcoholically-inspired customer demand.

Stone has insured fresh appeal by a good forefront routine which, if spotty betimes, is sufficiently sturdy. Some of the text is seemingly fresh-off-the-Eli Bass (or whoever scripts his gags). The "Long Long Time" parody is OK but, perhaps, one speeder-upper move might be elimination of that "Bookies in the Sky" parody. Firstly, even if original, somehow the saloon set links only Lewis and Joe Frisco with horse humor. Furthermore, it's too close to Lewis' own "Ghost Riders in the Sky" parody, also built around bookies and brokendown nags. By and large, of course, Stone is an authoritative young comic whose stuff is in the better '51 idiom, likely for the class clubs like the Copa, video, etc.

In between, the holdover Jean Caples does her choreographic stints; Elyse Weber and Bob Millar do OK vocal number-leading, and the Clark Bros. (2) do challenge legmania in the better Harlem-esque tradition. They err in overdoing by one number; cutting it would speed up the show. Per always, Mike Durso plays a tiptop show backing, as well as for the straight dansapation, alternating with Fernando Alvares' Latuners.

Abel.

LANDRE
and
VERNA
"America's Most Exciting Dance Team"
Currently at
SAVOY HOTEL
LONDON
Thanks to HANS LEDERER and LEW and LESLIE GRADE, Ltd., Inc.

JAY MARSHALL

JAMES MELTON
FORD FESTIVAL
Aug. 16
3 Consecutive Minutes
Mgt.: MARK J. LEDDY
Leon Newman

ROSS HARVEY

THANK YOU, MR. WINCHELL, FOR THESE KIND WORDS
Walter Winchell said:
"Ross Harvey's act can play anywhere in the world and does. Refreshing novelty. Soft-shoes while a quintet of Australian Budgie birds do magic on his fingers. Terrific audience participation angle. It's this good: Harvey gets $550 per week—to open the show!"
Currently at the
PALMER HOUSE, Chicago
Thanks to MERRIEL ABBOTT
Direction: MARK LEDDY—LEON NEWMAN

Waldorf-Astoria, N. Y.
(STARLIGHT ROOF)

Miguelito Valdes Orch (13), Mischa Borr Orch (12), Hamilton Trio; $4 minimum dinner; $1.50 and $2 couvert after 9:30 p.m.

Miguelito Valdes, who used to be Xavier Cugat's bongoist nine years ago, is back at the Waldorf for the first time at the helm of his own band, also in the same sprightly Latin idiom albeit lacking the scope and finesse of the larger Cugat organization. But Valdes does an okay job with his team, including a peppery Cubanola babe whose rhumba shiveree and shakes certainly are a little removed from the normal Waldorf decorum. It's all in good taste, and a nice entr'acte from within his own band. Valdes' own vocalizing of Latin melodies has long been a recording standard. His femme aide is Bertica Serrano; two others featured are Sarita Arco and Luisito Benjamin.

He has a pleasant mien of emceeing, reprising a medley of Latin faves with which he became at least vicariously identified because of the past Cugat associations. These run the rhumba, samba, bolero and Afro-Cubano gamut. Valdes, of course, is no tyro—he's been on his own and doing okay for some several seasons in the hotels and other terperies.

The Hamilton Trio (Bob Hamilton with the Misses Pat Horn and Gloria Stevens) are a class combo of male and two femmes, with two imaginative terpsichorean routines. First is in the eccentric Latin idiom, and the other a more sophisticated routine. They're attractive people, personally and on the hoof, a cinch for the class clubs and video shots, which latter they probably have done already.

Abel.

Hotel Ambassador, L. A.
(COCOANUT GROVE)

Los Angeles, Aug. 9.

Tito Guizar, Lina Romay, Lola Montes & Co. (3), Carlos Molinas Orch (17); cover $1.50, $2.

Many years have passed since the Cocoanut Grove virtually blazed the trail for Latin-American music in the States. During that time, the Latune stuff has become so commonplace that the Grove's current "Salute to Latin America" holds no great appeal. Visiting firemen probably will make up the bulk of the average audiences the Ambassador's room can expect for the next three weeks; certainly there's nothing here to bring about a stampede of the locals.

Tito Guizar and Lina Romay share top billing and Guizar doubles as emcee—a situation that puts him at a disadvantage since it splits his turn. Miss Romay shows to best advantage, winning top plaudits with half-a-dozen songs that are effectively paced. Personable chirp displays equal facility on the poignant "Not for Me" or the bouncy "Good Man." Coupling of the two is the peak segment of her stint. Pair of standbys, "Gay Ranchero" and "Chiu Chiu," get her on and off with maximum returns.

Guizar's south-of-the-border charm hypos his troubadour stint, but there's a bit too much of the Latin-lyriced material to catch on effectively with his auditors. His best bits are the Spanish version of "Chattanooga Shoe Shine Boy" and the evergreen "Cielito Linda." Guizar also brings his audience in for a mild community sing while going through a few bars each of several request numbers.

Uneven backing provided by Carlos Molinas' orch hampers the work of Lola Montes & Co., three swivel-hipped femmes who dispense authentic Spanish dances. Equally adept at the classic or flamenco styles, troupe has some effective routines that click. Miss Montes solos on a flamenco number and rejoins her mates for a "Ritual Fire Dance" closer that should earn a begoff when the musical difficulties have been straightened out.

Molinas is more at home on the podium playing for dancing and he keeps the terpatrons busy with a wellstocked library. Arrangements naturally tend toward the Latin, but not enough to be a handicap to the strictly "one-and-two-and" checkgrabbers.

Kap.

Mark Hopkins, S. F.
(PEACOCK COURT)

San Francisco, Aug. 10.

Carmen Miranda, Bando da Lua Boys, Benny Strong Orch (11); cover $1.50-$2.

There is no part of Carmen Miranda's 35-minute stint in her initial Frisco appearance which isn't on the feverish side. Every beat of every tune is torrid. Her incidental chatter is explosive if sometimes ungrammatical. And the background provided by the Bando da Lua foursome manages to raise the blood pressure yet another lota, if there happens to be any blood left. In the end everyone, Miss Miranda, the da Lua troupe, the band, the customers and even the waiters are out of breath, but enjoying everything to the hilt nonetheless.

Standing kneedeep on her five-inch platform shoes and togged in her standard vegetable tiara with all the trimmings added, Miranda takes off on her voyage of melodious mayhem with the infections "Ai, Ai, Ai," and from there on breezes through an assortment of Portuguese and English items with sock effect throughout. Included are "Tico, Tico"; "Bombo do Bombo," which idiomatically is supposed to mean "You Don't Understand Nothing;" "Cuanto le Gusto," also poured out in pidgin English, and as a hot closer, "Don't Talk Expensive," a gay piece of special material by Ray Gilbert. For an encore, "Mamae Eu Quero" is dished out to cadge much kudos from the jammed turnout.

As a breather midway in the proceedings, and garnering a flock of appreciation on its own, is "The Turban is Coming Off" by the Bando da Lua Boys which underlines the importance of the backing received by Miranda from the troupe.

Excellent batoning by Bill Heathcock is evident throughout. Music by Benny Strong orch, both for show and terping, is superior.

Ted.

Mapes Skyroom, Reno

Reno, Aug. 9.

Connee Boswell, Willie Shore, Mapes Skylettes (9), Nat Brandwynne (10); no cover or minimum.

This is one of the best shows Mapes has had for some time. Connee Boswell and Willie Shore make a perfect double bill, solo and paired. Miss Boswell still sells with radiance—an enthusiasm she feels for every number. She loves it, her eyes sparkle and result is customers love her.

Befitting her mood, she opens with a medley, "When You're Smiling," "Let a Smile Be Your Umbrella," "Smile Darn You Smile." When she's done with this, if they aren't smiling, they're dead. Followup is a show number which she wraps up in cute package, "Whistle a Happy Tune," from "The King and I." Eyes roll and she whistles—good novelty. She does her old "Martha" better than ever.

For initial songs, Miss Boswell is in a beautiful gown. After the opening, as she's wheeled around, she gives away orchids from the dress, an unpretentious gesture that's very effectively done, with background music. She chats a little with customers.

She changes twice during the show, discarding one gown for another underneath. Later, with lights lowered, she dons another onstage. Costumes are all lush with taste.

The singer sits at piano for short stint of two numbers, a little ragtime in which she sings "Piano Roll Blues" and "On Top of Old Smoky." Lets this go and returns to mike, introducing songs she and Crosby used to do, apologizing for lack of Crosby. Willie Shore fits in here, dressed a la Crosby, and they weld on "Basin Street." Climax has Shore waltzing her around stage on her wheeled-stool, and even jitterbugs. Customers are completely captivated.

Shore is a real asset to Miss Boswell. Preceding her, he does straight comedy, then straight dancing, then mixes the two. Everything's fresh, from ballet to softshoe and tap. In a skit as a pinball fanatic, Shore proves real comedian. Extremely versatile, he has running line of chatter. They'd do well to stick as combo.

Skylettes are out of touch with this show in an "Oriental Fantasy" number. It's good, but just not in keeping. Line needs more work.

Curt.

Riviera, Ft. Lee, N. J.

Peter Lind Hayes & Mary Healy, Blackburn Twins with Pam Cavan, Nanci Crompton, Clark Ranger, Sherry Stevens, Michael Terrace & Nilda, Walter Nye Orch, Rene Touzet's Latin Band, Arden-Fletcher Line (12); $5 minimum.

Peter Lind Hayes and Mary Healy are easily one of the top variety acts around. Class or mass, this personable Mr. and Mrs. haven't a dull moment in an act that is sock on material, presentation and good taste.

For around 45 minutes opening night (first show) at Bill Miller's Riviera they smashed over a widely varied routine that included songs, satirical bits, throwaway

(Continued on page 52)

BEN YOST
Singing
COLLEENS
on tour with
TED LEWIS
1650 Bway, New York N.Y.

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AND HIS WIRE
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Camp Shows Auditions Korea-Bound Unit Before 'Average' Ft. Jay GIs

The United Nations troops in Korea will continue to get a high brand of entertainment through USO channels, judging from the previews of units 980 and 981 which auditioned for the brass and troops at Ft. Jay, Governors Island, N. Y., Thurs. (9). This installation, according to Camp Shows execs, provides a good sampling of GI tastes. Theory is that if the entertainment goes over before these garrison troops located in a metropolitan area where diversion is freely available, then the entertainment-starved fighting men will surely go for it. The Ft. Jay assemblage indicated its approval of the CS packages.

The units, which left for Korea Friday (10), are probably the smallest packages sent out by Camp Shows since the start of hostilities. With current shortage of contributed funds, the Army brass decided to take a regulation length unit and split it in two to cover twice as much ground. The package will be halved into four acts each after reaching Tokyo.

Composition of Units

Unit 980 will comprise instrumentalist Roy Smeck, who'll provide accompaniment as well as work in his own spot; puppeteer Tommy Trent, singer Dorey Clare and juggler Larry Weeks. Weeks will act as road manager. Other section (981) will embrace impressionist Julia Cummings, dancer Roseanne, accordionist Terry Rillo,

(Continued on page 54)

Cleve. Alhambra Back After Auction Sale; U. S. Revs 'Interested'

Cleveland, Aug. 14.

Jan August and Doris Drew, starting a two week stint tomorrow (Wed.), are reopening the Alhambra Lounge Club, which has gone through a stormy period of bankruptcy, fights among creditors and a public-auction sale to a new syndicate in the last month.

Nitery was pushed into insolvency by three lawsuits filed by a tavern-fixture company, a dairy firm and the Federal Government, which claimed the spot owed $193,000 in cabaret taxes. Total indebtedness came to over $250,000. The recent auction left creditors with a mere $10,000 to share as Merrill I. Cowan, one of the bankrupt club's owners, joined the successful bidding group.

After the sale was approved by a Federal bankruptcy referee, Alhambra's new management was incorporated by Morris R. Blane, bankruptcy lawyer who made the high bid and who represented the Alhambra Tavern & Lounge, Inc., which owned the Tavern, and Samuel R. Bradley and Joseph M. Vinocur, two of the creditors.

Company officials said they would assume a $49,774 mortgage held by the Alhambra Bowling Co., in which Cowan and George A. Harvey also own stock. Bureau of Internal Revenue, left shortchanged, announced it is making an investigation of the overlapping corporations, although operated separately and without any alleged connection.

In the reorganization, the club, one of the plushiest in town, re-engaged Hy Baron's orch for first autumn floorshow toplined by August and Miss Drew. Weekly entertainment budget is set at $3,000.

A.C. Mulls 100G Outlay For Fall-Winter Lure

Atlantic City, Aug. 14.

The Atlantic City cooperative advertising campaign committee, which last year spent more than $100,000 plugging winter attractions of the resort, is mulling plans to ditto that sum this winter.

Joseph I. McDonell, general manager of Chalfonte Haddon Hall and chairman of the committee, said that as a result of newspaper, radio, TV and direct-mail advertising, 5,000 "keyed" inquiries were received from visitors last winter.

This year special emphasis will be placed on an autumn campaign as well as the winter series. Last year there were 641 advertisements, 50 radio programs and 38 TV spot announcements.

Taub Exits Loew Vaudery In Play-Time Decimation

A further indication of dwindling regular circuit vaudeville playing time came last week with announcement that Murray Taub, associate talent booker for Loew theatres, would not be replaced. Taub left the organization last week. Entire office now comprises booker Sidney Piermont and secretary Lillian Gillman.

Taub was with the Loew talent booking organization for the past 17 years.

Bill Miller Eyeing Old China Doll As Sole Negro Spot on B'way

Deal is in the works for Bill Miller, Riviera, Ft. Lee, N. J., operator, to take over the China Doll, N. Y. It's planned to switch the oriental policy to a Negro revue format, and new name being considered is Sugar Hill.

If deal is completed, it's likely that a Larry Steele revue, current at the Club Harlem, Atlantic City, will go into the spot. It'll be the sole sepia nitery on the Stem, and the first Negro cafe in several years.

The China Doll, operated by Tom Ball, closed this past spring after a lengthy operation in the red. Ball was subsequently hit on charges of tax evasion.

The Sugar Hill will mark Miller's second try at operation of a Manhattan nitery. Some years ago, he started the Embassy Club on the side of the former Riobamba. It folded after several seasons.

CARROLL'S REKINDLES WITH 'HOLIDAY' REVUE

Hollywood, Aug. 14.

Earl Carroll Theatre, dark for four months, relights Aug. 30 with "Holiday for Love," new continental revue produced and directed by Francis Bunny Weldon. Two-act, 35-scene show will be the second offering at the Sunset Blvd. night spot since it was purchased by Frank Hofues, Texas oil and hotelman. Initial show, Lou Walters' "Pleasure Bound" package, played Carroll's for three weeks last spring.

"Holiday" has original music and lyrics by Carter Wright. Gerald Dolin, who will conduct, arranged the music. Weldon, Wright & Dolin also have formed an organization to produce TV and radio shows as well. Harley Hardman will be general manager.

Rehearsals for "Holiday" get underway this week after casting of the main roles. Company will number 54.

Auctioned St. L. Spot Becomes Famous Door

St. Louis, Aug. 14.

The sale of fixtures of Top O' the Town, west end nitery, to satisfy $9,500 in delinquent Federal taxes last week netted Uncle Sam only $320. A mortgage holder received bulk of the proceeds and spot will be reopened as the Famous Door.

Total received from sale was $8,020, but mortgage holder had a first claim of $7,700 of that. Sale was conducted under a warrant in distraint against former owner Mack Barnholtz. Andy Singer, resident of a downtown hotel, said he and a partner, whom he refused to name, will operate.

Celeste Holm Gets Plaza Persian Room

Celeste Holm has been signed to start at the Persian Room of the Plaza Hotel, N. Y., in November, for two weeks. Room will reopen Sept. 27 with Kay Thompson.

Music Corp. of America set the deal for Miss Holm.

Carroll to Versailles, N.Y.

John Carroll will make his first N. Y. cafe appearance at the Versailles, N. Y., starting Sept. 5. Filmster has been making the rounds of theatres and cafes for the past year or so.

Carmen Torres opens at the Versailles tonight (Wed.).

Sister Tharpe, Knight Split, Tour Separately

After an association of more than seven years, gospel singers Sister Rosetta Tharpe and Marie Knight arranged an amicable split last week to tour as separate units.

Miss Knight will be booked with the Richmond Harmonizers while Miss Tharpe has not yet decided upon a permanent group. The Taps Agency continues to represent Miss Knight on personal appearances and on Decca Records but will only represent Miss Tharpe on her Decca deal.

Coast AGVA-TA Row Forces Bob Hope Halt Of Palsy Benefit

Hollywood, Aug. 14.

First casualty in the bitter battle between Theatre Authority and American Guild of Variety Artists was the annual Bob Hope Cerebral Palsy Benefit. Hope cancelled the show, scheduled for Sept. 19 at Hollywood Bowl, rather than be caught in the middle of the jurisdictional fray touched off when AGVA ankled TA on the Coast after a dispute over clearance of benefits and administration of funds.

Hope had not yet set any talent, so the cancellation required nothing more than a decision not to go through with what has become an annual event. Last year, Cerebral Palsy Assn. netted some $17,000 from the affair, which boasted such other names as Danny Thomas, Peggy Lee, Mel Torme, Tony Martin, Dinah Shore, Jane Powell and Dan Dailey.

Meanwhile, AGVA Coast chief Eddie Rio blasted back at Theatre Authority, charging it was trying to sway public opinion with a "deliberate, unjustified distortion of truth." Referring to tradepaper advertisements issued by TA, Rio declared his organization had never given up its jurisdiction over variety performers. AGVA's withdrawal from TA, he added, stemmed from the fact that "it not only was continuing to supply almost all performers for both legitimate and 'so-called' benefits but was forced through Theatre Authority's inefficient administration to police these benefits. AGVA sought to correct this situation, but its objections and suggestions were ignored."

Withdrawal was found to be essential, Rio contended, to end "the many abuses imposed upon variety performers by Theatre Authority."

However, Rio backtracked on the thorny question of the benefit show scheduled for between halves of the Rams-Redskins football game at the Coliseum tomorrow night (Wed.). Rio had insisted that the Los Angeles Times, which sponsors the annual charity game, would have to clear all performers through AGVA or there would be no show. He changed his mind, however, and declared that the show would be permitted to go on since the contract was signed on June 22 while AGVA was still a member of TA.

Rio reiterated that in the future, AGVA members are "not to perform without pay unless such performance is first cleared by their union."

Holzman Not Leaving Morris Agcy. for Cantor

Hollywood, Aug. 14.

Ben Holzman is not leaving the William Morris Agency after all but, instead, will service Eddie Cantor in all fields of show biz as part of the agency's service. He was virtually set to leave the 10%ery to go exclusively with Cantor. Instead he will handle all phases of Cantor's bookings out of the Morris office. Jack Crandall continues as Cantor's business manager.

Cantor and his TV producer, Manning Ostroff, are due in New York next week to prep his first show on the Colgate "Comedy Hour" series Sept. 9. They'll return to the Coast in November, where the origination point will shift via the coaxial.

Sinatra's Desert Stint

Frank Sinatra has been signed for a two-week stand at the Desert Inn, Las Vegas, starting Sept. 4. He follows the Ritz Bros.

Comic Jay Marshall has been set for the surrounding show.

AFL-Frisco Powwow to Hear AGVA Ideas on That 'One-Card Union'

Question of a "one-card union" combining all affiliates of the Associated Actors and Artistes of America will be put on the floor of the American Federation of Labor convention in San Francisco, Sept. 17. Henry Dunn, national administrator of the American Guild of Variety Artists, plans to present an amalgamation plan for consideration by the delegates.

Dunn stated that there's little likelihood that the confab will take any action on the proposal, but he hopes that the AFL board will put sufficient pressure on the 4A's to create such a setup.

Dunn will cite the jurisdictional quarrels among the various 4A affiliates as a major reason inaugurating the one-card idea. Another argument to be cited on the convention floor is the high cost of maintaing membership in all 4A unions.

There have been several attempts to bring about an amalgamation of all 4A affiliates, but none has been successful.

Meanwhile, Dunn has instituted talks with the Screen Actors Guild in an effort to work out an interchangeability deal, so that AGVA members can work films without paying added union dues and filmsters can play the variety fields without additional fees.

One of the first steps toward amalgamation will be presented at the 4A meeting next month, when Dunn will ask that the Brother Artists Assn., which has jurisdiction of burlesque, be merged with AGVA. Dunn said that inasmuch as many BAA members must work cafes and vaude houses, and since the burley houses use vaude turns in their shows, interests of the members would be best served by one union in both fields.

Laine Resting, Pushes N. Y. Par Date to Oct.

Frankie Laine's date at the Paramount Theatre, N. Y., slated to start Aug. 29, has been pushed back to October on advice of his medicos, who warned him not to resume work until the end of September. He'll go into the house either Oct. 3 or 10.

Laine underwent surgery on the Coast recently. Paramount has booked comic Jan Murray and Elliot Lawrence Orch, with others still to be set.

450 Payees at 2 Can. Dates Causes Vallee To Junk 1-Man Tour

Moncton, N. B., Aug. 14.

Rudy Vallee cancelled his tour of the eastern provinces, after two dates, having opened at St. John, and summarily closing in Moncton. At St. John, there were about 250 paid admissions and at Moncton, about 200, with price scale of $1 to $2.

Although there was no mention of its being a one-man show, apparently the public deduced it and stayed away, on the heels of dates by Tex Beneke orch to good business. When Vallee counted up the poor gross at Moncton, he wired the Music Corp. of America branch at Boston and announced he was washing out the rest of his tour pronto and returning to New York.

For his solo performance, Vallee sang a number of songs, told a flock of stories, joked, and played his sax. At the close of the performance, he played host to a few men and women who presented themselves for his autograph. "Either this is the wrong place or I'm the wrong man," Vallee told the few signature seekers.

He had arranged to show at school auditoriums and rinks only in his tour. At the cancelled spots, it was announced that money for tickets bought in advance would be refunded.

LEN GREEN, HARRY KILBY JOIN TO FORM MERCURY

The Leonard Green Agency, one of the top percenteries for the booking of Latin acts and bands, last week merged with Harry Kilby Agency to form the Mercury Artists Corp. Kilby is a former General Artists Corp. veepee who organized its cafe department about 10 years ago, resigning last year to open a Florida office. He repped GAC talent in Florida and Latin-American countries until early this year.

Green will be MAC prexy and Kilby the veepee and general manager. Other officer is Charles Green, secretary-treasurer. Date-digger lineup will include Larry Gengo, head of the act department; Lenny Ditson, topper in TV bookings; George Drake, in charge of locations, and Art Gordon, head of the Florida office.

Deal involved an exchange of stock in both corporations. Merger also gives MAC a Florida agency license. Under laws of that state, agents must be residents i. Florida for three years and must be established in the agency business for that length of time before a license can be granted.

Green at one time worked in the cafe branch of GAC with Kilby. He later resigned to open his own office.

A.C. Renews 'Ice Capades' For '52 on 10-15% Deal

Atlantic City, Aug. 14.

A contract returning "Ice Capades" to the resort from July 18 to Aug. 31, 1952, was approved by the city commission on Thursday (9). The show has played its summer date at Municipal Auditorium.

Contract calls for same deal as a year ago, city to get 10% of the gross after taxes, but if the take goes over $300,000, the city's share rises to 15%.

'Miss America' Directors Nix Complete Autonomy To Bob Russell, Replace Him

Atlantic City, Aug. 14.

Bob Russell, who has emceed and directed 10 of the last 11 "Miss America" pageants, has been replaced this year by Bob Evans, of Helena, Ark., it was announced here last week.

News that Russell had not been offered a new contract was revealed by J. Howard Buzby, local hotelman and producer of the pageant, and came as a surprise here since Russell was often acknowledged to have done an outstanding job. Buzby explained that the reason for the change is that "a man was needed who would be available two or three weeks in advance of the event to help out in its preparation and production." The inference was that Russell was not available for all of this period.

Actually, the reason for the change was a personal matter stemming out of the pageant's directorate feeling that Russell had assumed a greater control over the annual show than the board wished to give him. Russell had made no bones on running the show without asking for much help from a group regarded by him as amateurs in show business. Once before the pageant board replaced Russell, but after a year's interim he was back again.

Russell's replacement formerly sang with Fred Waring's Pennsylvanians.

Mt. Inns Off 30-50% As Weekdays Decline

Business at summer resorts has been off 30-50% in many spots. Hard hit has been the N. Y. State Catskill Mountain area, where nearly all the intermediate and smaller hotels have been taking it on the chin in comparison with last season's grosses.

Spots such as Grossinger's, Ferndale; Concord, Kiamesha Lake, and in the Adirondacks area, Green Mansions, Warrensburg, have been running close to capacity neary every week. These are the exceptions, however.

One factor that stands out during the current resort slump has been the increasing reliance on weekend business to make ends meet. Weekday patronage is at its lowest in many years.

Night Club Reviews

Continued from page 50

Riviera, Ft. Lee, N. J.

lines, impressions of personalities, et al. They had to beg off.

At no time do they lose their audience, and never do they seem to be at loose ends on what to do. They work in duo and singly, and the pacing and routining are object lessons in how to stay on for 45 minutes without leaving themselves in a state of exhaustion at the walkoff.

If there is any special reason for the development of Hayes & Healy as a team, it must be Miss Healy. As for Hayes, he worked for years as a single, and there was never any question of his sharp comedic ability. Miss Healy has developed as a comedienne and expertly fits her sense of comedy into the overall pattern. At no time do they resort to blue material. Here is an act that relies solely on talent.

They have a cute lyrical opener, "Getting to Know You," in which they set themselves solidly with the patronage. It's also their Sunday night TV theme. "Disk Jockey Blues" gives them a chance to intro their first series of impressions, on name singers, and the fact that both have good voices are particular assets here.

Miss Healy does straight singing of "Stardust," which Hayes introduces as having been done by his wife in a 20th-Fox pic, and it's a strong laugh-getter when he heckles her from the audience. For versatility he gets over a touch of pathos in a drunk bit.

The pair's "Movies Are Better Than Ever," a satire on Hollywood, leads into some more name impressions, with Hayes' takeoff on Gary Cooper and the pair's going-over of MacDonald-Eddy as smash toppers. But perhaps their best is the Merman-Nype pairing on "Just in Love" from "Call Me Madam." Miss Healy really got 'em with her Merman carbon, and she had to do a repeat at the opener, with Hayes, of course, belting 'em with the Nype copy. The Lanza-Judy Holliday pairing is also wham comedy. In for only two weeks, because of their TV, the pair could easily have spanned the summer.

The show's second billing goes to the Blackburn Twins and their new partner, Pam Cavan. This is an entertaining trio who work hard all the way with their combo hoofing-singing musicomedy numbers. Miss Cavan is still working her way into the niche formerly occupied, first, by Janet Blair and, subsequently, by Vivian Blaine and Martha Stewart, all of whom, incidentally, were projected from this act to top musicomedy shows.

Nanci Crompton has been an all-summer holdover with her ballerina whirls, and she's still getting a good share of the applause.

Rest of the layout comprises Michael Terrace & Nilda with their mambo specialty in native costume, a good pace-changer from the rest of the show; Sherry Stevens, brunet songstress, who does a sort of Latin grind while circling the room; Clark Ranger, production singer and introducer, who does a nice job; plus the Walter Nye and Rene Touzet bands, which play neatly for show and Latin customer dancing, respectively. Add to this a particularly nifty-looking Arden-Fletcher line who know how to dance. *Kahn.*

5 O'Clock, Miami Beach

Miami Beach, Aug. 12.

Buddy Lester, Joyce Bryant, Raoul & Eva Reyes, Len Dawson Orch; food or beverage minimum $2.95.

This is probably the best balanced and most potent layout tapped out in this pop spot this summer, with the components building all the way.

As topliner, Buddy Lester, in his sixth return engagement, is hitting on all cylinders. Assured and authoritative, he sets off his mostly off-trail ideas in zanyisms to make for an almost perfect handling of a room he knows throughly. He's added a new series of gags to buttress the regular routines, such as "the Girl Who Had Two Heads," the "Whistle Song," the called for repeat on "Africa" which includes the screwball impreshes, and tops with his wrap-up takeoff on a stripper. In between ad libs and his trademark cracks on lines which lay but which are sparked into laughs via the disgusted expression and "Chee," he keeps them moving. On show caught he couldn't seem to miss.

Lester's click is definitely sparked by the smash scored by songstress Joyce Bryant, one of the best hit this town. Answer is the reaction from the aud, most of them hepsters. Though at times she's overly dramatic (as in her "Love For Sale," albeit effective and a bringer-backer), the dinner and supper crowd gives her attention all the way.

Tees off with arrangement on "I Feel a Cong Comin' On," interwoven with "The Thrill Is Gone" for a smartly turned impresh. Follows with change of pace in effectively presented "Too Young," revealing a wide range. "Tzena, Tzena" with a Yiddish Aaron Lebedoff lead-in adds to potency. Then wraps up with aforementioned "Love For Sale." Encores with French medley based on "Place Pigalle" to keep them pounding. Delivery is solid, with humble approach that winds up with payoff palming.

Opening act as set by Raoul & Eva Reyes is a bright. Their Latin ideas are colorful with, of course, the "Shoeing the Mare" and the aud mixing by the femme adding to the overall impact.

Len Dawson and his small unit are tops in their show backings. *Lary.*

Hotel Radisson, Mpls.
(FLAME ROOM)

Minneapolis, Aug. 10.

Lisa Kirk (2), Bob Bass Orch (8); no cover or minimum.

Lisa Kirk, making her local bow, is exhibiting the class and ability that have scored for her in musical comedy and swank supper club appearances. She displays a rare brand of looks, charm, top-drawer talent, sparkle and fine material, plus plunging neckline.

As far as this room is concerned, few, if any, singing comediennes have had the advantages, and used them so well, of superb lighting, wardrobing, clever and effective special material and routining to set off their natural talents. So it's little wonder the room's so crowded, local scribes are spilling raves and customer mitts get a heavy workout. Punching away at all times, and getting a great assist from her accompanist-arranger, Sid Bass, she digs deep into her bag of pleasure-loaded offerings and comes out with laughs, drama and listenable warbling.

Such trite and shopworn business as kidding of ringside males during table visits and coaxing customers to join her in a song chorus, takes on an air of freshness and lands strongly as handled in her flirtatious way and via the help of such ingenious props as a telephone-concealed mike. Other props, including a pair of gloves, one green and the other red, along with the lighting and wardrobing, make for corking production values.

Miss Kirk employs the gauntlets in "Stop and Go" to signal amorous male admirers to halt or proceed, and number is socko. So, too, is "The Bed," a vocal tribute to the four-posters and their services to humanity. At show caught, she also came across with "I Feel a Song Coming on," "My Funny Valentine," "Too Marvelous for Words," "It Had to Be You," and, of course, "The Gentleman Is a Dope" and "True to You in My Fashion," each whammo. Like the performer herself, the brief accompanying patter was finished in the extreme. The Bob Bass orch takes care of its assignments meritoriously. *Rees.*

Edgewater Beach, Chi
(BEACH WALK)

Chicago, Aug. 10.

Xavier Cugat Orch (19), Abbe Lane, Trini Reyes, El Gringo, Dulcina, Otto Bolivar; admission $1.25.

Always a strong-puller at this lakeside hostelry, Xavier Cugat has brought in a brightly trimmed Latino showpiece that's likely to tax the capacity of the spacious Beach Walk. That's a large assignment. Although the outdoor Walk doesn't quite encompass all of nature, it does take in a sizable hunk, including variable lake breezes and background traffic noises.

But the Cugat display is tailor-made for the Edgewater's summer adjunct. With his stable of colorfully garbed singers and dancers, the show has appealing visual val- the acoustical handicaps of the outdoor garden. It's a showmanly revue from the opening mambo, with Cugat himself projecting just the correct note of suave wit as the emceeing majordomo.

Prime conversation piece for the ringsiders is the svelte Abbe Lane, who splashes vividly with lush gowns and figure to match. She delights the customers with an exotic calypso treatment of "Cocoanuts" and writhes off to a big mitt after a medley of south-of-the-border ditties.

Also quieting everything but the nearby Foster Ave. traffic sounds is flamenco dancer Trini Reyes. Her precision terping grabs attention from the opening heel click. El Gringo's tambourine speciality on "Tico Tico" likewise has eye appeal and provides sparkling warm-up. Otto Bolivar further heightens the Latin-American atmosphere with flavorsome baritoning of "Babalu." Dulcina adds more spice with her dancing and chirping.

Least satisfactory portion of the entire layout is the rhumba number, which has audience plants come up to shake hips with members of the Cugat aggregation. Wisely, it's kept short.

The Cugat orch backs the show efficiently and remains on to tootle for patron dancers. *Dave.*

Riverside, Reno

Reno, Aug. 8.

Dorothy Shay, Harrison & Fisher, Riverside Starlets (12), Al Donahue Orch (10); no cover or minimum.

Dorothy Shay, after two cancellations, finally makes it into this spot, and it's about time. She was flooded out last November when the Truckee river took over for a short engagement. Renoites, having been expecting the hillbilly for some time, turned out in strength for her.

She has a big role, following Dennis Day, and except for a few weak nights, consistently outdraws the dice tables. Her's is "quiet" entertainment—everybody takes it easy (including Miss Shay) and with the same "quiet" insistence they get her back for about three encores. With one exception, "Love Isn't Born, It's Made," she stays in the mountains. But this song, although innuendo, is far from the hills and proves what she can do seriously. Crowd-pleasers are "Uncle Fud," "Mountain Girl" and "Efficiency."

Best gimmick is bringing children up from the audience to go through motions with her as she sings "Efficiency." That's the number that eventually gets all movable parts in operation. She uses it for a fine closer on occasion.

Miss Shay makes a business appearance in a change of gown for each show. Contrast of gum-chewin', hip-slingin' babe, fluffed up in tasteful gowns, is great. Drawlings between songs is good and not overdone. She knows how to keep the crowd in hand—slaps wrists if need be, but not offensive.

Billed with the singer in this show is Harrison & Fisher, a comedy dance team. A strenuous act, especially at 4,500 feet, the pair wears itself out midway through routine. Lot of extraneous effort, but some good effects achieved, nevertheless.

Starlets, the Moro-Landis line, take it easy this show with one routine. They open the package with their usual fine production, this one with strawhats, "Turkey in the Straw," et al. Whole show is rather quiet. *Curt.*

Embassy, London

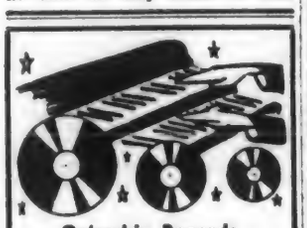
London, Aug. 10.

Paula Drake, Don Carlos Orch; cover $3.

Paula Drake, the latest U. S. importation for West End cabaret, brings something new and refreshing to London's nightlife. Her success, however, will depend entirely on the type of audience the Embassy Club attracts during her four-week season.

Miss Drake, with a style entirely her own, runs through half a dozen original numbers which are crambed with laugh-provoking lyrics of the smartest kind. There is nothing blue about the show, but it's solely for the adult mind.

There was evidence that the comedienne misses the practical help and cooperation of her own accompanist, but she receives quite adequate support from the club's resident combo. A specially written lyric, "That Way About You," eliminates the more conventional introductory patter, and from that start she goes through to click with six comedy entries. The routine includes "Intimate Friends," which is her interpretation of a catty woman; "The Story of Sandra Shovel," which parodies the "Sam Spade" programs; a delightful number on the zither and "Just One of These Things." *Myro.*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Day Whiskey Wait N. Y. State Hits New Cafes, Premiumizes Old

ecent legislation by the New State Liquor Authority will e it virtually impossible for niteries to open in the state.

orders operation as a straight aurant for a minimum of 90 before a liquor application be filed. It's estimated that ospective nitery operator could as much as $100,000 within waiting period.

e immediate result is the im- ability that the Diamond eshoe, N. Y., will open. Sev- bonifaces, including Harry man, operator of the 500 , Atlantic City, and Frank mbo, of Palumbo's Philadel- have been attempting to get spot. Now all deals are tem- rily off because of the diffi- in devising a profitable op- ion during the waiting period.

such problem is expected to the contemplated opening of Gilded Cage, in which shows be produced by Lou Walters, e Latin Quarter, N. Y. Liquor se of this spot, during its re- operation as Monte Proser's Theatre, hasn't been surren- d by concessionaire Abe Ellis, holds chattel mortgages on cafe properties. Ostensibly, spot, closed for the summer, resume operation under the schnapps permit.

e law puts a premium on tered cafe properties whose ses are alive. Spots such as a Doll and the Guest Room probably be taken over under ling licenses. China Doll is g negotiated for by Riviera lface Bill Miller (see separate), while pianist Joe Bushkin nulling operation of the now nct Guest Room.

egislation also ups the value of ing cafes because of tendency mit the field. Naturally, this moot point at this time, be- e of the general recession in nitery field. However, in the t of a business pickup, trans- values will be worth consider- more than heretofore.

Omitted From Slate, 2 AGVAns Withdraw

Charles Brett, of Boston, and Russ Wright, of Detroit, last week withdrew as candidates for members of the American Guild of Variety Artists' national board, following omission of their names from the ballot.

Both agreed to the withdrawal rather than force the union into the expense of reprinting and remailing the entire slate.

World's Highest Man-Made Ski Jump, at L.A. Fair, In Bid for Amus. Coin

Pomona, Calif., Aug. 14.

New grief for competitive amusements begins building this week at Pomona. Highest man-made ski jump in the world will be added to the L. A. County Fair under the direction of Sepp Benedikter, Austrian skier who was brought over for consultation on Sun Valley when that was planned and recently built a $250,000 project at Wrightwood, Calif.

Pomona jump will have five ice machines to manufacture snow along the steep run. Takeoff will be 225 feet high, 50 feet wide and length of jumps up to 180 feet. Pros will be imported to perform at 3:30 and 10 p. m. each day beginning Sept. 14.

Construction starts today (Tues.) and steel girders rising to giddy heights are expected to be completed in two weeks. They will mount to as high as a 28-story building. At first it was planned to lift the skiers by elevator, but instead they will be pulled up by rope-tow to give the peasants more thrills.

Benedikter has skied on snow, desert sand and water, but this is the first time he has attempted to do a chute-the-chute on a synthetic ski run in the good old summertime. Fair officials look on it to be the fair's biggest attraction and the photogs, newsreels and TV cameras are lining up for kills as well as thrills. It looks like a bad month for picture preems, among other events.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Aug. 14.

A salute to superintendent of nurses Ruth Norman and her able staff for taking time out to extend favors to the less fortunate of Variety Club's hospital.

Peggy McCarthy, staffer of the Roxy Theatre, N. Y., registered for the usual observtaion period, nursing a slight relapse. She graduated here eight years ago.

John Ellis (Interstate Circuit) back to Houston after a two-week bedside holiday with frau Jean Ellis, whose progress sent him home with a smile. Ditto Versey Strum (Neighborhood Theatres), who shot back to Richmond, Va., all elated over his wife's comeback.

Jesus Dominguez (Gracia) manager for Warner Bros., in from Havana and registered for the observation routine.

Charlie Aldebo (Skouras Bros.) making daily visits to local dentist, all his uppers to be yanked. He's an all-up patient tnat's on the go-home list.

A carnation to Sam Roberts, Chicago agent, for his timely efforts to make things worthwhile for many of the less fortunate here; ditto to Joseph Vaughey, Denver author and playwright

Garry Sitgreaves, who beat the rap here in 1933 at the old NVA sanatorium, is here for a vacation and once-over. The former NVAite received an absolute good health O. K.

(Write to those who are ill.)

BELLE BAKER ON MEND; RESUMES NOV. 5, PITT

Belle Baker is slated to resume work Nov. 5 at the Carousel, Pittsburgh. She's currently convalescing at a milk farm at Tarrytown, N. Y., where she broke her arm in an accident about five weeks ago. Cast was taken off this week and it's expected that another three weeks will be required for a complete cure.

Miss Baker had a commitment to play the Latin Quarter, N. Y., at the time of her accident. She goes into the Alhambra, Cleveland, and the Latin Casino, Philadelphia, after Pittsburgh.

Heat's on at Chi Strips & Clips But Burlesqueries Ridin' High

Chicago, Aug. 14.

Proverbial heat is on at the near north and west sides of Chicago, which house more strip and clip joints than any other sections of the city. However, this time police are not just insisting that gals wear a little patch here and there but are arresting comedians and femmes for blue material and soliciting drinks.

In the past week over 14 spots were raided, with four licenses revoked and more to come up. Along with the "cleanup" drive is a crackdown on several swank eateries allegedly used as fronts for "call" girls. Joe Miller's 895 was shuttered last week.

Officials also are investigating a tiein of spots with cab drivers, who hustle for $1 to $1.50 per head. Drive is also aimed at closing locations where the sexual deviates hang out. Peculiar turn is the Chicago Daily News which exposed the inner workings of Calumet City, a suburb, which lures sucker trade to dozens of strip joints there. In spite of all the warnings, trade has been brisker there than in past months, although county police have shuttered several bistros for gambling violations.

There is a terrific shortage of girls for the lines in both cafes and theatres, with the recruits mostly those who have been dropped from regular choruses. The old gag of farm gals and such just ain't so. Many spots are cancelling out what lines they have and are just using solo workers.

Another aspect is the sensational business that Minsky's Rialto burley has been doing the last several months, especially over the weekends. Management hiked the prices from 90c to $1.25 on weekday evenings and upped them on weekends. Flock of defense workers plus armed personnel credited with much of the increased grosses.

Other smaller burlesque houses down the street also report notable rising takes, with many using ad space in the dailies for the first time.

Philly's Club Harlem Jumps Gun on Name Orchs; Skeds to Jan.

Philadelphia, Aug. 14.

Club Harlem is kicking off the new season early with name orchs already started at the 900-capacity West Philadelphia spot. Charley "Yard Bird" Parker is current bandstand occupant; Lucky Millinder comes in Aug. 20, and the Duke Ellington orch is due Sept. 10.

General manager Stan Cooperman has skedded Stan Kenton's band for Dec. 24 (Christmas week). Other attractions and the dates set are: Buddy Johnson, Sept. 17; Paul Gateb, Larry Darnell & Chubby Newsome, Sept. 24; Earl Bostic, Oct. 8; Dinah Washington, Oct. 15; Erskine Hawkins, Oct. 29; Bullmoose Jackson, Nov. 5; Louis Jordan, Nov. 19; Illinois Jacquet, Nov. 26; George Shearing, Dec. 3; Gene Ammons, Dec. 17, and Nat "King" Cole, Jan. 28.

Jimmy Nelson and Betty Norman opened yesterday (Tues.) for two weeks at Shamrock Hotel's Emerald Room, Houston. Henry King orch continues on bandstand.

Portland, Ore., Quandary

Portland, Ore., Aug. 14.

Ringling Bros., Barnum & Bailey Circus clashed head-on with county and city officials last week (9) over the dates it has scheduled to perform in this city.

The show is set for Aug. 21 and 22, with the town already papered and announcements in the press and radio. It came to official attention of city and county heads that circus dates spread into the Multnomah County Fair, which opens a week's run Aug. 20.

It would take a change of ordinance to cancel the transient attraction.

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'STOP THE MUSIC'
for 67 wonderful weeks"

MARION MORGAN

Starting on a personal appearance tour of the nation's leading THEATRES and NIGHT CLUBS

Latest MGM Record
"Got Him Off My Hands"
backed with
"Deep Night"

Personal Manager SID BELLER

Direction GENERAL ARTISTS CORP.

Record Exploitation NAT SHAPIRO

VARIETY BILLS

WEEK OF AUGUST 15

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY

Music Hall (1) 16
Marilyn Murphy
Senor Cortez
Myrons
Bettina Rosay
Patricia Dryllie
Brunhilda Roque
Corps de Ballet
Eric Hutson
Rockettes
Sym Ore

Palace (R) 16
Wally Brown
Sonja Van Horne
Park & Clifford
Chas Slim Timblin
Allan Sis
Bruce Howard

Paramount (P) 15
Modernaires
Bob Chester Ore
Danny Lewis
Helena & Howard
Rudy Cardenas

Roxy (I) 16
Milton Berle
Dagmar
Fatso Marco
Sid Gary
Leonard Sues
Cristianis
Magid Triplets

BALTIMORE

Royal (L) 11
Willie Jackson Ore
Ruth Brown
Eddie Heywood 2
Piano Red
Allen Drew
Spic & Span

BANGOR (Me)

Bilou (P) 17 Only
Asylum of Horrors

BATH (Me)

Opera House (P) 15 Only
Asylum of Horrors

CHICAGO

Chicago (P) 17
Dinah Shore
Mr Kitzel
Will Mastin 3
Sammy Davis Jr
T & F Vallet

Fort Fairfield (Me)

Paramount (P) 21 Only
Asylum of Horrors

HOULTON (Me)

Houlton (P) 20 Only
Asylum of Horrors

MIAMI

Olympia (P) 15
Maria & Adrian
Roy Douglas
Antlers 4
George Dunn
Penny Singleton

ROCKLAND (Me)

Knox (P) 16 Only
Asylum of Horrors

WASHINGTON

Capitol (L) 16
Kanazawa 3
Margaret Phelan
Don Rice
C & T Valdez

WATERVILLE (Me)

Haines (P) 19 Only
Asylum of Horrors

Gt Felixo
Regina Maida
Chief Eagle Eye & B
Amazing Rhoerie
Reggie Dennis

HACKNEY

Empire (S) 13
Frank Randle
Gus Aubrey
Stan Stafford
A J Powell
Johnny Peters
Zio Angela
Mandalay Singers
Dagenham Girl Pipers
3 Palmers
Hal Mack Co

LEEDS

Empire (M) 13
Joy Joy & Joy
Lee Lawrence
Frank Marx & Iris
Peter Sellers
Tony & Ruby
Michael Bentine
Peter Raynor
Les Danielys
Milton Woodward Co

LEICESTER

Palace (S) 13
Carroll Levis Co
Erik Van Are
2 Venards
Jenny Hayes
Dolaire
Potter & Carole

LONDON

Palladium (M) 13
Tony Martin
Florence Desmond
Pinky Lee
Mack Triplets
Jesse James & C
Botonds
Donald B Stuart
Jackie
Palladium Girls
Skyrockets Orc

MANCHESTER

Hippodrome (S) 13
Issy Bonn
Anton Karas
Bob Grey
Bega 3
Spanglers
Pat Hyde

Palace (M) 13
Jack Carson
Kay Cavendish
Australian Air Aces
Clifford Stanton
Jose Moreno Co
Pepinos Circus
3 Connels

NEWCASTLE

Empire (M) 13
Buster Keaton
Hetty King
Shaun Glenville
Albert Whelan
George Robey
Peter Bernard
Archie Glen
Moran & Elef
Empire Girls

NORTHAMPTON

New (I) 13
Tom Moss
3 Karloffs
4 Silver Chords
Marie DeVere Co
Wyn Valarie
Aqua Maids
4 Water Cranks

NORWICH

Hippodrome (I) 13
Ozzie Morris
Stan Stennett
Rita Page
Dancettes
Les Henry
Dorothy Williams
Harry Sullivan
Don Saunders
J D Girls

NOTTINGHAM

Empire (M) 13
Reg Varney
Billy McCormack
Camilla & Castelli
Alfoldi Tp
Marriott & Wenman
Peter Duley
Roy Jefferies
J Allen & Barbara
Jacqueline Farrell
Sheron Fisher Gls

SHEFFIELD

Empire (M) 13
H & A Ross
5 Smith Bros
Williams & Shand
Eddie Gray
Roger Carne
Stainless Stephen
Para Nino
Harry Bailey

SUNDERLAND

Empire (M) 13
Morgan & Gray
Dorothy Squires
Alex James & I
Jackie Hunter
Allen & Lee
Noni Nita & D
Johnson Clark
Les Heliyos
T & C Durante

SWANSEA

Empire (M) 13
Lester Ferguson
Max Wall
Semprini
Fred Lovelle
L Sharpe & Iris
Cynthia & Gladys
3 Oxfords
Tune In Lovlies

WALTHAMSTOW

Palace (I) 13
Freddie Hills
Jerry Nicholls
Jeff Smith
Gloria & Jeanette
Bacchantes
Tex Montana
Paul Wood
Valentino Lovlies
George Barnes
Julie Rufford
Vickie Gail
Hal Brenton
Mark Chesney
Alex Goodhead

YORK

Empire (I) 13
Phil Strickland
V M Gaston
Patricia Lyndon
Tom Banny
Archie Hartnell
Michael Wayne
Jean Bradford
Fred Renwick
Olga Sandersand
Lomarr Bros
Frakson
18 Naughtigals

AUSTRALIA

MELBOURNE

Tivoli (I) 13
Jon Pertwee
Alan Clive
Los Triannas 8
Pepito
3 Carsony Bros
Tipsy & Brew
Evy & Everto
Babs MacKinnon
Moira X Claux
Morris Dargie 4
6 Celebrity Singers
6 Les Models
Les Debonnaires 4
Tivoli Ballet

SYDNEY

Tivoli (I) 13
Armand Perren
Marion Davies
3 Fayes
Devine & King
Gerd Bjornstad
Chribi
Marika Saary
Phillip Tappin
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Clasy Trenholm
Terry Scanlon

BRITAIN

ASTON

Hippodrome (I) 13
D & J O'Gorman
Dudley Dale Singers
3 Hicks
Doline Ballet
Freddie Harrison

BIRMINGHAM

Hippodrome (M) 13
Sugar Chile Robinson
Caryll & Mundy
Arthur Worsley
Les Mathia
Cavallinis Dogs
Dorothy Gray Co
Maurice French
Richards Sis

BLACKPOOL

Opera House (I) 13
B & B Bernard
Vera Lynn
Jack Radcliffe Co
Harry Secombe Co
Erica Yorke

Palace (I) 13
Frasers Harmonica Co
Bedini Tp
George Williams
Tox & Denise
Walthon & Dorraine
Locky & Henry
Serene & Joy
Reid Twins
Tower Circus (I) 13
Charlie Cairoli & 1 Smiths
Knies French Horses
Oscar Konyots Lions
Gt Alexander Tp
Victor Julian & Pets
Enies Animals
4 Richays
3 Lorandos
Mars Tp
Arrigonis
3 Roses
Jimmy Scott
Flying Constellation
Little Jimmy
Annettes Circusettes

Winter Garden (I) 13
Norman Evans
Senor Carlos
Canfield Smith & Snodgrass
12 Whitley Girls
4 Zio Angels
Darlys Dogs
Joy Beattie
Anna Mae
Gyneth Lascelles

BOSCOMBE

Hippodrome (I) 13
Billy Whittaker
Mimi Law
B & T Clayton
Phil Lester
Eric Marsh
Gail Harvey
Jack Leonard
Gardiner & Baxter
Hi Diddle Diddle Debs
Terrys Juves

BRADFORD

Alhambra (M) 13
Bartlett & Ross
Ford & Sheen
Douglas Harris
Pierre Zampa

BRIGHTON

Hippodrome (M) 13
Frankie Howerd
Mary Naylor
Arthur Richards
Joy Beattie
3 Jokers
Gretta Unger 3

BRISTOL

Hippodrome (S) 13
Rose Murphy
V & J Crastonian
Charlie Clapham
3 Lederers
J & K Stuthard
George Meaton
Yolandas
Merle & Marie

BRIXTON

Empress (I) 13
Collison & Breen
Leslie Welch
Ken Morris
Woods & Jarrett
Jean Kennedy
Ida Shepley
2 Morroccos
Muldoon 3

CHELSEA

Palace (I) 13
Murray
Spike Milligan
Jones & Foss
S & R Russell
3 Atlantas
Grace Mars
Dagnar & Rell

CHISWICK

Empire (S) 13
Tessie O'Shea
Steve Conway
Billy McCamb & June
Moxham Bros & Carol
Nixon & Dixon
2 Redheads
Len Williams
Billy Bartholomew

COVENTRY

Hippodrome (I) 13
Jewell & Warriss
Benson Dulay Co
Bentley Sis
Fay Lenore
Rene Strange
Bertie Hare
Jacqueline Dunbar
So American Lovlies

DERBY

Hippodrome (S) 13
M & A Day
Kaye Bros
Ramoni Bros
B & B Bruce
Haynes & Gardiner
Lee Sinclaire
Ramon Girls

EAST HAMPTON

Metropolitan (I) 13
Jimmy Wheeler
Michael Howard
Charmian Innes
Dick Henderson
Sam Linfield Co
Will Dotts
Jon Gresham
Renara
Syd Amoy

Palace (I) 13
Reid & Gordon
Jack Hubert
Watson Fozel
Harry Tate Jr
Dump Harris & Stan
3 Spallas
10 Starlets
Rita Martell
Lillian Brown

EDINBURGH

Empire (M) 13
Deep River Boys
Beryl Orde
Daveen & Blondes
Walter Niblo
Flying Comets
Craig & Noyle
Nelson Lloyd
Stuart & Gray

FINSBURY PARK

Empire (M) 13
Renee Dymott
Nat Mills & Bobbie
Joe Orines
G H Elliott
Scott Sanders
Rey Ellington 4
Ella Shields
Billy Russell

GLASGOW

Empire (M) 13
Andrews Sis
Gail Gail
Jack Daley
Cissie Noble
2 Cromwells
Balmoral 4
Joyce Golding

GRIMSBY

Palace (I) 13
Alan Alan
Ladd West
Campbell & Rogerson
Leon Acimo

Cabaret Bills

NEW YORK CITY

Birdiane
Arnett Cobb Ore
Roy Eldridge Ore
Lennie Tristano

Bon Soir
Alberta Hunter
Eugene Fields 3

Chateau Madrid
Manuel Astudillo
Catalino Ore

Copacabana
Harvey Stone
Anne Shelton
Clark Bros
Jean Caples
Elyse Weber
Bob Millar
M Durso Ore
F Alvarez Ore

El Chico
Rosita Rios
Ramoncita & Leon
Victoria Barcelo
Isabel Campo
Fernando Shrewd
Rodriguez 4
Ramon Torres Ore

Embers
Red Norvo 3
Bobby Hackett Ore

Havana-Madrid
Bubby Escoto
Roberito & Alicia
Lola & Lita
Tanya & Tondelayo

Leon & Eddie's
Eddie Davis
Larry Daniels
Libby Dean
Al Dellay
Carmen Montoya
The Rogers

Little Club
Ernie Warren Ore

No 1 Fifth Ave
Downey & Donville
Hazel Webster

Old Knick
Paul Killiam
Ernest Sarracino
Clara Cedrone

Old Roumanian
Sadie Banks
Lou Seiler
Irene Carroll
Carol Linzer
Joe LaPorte Ore
D'Aquila Ore

Park Sheraton
Cy Coleman 3
Mimi Warren
Emerson Holmes

Hotel Ambassador
Jules Lande Ore

Hotel Astor
Sammy Kaye Ore

Hotel Biltmore
Mischa Raginsky O

Hotel Edison
Joel Shaw Ore

Hotel New Yorker
Bernie Cummins
Cavanaughs
Kevin O'Sullivan
Mary Ann Mercer
Johnny Flanagan
Gloria Dawn
Blade Beauties

Hotel Roosevelt
Mark Monte Ore
Nocturnes

Hotel St. Regis
Milt Shaw Ore
Horace Diaz Ore

Hotel Statler
Shep Fields Ore

Hotel Taft
Vincent Lopez Ore

Hotel Warwick
Gloria Elwood

Latin Quarter
Juanita Hall
Jack Kilty
Honey Bros.
F Manzone Ders
Gloria Le Roy
Lea Fabian
Can Can Ders
Art Waner Ore

Park Ave.
Carole Hendrick
Woody Morgan
Dolores

Penthouse
Paul Taubman
Mirko

Riviera
Peter Lind Hayes & Mary Healy
Blackburn Twins & Pam Cavan
Sherry Stevens
Nanci Crompton
Clark Ranger
Michael Terris
Line
Walter Nye Orc
Rene Touzet Ore

Versailles
Carmen Torres
Robert Maxwell
Emile Petti Ore
Panchito Ore

Village Barn
Burt Hilber
Louise & Harris
Dick Shawn
Dolph Traymon 3
Bobby Meyers Ore

Village Vanguard
Orson Bean
Shoshana Damari
Clarence Williams 3

Wivel
Ming Chu
Bob Lee

Waldorf Astoria
Miguelito Valdes O
Hamilton Trio

MIAMI-MIAMI BEACH

Bar of Music
Bill Jordan
David Elliott
Christine Nelson
Van Kirk
Harvey Bell

Casablanca
Marjane
Stanley-Boucher O

Celebrity Club
Alan Gale
Freddie Stewart
Winn Seeley
Teddy King Ore

Clover Club
Beverly Hudson
Al Bernie
Gomez & Beatrice Dancers (6)
Woody Woodbury
Tony Lopez Ore

Dolano Hotel
Willie Hollander 3
Zina Reyes
Mickey Walker
Louis Adler Ore

Five O'Clock Club
Buddy Lester
Joyce Bryant
R & E Reyes
Len Dawson Ore

Jemaina Hotel
Michael Strange
Tony Matas
Helene Aimee
Jimmy Woods

Leon & Eddie's
Eddie Guertin
Tubby Boots
Gaby DeLane
Billy Austin

Martinique Hotel
Manolo & Ethel
Danny Yates Ore

Mother Kelly's
Pat Morrissey
Penny Malone
Freddie Lane
Larry Moore 3
Paul Chapman
Harry Elliott

Nautilus Hotel
Don Tannen
J & S Reyes
Freddie Cale Ore

Paddock Club
Storm & Gale
Toni Rave
Jeanne France
Rita Holden
Rosita Alonso
Dusty DeLure
Bob Morris Ore

Roney Plaza Hotel
George Hines Ore

Sans Souci Hotel
Lenny Kent
Magner & Herman
Arne Barnett 3
Saranas Ore

Saxony Hotel
Ray Eberle
Chavez
Tano & Dee
J Cortes Ore

Sea Gull Hotel
Kitty Davis
Larry Wilde
Wanda & Rudolf
Letitia Barry
Terry Shands
Elaine Dexter
Rafael's Rumberos

Sea Isle Hotel
Frances Lager
Seymour Hoffman O

Sherry Frontenac
Dave Fisher
Larry Stewart
Frank & Lita
Lucmera & Evans
Sam Cames Ore

Vagabonds Club
Rollo Laylan 5

CHICAGO

Blackhawk
Norma Lou Doggett
Hope Zee
Ray Arnett
Connie Baxter
Ken Remo
Bobo Lewis & Bobby Barry
Joel Friend
Henry Brandon Ore

Chez Paree
Billy Daniels
Jackie Miles
Doris Ruby
Arden Fletcher Ders (11)
Pancho Ore (4)
Cee Davidson O (8)

Palmer House
Jane Morgan
Mata & Hari
Ross Harvey
Bobby Sargent
Eddie O'Neal Ore

Edgewater Beach
Xavier Cugat Ore
Abbe Lane

Hotel Stevens
Scarecrows 3
Romayne & Brent
Jo Barnum
Elimer
Jerry Mapes
Jack Refloer
Harper Flaherty
Bob Fitzgerald
Buddy Rust
Olie Clarks
Boulevar-Ders (4)
Mariane Fitzgerald
Scottee Marsh
Orian Tucker Ore

LOS ANGELES

Ambassador Hotel
Tito Guizar
Lina Romay
Lola Montes Co
Carlos Molina Ore

Biltmore Hotel
Tyrell & Winslow
The Romanos
Alice & Barry Ashton
Serge Flash
Hal Derwin Ore

Ciro's
Kay Thompson
Williams Bros
Matty Malneck Orc
Geri Gallan Ore

Macambo
Tippy & Cobina
June Beselle
Victor Marchese
Latin-Aires
Emil Coleman Ore

Camp Shows

Continued from page 51

and Peggy Alexander, who does an audience participation act. Miss Cummings will nursemaid for this entourage. Under this setup, there'll be a surplus a cheesecake in one package and a paucity in the other, but selections had to be made that way because of the problem of musical backing. Smeck will have to provide accomps for Miss Clare only.

Individually the acts registered. Miss Rillo is an extremely competent squeeze-boxer who clicks in her solo spot and did the backing on night caught. She's okay in both sectors. Larry Weeks, who emcees, provides a good brand of juggling. He hits a nice stride with ribbon-twirling, Indian clubs and balls. Although he's unsure of himself in the emceeship stints, his overall impression is good.

Miss Clare was handicapped by a faulty mike, and her diction was undistinguishable at times. However, that might have been a break for the Camp Shows' execs present. The representation of chaplains at this performance couldn't tell whether her version of the "Martins and the Coys" had any indigo lyrics. During her turn, several adjustments in the mike had to be made, so that it was impossible to get a true picture of her vocal texture. She got a hefty mitting, nonetheless .

Dancer Roseanne got by on a picturesque pair of gams. She shows some good acro tricks, but these are few and far between a series of terps which had little motion and made less sense.

Punch 'n' Judy Scores

Probably the strongest bit shown was the punch-and-judy act by Tommy Trent. It's good entertainment for all age groups. Smeck unrolls a vast portion of his catalog with showmanly handling of a series of string instruments and gets off to a hearty exit. Miss Cummings is okay in doling out impressions. Her carbons show fidelity to the originals and they have a grain of humor which gets across. It's doubtful, though, that the younger GIs will get any appreciation out of the ZaSu Pitts and Ned Sparks impersonations. These names haven't been active for some years.

The unit wound up with audience participation by Peggy Alexander. She's personable and can get an audience to go for all sorts of gimmicks. On her own, she does song and dance work capably. Miss Alexander's final stint in getting a dozen troops onstage for terp exhibits from folk-dancing to ballet went over excellently.

Camp Shows' prexy James Sauter and exec veepee Lawrence Phillips have had one of the busiest weeks since the start of the Korean war. Not only were these two setups dispatched, but ex-Met baritone Robert Merrill left for Europe for a series of GI concerts, and a radio unit headed by Walter O'Keefe left for the same area, where they'll tape a series of "Double or Nothing" shows before soldier audiences. Jose.

Pix Pasture-ize Stars

Continued from page 1

importance. Poor biz racked up by many of their films finally penetrated to exhibs, who habitually demand names for their marquees, and then to the studios.

Even new names and still-important established ones—at the height of her career, Ingrid Bergman, for instance—soon proved to be duds if not cast in sufficiently high-powered stories. As a result, many of the former marquee weight-bearers were dropped from the lists in favor of younger players—at a great saving of money—and concentration went into the story.

While stars are still plenty important—more because of the exhibs' "Who's in it?" query than the public's—there has been a definite de-emphasis in that department in the past few years. Thus Hollywood has had an opportunity to do considerable development work on a large crop of newcomers.

Lack of unfailing b.o. power is no more the fault of the newcomers than it is currently of the vets who are still drawing top fees for their pic performances. It is apparently the public and the situation that has changed. Patrons will no more lay down their coins to see such established newcomers as Kirk Douglas, Montgomery Clift or Elizabeth Taylor than they will to see the oldsters—unless they like the story. Results on picture after picture have proved that point in the past five years.

Thus it has been relatively easy for producers to make the money-saving decision that puts a new face in an important role and gives the frigid treatment to established names. It's plain to see, therefore, why production schedules recently have less frequently carried many once b.o. potent femme names.

Males, of course, far outlast the femmes as sex bait on the screen. But even Cooper, Grant, Gable, Cagney, Spencer Tracy, Jimmy Stewart and the other onetime b.o. infallibles have been proved clay unless backed by a top story. They're still insurance in a way for getting bookings and good terms from exhibs, but much less so than formerly.

Number of new faces now to be seen in pix is evident in a recent week's production schedule, for instance. Even more interesting in studying cast lists is how clearly the vet males have outlived the distaff side.

Perusal reveals only one feature at work at Columbia, "The Brigand," with Anthony Dexter, Jody Lawrance and Anthony Quinn. Metro had on the stages "Singin' In the Rain" with Gene Kelly, Debbie Reynolds, Donald O'Connor and Jean Hagen; "Belle of New York" with Fred Astaire and Vera-Ellen; "Ivanhoe" with Robert Taylor, Elizabeth Taylor, Joan Fontaine and George Sanders; "When In Rome" with Van Johnson and Paul Douglas; and "The Enemy" with George Murphy and Nancy Davis.

Other Prod. Schedules

Paramount had "Anything Can Happen" with Jose Ferrer and Kim Hunter; "Denver & Rio Grande" with Edmond O'Brien and Sterling Hayden; "Shane" with Alan Ladd, Jean Arthur and Van Heflin; and "Green Gold of Nevada" with John Payne and Susan Morrow.

RKO had "I Want You" (Goldwyn) with Dana Andrews, Dorothy McGuire, Farley Granger and Peggy Dow; "The Big Sky" (Winchester) with Kirk Douglas and Elizabeth Threatt; and "Day Without End" (Filmakers) with Ida Lupino, Robert Ryan and Barbara Whiting.

In work at Republic was "The Quiet Man" with John Wayne and Maureen O'Hara. On the 20th-Fox stages were "With a Song In My Heart" with Susan Hayward and Rory Calhoun; "Red Skies of Montana" with Richard Widmark and Constance Smith; "Rose of Cimarron" with Jack Buetel, Mala Powers, Bill Williams and Jim Davis; "Elopement" with Clifton Webb and Anne Francis; "Fixed Bayonets" with Richard Basehart, Michael O'Shea and Gene Evans, and "Pride of St. Louis" with Dan Dailey and Joanne Dru.

Universal-International was working on "Bend of the River" with James Stewart, Arthur Kennedy and Julia Adams. Warner Bros. had "The Big Trees" with Kirk Douglas, Patrice Wymore, Eve Miller, John Archer and Ellen Corby; "The Crimson Pirate" with Burt Lancaster; "Where's Charley?" with Ray Bolger and Allyn McLerie; "Carson City" with Randolph Scott and Lucille Norman, and "I'll See You In My Dreams" with Doris Day, Danny Thomas, Patrice Wymore, Frank Lovejoy and Mary Wicks.

The independents, most of them shooting out of the country, had in work "African Queen" (Horizon) with Humphrey Bogart and Katharine Hepburn; "No Time for Flowers" (Briskin) with Viveca Lindfors and Paul Christian; "Geisha Girl" (Breakston-Stahl) with Martha Hyer and Todd Karns; "Bride of the Gorilla" (Broder) with Barbara Payton and Raymond Burr; and "Chained for Life" (Spera) with Hilton Sisters and Mario de Laval.

WB Shares

Continued from page 5

fessional holders of large blocks, there's little profit in tendering shares at under $15. One of the minor advantages of selling to WB rather than on the market is that no commission is involved in sales via tenders.

As a result of the market rise, WB will get considerably fewer shares for the $15,000,000 it has appropriated for the purpose. Virtually all the important operators are waiting for the very last moment tomorrow before deciding on their tenders, so they'll take full advantage of market appreciation.

Tenders must be received by Guaranty Trust Co., N. Y., before 3 p.m. Tenders will be taken up in order of price, the lowest ones, of course, being accepted first. When $15,000,000 of them has been acquired, company will stop and the higher offers will be rejected.

SAG's New Pact

Continued from page 7

other than professionals as day players."

The Guild's contract proposals for these players seek an increase in the daily minimum wage from $55 to $100, and a weekly freelance minimum from $175 to $375.

SAG proposal dealing with television films requires that the payment of an actor's salary allows one showing in each TV viewing area, and that for each subsequent showing the player must be repaid his original salary. It also demands that theatrical pictures made after Aug. 1, 1948, be withheld from use in television until the producer and the Guild reach an agreement under which such TV exhibition of a theatrical picture would be permitted.

Israel Market

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a result of the Jewish emigration to Israel. Incidentally, Hollywood films, with the exception of horse operas, have been the heaviest losers.

Negotiations are currently under way for a renewal of the 1949 currency transfer agreement which permitted U. S. companies to get "out-of-pocket expenses" not exceeding $80,000 per year, on the films they distribute in the country. The agreement expired last June 30 with the proposed extension carrying it for another year.

The Hollywood distributors also are pressing for permission to transfer a portion of their film royalties. U.S. pictures gross about $1,960,000 annually there.

Strawhat Operators Generally Satisfied With This Year's Boxoffice Results

By HAROLD M. BONE

New Haven, Aug. 14.

Strawhat operators interviewed, especially the smaller-capacity ones are satisfied with this season's business, grosses in general being even with, or slightly under, a year ago. That's the conclusion drawn by an 1,100-mile turn of summer theatres by this reporter.

At Pawling, N. Y., Isobel Rose Jones finished up the sixth week of the 18th summer in the history of this strawhat with a total to-date gross of just $20 under the first six weeks of 1950, same price scale prevailing. First two weeks were considerably off, season starting slow, but a gradual build has increased the b.o. tempo to a satisfying pace and indications are for an overall okay season. Barn has a 300-capacity and plays to a $2.40 (Sat. only) top, running Tuesday through Sunday. Policy is no-name, Miss Jones having set out to prove that a strawhat of this nature can be operated successfully without names, also without a subscription program.

Charles Deane, doing his first season as impresario at Corning, N. Y., finds the going optimistic at the end of six weeks. House, seating 1,000, is located in the Corning Glass Center, a community showplace, and scale hits a $2.40 top. It's a name policy here and to date the b.o. score has been No. 1, Judy Holliday in "Dream Girl;" No. 2, Eve Arden in "Here Today;" No. 3, Joan Blondell in "Happy Birthday." Deane also has a couple of tryouts on the agenda.

Huntington's Upped Net

Heading up his fifth season as operator of the Spa Theatre, Saratoga Springs, John Huntington finds his 1951 to-date gross slightly under a year ago but his net exceeds the 1950 figure. This is due to one lower-budgeted week which pulled substantially at the b.o. House did capacity last week with Eve Arden in "Here Today." Huntington ran into a foul ball at the beginning of the season when Margaret O'Brien cancelled out, but subsequent clicks washed that out and final record points to a financially successful status.

An abbreviated silo-circuiter operated at Brooksville (Middlebury) Vt. by Raymond Hodges as the Green Mountain Playhouse balances off an almost identical figure with the corresponding period for 1950. Top is $1.50 and spot operates Tuesday-Sunday, with no matinees. It's Hodges' third year of operation here.

At Winooski Park, Vt., just outside Burlington, Players, Inc. moved in for a first season as a cooperative repertory company. Operating in conjunction with the

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'Blondes' Big in Reserve Coin, But Looks to No Loss for Rest of Run

With last week's boxoffice upturn apparently ending the annual slump, "Gentlemen Prefer Blondes" is expected to finish the remaining five weeks of its run without incurring further losses. The Herman Levin-Oliver Smith production has plenty of reserve capital to absorb additional operating deficits, but the management has naturally been concerned about the dwindling business during the recent summer boxoffice pall.

Despite an operating deficit of $13,939.19 (less authors' payments of orchestration costs and souvenir book royalties totalling $1,521.40) for the three weeks ending July 14 and a greater rate of loss for the ensuing three weeks, the musical had a large reserve, including $41,914.35 in undistributed profits and $25,000 in a sinking fund, as of June 30. Thus, even with the show's $29,000 minimum operating nut, there was no question of continuing, but only of how much of the accumulated profits might be used up before the production closes Sept. 15 to go on tour.

In any case, the Levin-Smith venture has been a bonanza. On an investment of $200,000 (the production actually cost $208,024.97) it has thus far paid profits of $440,000. That payoff should be substantially increased by the coming tour, and still further in the event of a sale of film rights.

'Beaustone,' British Play, Bowing On Coast

Hollywood, Aug. 14.

"The Beaustone Affair," new British play, will get its U. S. premiere at Las Palmas Theatre Sept. 11. Shocker will be produced by Wallace R. Parnell, who recently took over the small-seater on a long lease.

Parnell, long-time British and Australian producer, had expected to get underway with a revue tagged "Spice of Life" but the project was abandoned because of jurisdictional difficulties. "Beaustone" will be the first of several plays he intends to present at Las Palmas.

Eye Joan Evans For 3d 'Moon' Co.

A third company of "Moon Is Blue," probably opening in New Haven in mid-October and then playing a tour of split-weeks and one-nighters, will be put into rehearsal late in September by producers Aldrich and Myers, Julius Fleischmann and Otto Preminger. The latter will repeat his original staging assignment.

Film ingenue Joan Evans is being considered for the Barbara Bel Geddes part in the F. Hugh Herbert comedy, and Preminger is looking around for other possible cast members during his current stay on the Coast. He's due back Sept. 3.

Because of the intensive touring schedule mapped for it, the new production will have a somewhat simplified setting designed by Stewart Chaney. The show is being financed separately for $50,000, in contrast to the $75,000 financing for the original and $60,000 for the second company.

"Gainsborough Girls," Cecil Beaton's period play currently being tried out in the British provinces by Henry Sherek, in association with Aldrich, Myers and Fleischmann, will be revised by the author, who also designed the elaborate scenery and costumes. The idea is to bring the production to the U. S., possibly with a road tryout before a Broadway presentation next fall.

The status of the Jeanette MacDonald-Gene Raymond production of "The Guardsman," which Aldrich, Myers and Fleischmann presented on tour last season, is still unsettled. The stars have reportedly been conferring with David Marshall Holtzmann, attorney for the management, but no agreement has been reached about withdrawing their protests to Equity about alleged contract violations, and it is still questionable whether the tour will be resumed this fall.

Myers, having fully recovered from a serious illness in Paris, sails Friday (17) for New York.

Massey's 'Hanging Judge' In London Stage Prod.

"The Hanging Judge," Raymond Massey's dramatization of Bruce Hamilton's novel of the same name, will be produced in London this fall by British film producer-director-scripter Michael Powell. The latter, who has never before venturned into legit, will also stage the meller.

Massey, currently in Hollywood on a picture assignment, is due east about Sept. 1 and will probably go to London to sit in on the play's rehearsals and opening. He had previously figured on a Broadway production and had planned to stage it. There is no part in it for him.

Set 'Ribbons' B'way Bow

Jay Robinson, 21-year-old producer-actor, opens his comedy, "Buy Me Blue Ribbons," Oct. 17, at the Empire Theatre, N. Y. Rehearsals start Sept. 13, when director Cyril Ritchard arrives from Sydney, Australia, where he has been starring in "Private Lives."

"Ribb. " tries out in New Haven for five performances starting Oct. 10.

Set Gladys Cooper

London, Aug. 14.

Gladys Cooper will be one of the three femme leads in "Relative Values," new Noel Coward comedy to be presented by H. M. Tennent in association with John C. Wilson, with the author staging.

The actress, currently vacationing in Jamaica, B. W. I., will fly here for the start of rehearsals Sept. 8.

Tenn. Williams Seen Victor On 'Smoke' Royalty

Dispute between Tennessee Williams and Margo Jones over distribution of royalties from a touring production of "Summer and Smoke" last year has reportedly been won by the author. The case was arbitrated last week, with the three-man panel reportedly indicating that it favored Williams. Announcement of the official decision is due in a few days.

Crux of the matter was whether the La Jolla (Cal.) Playhouse edition of "Smoke," with Dorothy McGuire, John Ireland and Una Merkel, should be classified as a "first class production" or a "stock revival." If it was the former, Williams was entitled to retain full royalties. But if the show was a stock presentation the author was required to turn over 40% of his percentage to Miss Jones, producer of the original New York edition.

Jonas Silverstone, representing Miss Jones, argued that the La Jolla Playhouse is a stock operation and that its "Smoke" revival was produced on that basis. In addition, he claimed, James Neilson, who directed it, had never staged a show on Broadway, and Robert Tyler Lee, who designed the scenery, was not a member of the scenic artists' union. Edward Colton, attorney for Williams, disputed that interpretation, pointing out that the show had a name cast, played regular road bookings at prevailing b.o. scale for first-class productions.

Author's royalties from the tour are estimated to have totalled about $14,000-$15,000. On that basis, Miss Jones' claim of 40% would have amounted to something under $6,000. Her Broadway production of the play earned back only about $37,500 of its $100,000, so Miss Jones was anxious to collect the additional coin to pay to the backers.

Arbiters for the hearing, which was held Friday (10) at the American Arbitration Assn., N. Y., were producer Kermit Bloomgarden, designated by Williams; theatre manager Louis A. Lotito, designee of Miss Jones, and Lester Newberger, selected by the AAA. Only witness at the hearing was Audrey Wood, Williams' agent.

ALDRICH MAY OBTAIN RELEASE FROM NAVY

Producer Richard Aldrich, currently on duty as a Commander with the Navy, may obtain his release from service in the fall and resume legit activity on Broadway. He returned to Washington last week from a naval assignment in Europe.

Since last spring, Aldrich has been on temporary duty with the CIA (Central Intelligence Agency), which reports directly to the President and the National Security Council.

Karnolt Quits as Union Exec; Back to Painting

Explaining that he was "getting as fat as a union business agent," Rudy Karnolt has resigned as business agent of the United Scenic Artists, a position he held about 10 years. Arne Lundberg has been elected to succeed him. Karnolt, regarded as one of the top scene painters in the field, is resuming that career.

Others named at the recent USA election were Howard Bay, incumbent president; Woodman Thompson, v.p.; Arthur Romano, financial secretary; George Everett, treasurer, and Emeline Roche, recording secretary.

Judy Holliday Nets 24G for 4 Weeks Of Touring Strawhats in 'Dream Girl'

Judy Holliday's recent strawhat tour in "Dream Girl" is believed to have been the most profitable ever played by a performer over such a short period. Film star is figured to have snared $27,000 in four weeks of performances. Out of this she had to pay a total of $3,000 for supporting actors, etc. The grosses for the engagements totalled approximately $53,000. Only comparable record was set by Tallulah Bankhead, who played seven weeks of barn dates during the summer of 1949 in "Private Lives" on a straight $5,000 per week guarantee.

A wrinkle of Miss Holliday's recent tour was that there were violent protests from a number of barn managers over her asking terms, yet the actress made a profit for every week she played. That was evident from the fact that she went over the stipulated break-even figure at every stand and thus got a share of the "profit" in addition to her guarantee. Since managements invariable tend to set a high "break-even" point, including the maximum possible "cushion" to protect themselves against loss from unexpected expenses, they obviously made money on Miss Holliday.

The deal set for the actress by Hillard Elkins, of the William Morris office, called for a $5,000 guarantee, plus 50% of the gross over the stipulated breaking point. For her first week at the Theatre-by-the-Sea, Matunuck, R. I., the star topped capacity at just over $11,000. Since the break point was $10,000, Miss Holliday's share was $5,500. Even if the theatre's expenses were actually the full $10,000, it netted $500 on the engagement. And the fact that the management has sought a return date on the same terms suggests that the profit may have been greater than that.

At the Corning (N. Y.) Summer Theatre, Miss Holliday again got about $11,000 gross and had identical terms, so her share and the management's profit was approximately the same as at Matunuck.

Different Pitt Terms

At Bill Green's Arena Theatre, Pittsburgh, the actress played two weeks on different terms. For the first, she got her usual $5,000 guarantee plus 50% of the gross over $10,000, and for the second week she had a $2,500 guarantee

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'Okla.' to Open Tour Sept. 27-29 in Hershey

Hershey, Pa., Aug. 14.

Instead of playing a short repeat engagement on Broadway in the fall, "Oklahoma" will open a new season's tour at the Community Theatre here Sept. 27-29, immediately after the company's return from its appearance at the Berlin Festival. Scheduled here Oct. 26-27 is Lillian Hellman's "Autumn Garden," with Fredric March and Florence Eldridge in their original starring roles.

The Community will celebrate its 18th anniversary Aug. 30-Sept. 1 with a variety show featuring the De Lovelles; Joe Rankin, Mage & Carr, Donn Cummings and Lew Cohan orch, plus the pic, "Mr. Belvedere Rings the Bell" (20th). The original bill at the house was produced by Fanchon & Marco and starred Lanny Ross.

Sabinson Seeks ATPAM Entry

Producer Lee Sabinson has applied for membership in the Assn. of Theatrical Press Agents and Managers and, if admitted, will be company manager of Herman Shumlin's production of "Lace on Her Petticoat," currently in rehearsal. The application, submitted by Shumlin under the "new blood" clause of the union's contract with the League of N. Y. Theatres, will be considered by the ATPAM membership committee tomorrow (Thurs.).

According to the contract with the League, the ATPAM is obligated to admit six new members per season. For the present season, expiring Labor Day, only two applicants have been taken in. However, it's pointed out that the union can still nix any individual applicants without explanation, even up to the Labor Day deadline. Sabinson, who produced "Counterattack," "Trio," "Home of the Brave," "Finian's Rainbow" and "Biggest Thief in Town," is on the ATPAM list of managements not required to post bonds with the union.

Another applicant to be considered by the membership committee tomorrow is Charles R. Meeker, Jr., managing director of the State Fair Auditorium, Dallas.

A meeting with the League will be held Aug. 23 to discuss a union proposal to increase the minimum scales for pressagents and company and house managers. The existing basic contract, in effect for another year, provides that salary minimums are subject to annual revision.

1st Draft Almost Finished On 'Room Service' Tuner

Arnold Auerbach has nearly finished the first draft of the book of a musical version of "Room Service," the 1936-37 farce hit by John Murray and Allen Boretz. George Abbott, who staged and produced the original, is collaborating on the adaptation and will direct and produce the musical edition. A composer will not be sought until the book is completed.

Meanwhile, Abbott has been asked by Lee Shubert to stage and perhaps do minor script revisions of "The Hollow," Agatha Christie's current London success, which Shubert has acquired for Broadway production this fall: "Tree Grows in Brooklyn," of which Abbott is producer and stager as well as co-author of the book, is current at the Alvin, N. Y., and "Call Me Madam," which he directed, is at the Imperial, N. Y.

Oakland, Cal. — Jack (Michael) Cook, former Broadway actor-dancer and former managing director of the National Repertory Theatre, is a patient at Branch Nursing Home here.

Eve Arden Doesn't Resent Those Passes (Oakleys), 'Not the Legitimate Ones'

Saratoga, Springs, N. Y.

Editor, VARIETY:

Since Herbert Kenwith seems bent on making our "misunderstanding" a cause celebre with no assistance on my part, I feel I am perhaps failing him by maintaining a dignified silence. After all it's no fun to hit a ping-pong ball over the net with no one to bat an occasional return. Besides, if this can be kept alive, we may become the Davis-Bankhead of the summer circuit and be perpetuated in legend and song. At any rate I would like to clear up a few misapprehensions as to what "it" is all about.

In the first place, I did not appeal to Equity or release any story on the matter. How it got out, VARIETY, you little sly-boots you, I shall never know.

As to the two-fers that Mr. Kenwith "goes on" about—much as I deplore this obnoxious little parasite on the sturdy oak of theatre, I accepted this as a policy of the house, although I suspect that the following week, with Mae West, it ceased for seven days to be the policy; also, I was only slightly appalled at the number of passes.

I certainly do not resent, as Mr. Kenwith intimates, any legitimate press passes. Or even any illegitimate ones for legitimate press relatives. Only I was not aware that critics from the entire eastern seaboard were rushing to Princeton to review me! So far I have only read two reviews on our historic performance.

As for the brou-ha-ha, (that's just to show that I speak a little French), it all happened on the Wednesday evening following two

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Claudette's $12,819, W'port Record; Eve Arden $8,613, New Spa Mark

Westport, Conn., Aug. 14.

Claudette Colbert, who set a new house record only two weeks ago at the Westport Country Playhouse in Noel Coward's "Island Fling," topped her own mark last week in a return run in the same comedy. With no press list to hold down receipts, the gross reached $12,819 at a $3.60 top in the 695-seat air-conditioned, converted barn. The film star's previous record was $12,403. There were standees at all performances both engagements.

The musical edition of "Alice in Wonderland," opening last night (Mon.) was a hit with this town's sophisticated premiere audience, getting an ovation at the final curtain. Despite the opposition of the Disney film version at nearby burgs, business looks brisk for the week. The two scheduled matinees tomorrow (Wed.) and Friday (17) are already sold out, and an extra one has been set for Saturday (18), giving the spot its first nine-performance week this season.

Arden's 'Here Today'

Saratoga, Aug. 14.

Eve Arden racked up a record $8,613 gross in "Here Today" at the 580-seat Spa Summer Theatre on a $3 top. Comedienne shot $400 past the figure established by Franchot Tone in "Second Man."

Producer John Huntington said it was his biggest week in the five years of his operation. The star traveled to Albany twice for radio interviews, being the first name to make the latter concession at the local strawhat this season.

Incidentally, she is adding two weeks to her summer tour, including a return engagement in Boston. Advance sale here was strong.

Olivia 7G, Newport

Newport, Aug. 14.

Olivia de Havilland packed 'em in at the Casino Theatre here last week, playing to standee trade for a gross of over $7,000 on the eight performances in "Candida." It was one of the two profitable weeks the Sara Stamm strawhatter has had this summer, the other being "Streetcar Named Desire" the previous stanza.

Joan Bennett in "Susan and God" is the current bill here.

Cronyns 10½G, Olney

Olney, Md., Aug. 14.

"Fourposter," the Jan de Hartog marital comedy starring husband-wife team of Hume Cronyn and Jessica Tandy, proved to be the sleeper of the Olney Theatre season with an almost capactiy $10,500 for its week's run. Starting slowly, show catapulted into s.r.o. ranks as soon as the crix' verdicts—100% rave—were in. By weekend, house was going clean, with record number of standees for every performance, including the two matinees. Saturday night (11) reached the record set two years ago by Helen Hayes, and both performances Sunday (12) drew standees.

The Cronyns, cheered by their phenomenal clicks here and at the Chevy Chase Theatre (Wheeling, Ill.), are reported seriously considering tackling Broadway in the fall. Charles Laughton, in opening-night audience, is reportedly considering an offer to restage the show for Broadway. Several managements are dickering to sponsor a New York production.

"Fourposter" success puts Olney well on black side of ledger, since the relatively small fee for package left an estimated profit of about $3,000 for management. Basil Rathbone in "Giaconda Smile," opens tonight (Tues.) with a fair advance.

Producers Evelyn Freyman and Richard Skinner may take a flyer on "New Emotion," a first play by Tom Donnelly, Washington Daily News critic-columnist. Booking for week of Sept. 11 is contingent on being able to cast a name player in lead role. Carol Bruce in "Pal Joey" Sept. 18 and the Reginald Hammerstein revival of "Music in the Air" final week of Sept. 25 completes the Olney schedule.

'Berkeley' $10,200

Dennis, Mass., Aug. 14.

Jeffrey Lynn and Barbara Britton gave surprising boxoffice vitality to the oldie romantic fantasy, "Berkeley Square," at the Cape Playhouse here last week. Pair grossed a profitable $10,200 on the John Balderston drama. Current bill at the Richard Aldrich flagship is "The Youngest," with Roddy MacDowell and Marcia Henderson.

Arthur Treacher, starring in "Clutterbuck," at the same management's Falmouth Playhouse, Coonamesset, Mass., had a mild but solvent $8,000 gross. Betty Field, in "They Knew What They Wanted," is current.

The old Sigmund Romberg-Franz Schubert warhorse, "Blossom Time," came through again at the Cape Cod Music Circus, Hyannis, Mass., getting almost $16,000 for the week. This week's bill at the Aldrich tent is "Red Mill."

At the same management's fourth stand, the South Shore Music Circus, Cohasset, Mass., "Merry Widow" did a satisfactory $12,200 last week. "Brigadoon" is current.

Gabor $6,300 Matunuck

Matunuck, R. I. Aug. 14.

Eva Gabor in "Her Cardboard Lover," with Douglas Chandler and Craig Kelly, grossed $6,300 last week at the Theatre-by-the Sea here. The show actually outdrew some bigger-name entries and, because of its low nut, earned the biggest profit the strawhat has had thus far this season.

Ann Corio in "Personal Appearance" is current.

Boston's Big Season

Boston, Aug. 14.

The Boston Summer Theatre is racking up substantial grosses and appears to be headed for the best season in its nine-year history. Last week's record $14,000 pulled by Carol Bruce in "Pal Joey" topped the previous high of $12,000 garnered by Eve Arden in "Here Today."

Advance sale activity for the remaining five productions is reportedly heavy. House does not ordinarily have any substantial advance sale, patrons preferring to buy ducats on day of performance. Only production that failed to pull satisfactorily was the season's opener, "Alice in Wonderland" which wound up just over $5,000.

With Melvyn Douglas starrer, "Glad Tidings," current and doing okay, lineup for rest of season is Arthur Treacher in "Clutterbuck," Joan Blondell in "Come Back, Little Sheba," Joan Bennett in "Susan and God," winding with repeat of Eve Arden in "Here Today."

"Connecticut Yankee," at Marblehead Playhouse, wound week with a moderate $5,800. A 1,000-seater, scale is $1.20 to $3. "Mirror, Mirror" with Kay Francis is current.

Snares D. C.-Area Theatre

Washington, Aug. 14.

William Robins, whose equity stock company failed to open last Tuesday (7) when, at the last moment, the fire marshal ruled the Atlas Theatre had to get an asbestos curtain and sprinkler system, will try again. Robins is now slated to open Thursday (16) at the Shirlington Theatre, Shirlington, Va., just a few miles across the Potomac in the D. C. suburban area.

Same plays are scheduled for the Shirlington, "Respectful Prostitute" and Chekhov's "The Boor." Robins said he had booked the theatre, normally a picture house, for a minimum of two weeks.

Litchfield's 1880 Comedy

Litchfield, Conn., Aug. 14.

Leonard Altobell has optioned an 1880 folk comedy tagged "A Little Evil" for a tryout at his summer theatre here the week of Aug. 27.

Written by Alexander Greendale, play won a $750 scholarship as an ANTA production.

Can't Extend Pitt Arena Season

Pittsburgh, Aug. 14.

Efforts of Bill Green, nitery owner here, to extend the season at his new Arena Theatre, adjoining the highway dine-and-dancery, for an additional two weeks were nixed when Morton DaCosta, the director, insisted he needed a vacation after the regular schedule. As a result, successful first year of Arena will come to an end Saturday night (18) with final performance of Lillian Gish in "Miss Mabel."

That's the 10th show at Green's and project will go down as a success despite tough sledding at the beginning. Joan Blondell turned the tide about midway in the sea-

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CHAMBERLAIN BROWN

Who has since January lectured on plays to see and plays not to see in Town Hall and Carnegie, New York, Boston New England Mutual Hall, Chicago Woman's Club Hollywood, Los Angeles, Providence, Buffalo. Mr. Brown is lecturing in London, Paris and 33 cities starting in October.

Twofers Claimed Key to Consistent Pace of 'Tattoo'

Success of "Rose Tattoo" in weathering the summer boxoffice slump indicates that the Tennessee Williams comedy-drama is an exception to the generally decreasing effectiveness of two-for-ones.

At the start of the summer the Cheryl Crawford production was figured having only a slim chance of continuing into the fall. However, it is now a cinch to span the summer, and has had relatively inconsequential losses, while several supposedly stronger shows have had to fold.

It's generally conceded that twofers have been the decisive factor in the play's boxoffice stamina. After an initial period of hefty attendance and comfortable operating profits, attendances suddenly began sinking late last spring. But the use of twofers stemmed the drop and the show has subsequently maintained fairly consistent pace. Single-week grosses have even risen against the general trend on one or two occasions.

Another element in the show's ability to keep going has been the reduction in its operating nut. That is illustrated by the figures for the week ending July 28, for instance. For that stanza the production had an operating loss of only $679.05 on a gross of $12,144.25. Breakdown of the week's operation shows that the Martin Beck Theatre, N. Y., got its $4,400 guarantee, while the company expense totaled $9,423.30.

Latter figure included company payroll of $3,660, stage crew and theatre charges of $1,075.19, press-agents $280, company manager $250, wardrobe attendants $176, standby musicians $150, the author waived royalties, director's reduced fee was $150, advertising cost $1,945.98, printing $345, rental of electrical and sound equipment $232.60, office expense $250, and cooling system $150.

The net operating profit earned by the show as of July 28 was $62,361.60, plus $640.62 advance on the Scandinavian rights and souvenir program royalties. The production was capitalized at $100,000 and the production cost, including tryout loss and pre-opening expense in New York, was $93,122.58. Assets include $12,370 in bonds and $17,166.36 in bank balances. The backers have thus far been repaid $40,000 on their investment.

Gurian Staying in N. Y. Has Written Comedy

Manning Gurian, general manager for Margo Jones' Theatre '51 in Dallas and for her various Broadway productions, will remain in New York this season and probably take a managerial assignment, unless he finds a script he likes, in which event he may produce it himself.

He has written a comedy, "Shake Hands for Luck," requiring a single set and about 10 characters, including a male lead like Sam Levene. He hasn't yet submitted it to anyone.

Inside Stuff—Legit

Partnering of Leland Hayward and Joshua Logan with the Theatre Guild in the scheduled production of the new William Inge play, "Picnic," brings to seven, and possibly eight, the number of productions with which Hayward will be associated this season. He's already set to produce "Remains to Be Seen" and "Point of No Return" on his own, besides sending out a company of "Mister Roberts" on tour again. Also, he and Logan are co-producers with Rodgers and Hammerstein of "South Pacific," which has a company on Broadway, one in Chicago and another due to open in London. Finally, Hayward is tentatively figuring on producing a musical version of "Having Wonderful Time," with a book by Logan and Arthur Kober and songs by Harold Rome.

"Picnic" will be staged by Logan, who is currently working with the author on revisions. Hayward and Logan are partners on all shows either one does, sometimes with dual billing and sometimes with one or the other a silent associate. However, the new play by the author of "Come Back, Little Sheba" will be the first venture on which either Hayward or Logan has been associated with the Guild.

Cooperative production-booking deal which a group of road theatre managers recently arranged with subway circuit producer George Brandt was originally offered to the American National Theatre & Academy, but the latter had to pass it up as the organization lacked the facilities for carrying out such a project. Gabe Rubin, manager of the New Nixon, Pittsburgh, on behalf of about a dozen theatre men in key towns, last spring submitted the idea to Robert Breen, then executive-secretary of ANTA. If the latter outfit couldn't do productions especially for the road, Rubin suggested that the ANTA Play Series presentations be sent out. Breen favored trying to work out some satisfactory setup, but it would have involved increasing the ANTA staff and expanding its program. The organization's board opposed either step, and that and other differences finally led to Breen's resignation last May.

Basil Rathbone, who was tentatively set for the male lead in the forthcoming revival of "Music in the Air," withdrew from the show because the terms of his proposed deal were revised after Billy Rose entered the situation as sole backer. Rathbone had a contract with Richard Skinner for the show's scheduled tryout the week of Sept. 25 at the latter's Olney (Md.) Theatre, but he was released at his own request after his deal for the Broadway engagement fell through. Dennis King was subsequently signed for the part, to costar with Jane Pickens.

Under Rathbone's verbal agreement with Reginald Hammerstein, producer of the show, "Music" was to have played a split-week in Wilmington and two weeks in Philly before coming to New York. There would have been a full orchestra for those engagements. However, when Rose entered the picture and it was arranged to bring the musical directly into the Ziegfeld, N. Y., after the Olney tryout. That would have permitted Rathbone only a dress rehearsal and three previews with an orchestra before the Broadway preem. Since this would have been his debut in a musical, his vocal coach and various singer-friends strongly advised him against it. For the Olney run there will be only a two-piano accompaniment for the show.

In addition, the proposed financial terms of Rathbone's deal with Hammerstein were revised, reportedly at Rose's insistence. Meanwhile, an offer from Metro for Rathbone to appear in its remake of "Scaramouche" fell through because shooting on the picture got underway while the "Music in the Air" situation was still unsettled.

Backers of "Stalag 17," Jose Ferrer production at the 48th St. Theatre, N. Y., include general manager Milton Baron, $1,250; Saul Lancourt, of the Leblang ticket agency, owner of the theatre, $1,000; film executive Samuel A. Seidelman, $1,000; theatre advertising executive Lawrence Weiner, $2,000; film executive William J. Heineman, $1,000; theatrical accountant Philip Shan, $1,000; Mabel Kirsch, an employee in the producer's office, $250; souvenir program agent Al Greenstone, $250; Ferrer, $5,200; the latter's wife, actress Phyllis Hill, $250; Ferrer's lawyer, Edwin M. Reiskind, $2,000; his agent, Kurt Frings, $1,000; television producer Jesse Kimmel, $250; Ferrer's partner, publicist-author Richard Condon, $1,125; Mrs. Condon, $1,000; Chicago radio actor Russell R. Reed, $1,000; Ferrer's dresser during his acting engagements, Victor Lloyd, $400; strawhat producer Sara B. Stamm, $500; actress Ellen Fenwick (Mrs. George Brandt, wife of the subway circuit producer), $500; boxoffice man Julius Specter, $500; theatrical textile dealer Joseph Maharam, $100; actress Peggy Nelson, $150; b.o. man Harry Goldhardt, $500. The venture was financed at $50,000 with no provision for overcall. General partners are Ferrer, Condon, Baron and Reiskind.

Plans for a second company, to be financed at $65,000, reportedly have been dropped.

Edgar J. Kaufmann, Pittsburgh summer opera biggie, felt compelled to issue a statement last week, which all of the newspapers published, commending audience at opening night (6) of "Show Boat" at Pitt Stadium for its patience and behavior. Three times during the performance, downpours doused the more than 8,000 customers, yet they stayed out in the open under umbrellas or went for temporary cover on each occasion, crying down suggestions from the management that the whole thing be called off on account of weather. Crowd realized they wouldn't be able to see "Show Boat" later since entire engagement had been completely sold out. Interruptions lasted for about an hour and 10 minutes, and finally, at 1 a.m., when the fourth heavy rain came five minutes before the last curtain, "Show Boat" had to call it a night, and even then customers went home reluctantly. Only about 50 of them had left, meantime.

Strawhat Ops. Satisfied

Continued from page 55

Merrimack Players of Concord, N. H., setup includes a 165-mile shuttle between the two points in a policy that alternates productions on a one-week run in each spot. Outfit utilizes the playhouse of St. Michael's College and has been brought to that institution partially as a lever to pry open the way for expanded drama courses in the curriculum. Capacity is 500, scale is $1.80 top. Business is slightly under 1950. Now in its fifth year as a strawhat, an original name policy has gradually petered out and setup is now strictly rep.

It's the 19th consecutive summer for the New London Players of the Barn Playhouse in New London, N. H. N. Warren Weldon is in his fourth year as combo producer-director, and his 275-seater, operating Tuesday-Saturday at a $2 top, has reached the season's three-quarter mark with its head above water on a gross intake on a par with the same 1950 period. Spot draws from a 30-mile radius and is one of the country's few strawhats that kept going right through the gas shortage period of World War II. "Pursuit of Happiness" is the season's top grosser to date.

Leonard Altobell's sixth season at the Litchfield, Conn., Summer Theatre registers a few points under a year ago at the same time. With a possible weekly gross of $3,000, nearest approach to that figure came from "Streetcar Named Desire." Spot has felt the competish from Danbury's musical setup but has offset this somewhat by a pair of deals which offer (1) any seat in the house for a dollar on Monday nights, and (2) half-price to factory workers on $2.40 top seats for other nights except Saturday. Capacity is 350 and house operates Mon.-Sat., with no mat-

'Guys' Betters Capacity at $53,700, 'Finian' Hot $44,000 in Lively L. A.

Los Angeles, Aug. 14.

Legit biz ran the financial gamut from good to bad last week, with "Guys and Dolls" leading the way. Musical inched up another $700 for a smashing $53,700 in its second subscription week at the 2,670-seat Philharmonic Aud.

"Finian's Rainbow" mounted to a nice $44,000 for its second and final frame, giving it an okay $80,000 for two weeks at the 4,400 seat open air Greek Theatre.

Weak sister of the local legit trio was "For Love Or Money," which got a fair $3,700 for its first full week at the 376-seat Ivar. Figure represented an operating loss of about $800.

'3 Wishes' $37,400, 'Bitter' 34G, S. F.

San Francisco, Aug. 14.

"Three Wishes For Jamie," concluding production in the Civic Light Opera series, stepped up to a strong $37,400 for its second stanza at the 1,775-seat Curran, with the house scaled to $4.80. Musical, starring John Raitt, Marion Bell and Cecil Kellaway, has been bolstered by big subscription advance.

"Bitter Sweet," with Anne Jeffreys and David Brooks, concluded its second and final frame Saturday (11) at the 3,300-seat Opera House. Gene Mann production moved up a bit, but still was on the thin side with only $34,000, with house scaled to $4.20. Cut-price "exchange certificates" were liberally used to hypo biz. "Annie Get Your Gun," with Martha Raye and Ray Middleton, opened at the Opera House last night (Mon).

'SHOW BOAT' WOW 63G, PITT STADIUM FINALE

Pittsburgh, Aug. 14.

Summer opera company closed its season spectacularly with "Show Boat" last week, doing blazing $63,000, third biggest gross in six-year history of al fresco project. That figure has previously been topped only by national company of "Kiss Me, Kate," which opened 1950 series, and "Great Waltz" in 1948. However, "Show Boat," in playing to nearly 47,000 people at Pitt Stadium, set an alltime attendance mark, but didn't get top money because price levels were lower this year through special block sales to industrial organizations.

That $63,000 was all the more phenomenal i view of the trepidation with which sponsors presented "Show Boat," due to the fact that Metro's lush screen version was in its fifth smash week downtown when the musical opened at the Stadium. Furthermore, it was a repeat for the outdoor venture, "Show Boat" having originally launched the Stadium's under-the-stars musicals in 1946. Cast here was headed by Gene Lockhart, who has to be reckoned in the draw; Evelyn Wyckoff, Byron Palmer, Terry Saunders, LaVerne Hutcheson, Ruth Gates, Dorothea MacFarland, Jack Blair and Bertha Powell.

At Bill Green's Arena Theatre, Ruth Chatterton in "O Mistress Mine" didn't fare so well. Attraction got only $5,000, poorest take of the season so far at the Arena, and quite a letdown after the preceding two-week smash of Judy Holliday in "Dream Girl." Curtain is ringing down on Sam Handelsman's enterprise, considered highly successful for a first year, with Lillian Gish in "Miss Mabel," which opened last night (Mon.).

New Hope Tax Move Vs. Legiters Tabled

New Hope, Pa., Aug. 14.

A proposed 5% tax on legit theatre admissions, slated for passage last night (Mon.) at the monthly meeting of the local town council, was tabled for at least a month and probably until next winter.

Theron Bamberger, operator of the Bucks County Playhouse, the only theatre which would be affected by the levy, was present to argue against it. John Ross, attorney for the strawhatter, and several local businessmen also expressed opposition to the tax.

'Miss Liberty' Fair $31,800 in Dallas

Dallas, Aug. 14.

Dallas State Fair Musicals' fifth production, "Miss Liberty," reached the seasonal halfway mark Sunday (12), showing a fair $31,800 take from 17,500 payees after seven performances. Averaging slightly more than half a house nightly, attendance was the lowest of the 12-week season. Modest draw was due to a murderous 11-day heat wave, with daily temperatures from 100 to 107 degrees, during Aug. 1-11, which equalled the all-time record of 1925. Heat also had cut sharply into closing week of "I Married an Angel."

Rave reviews tagged "Liberty," Irving Berlin revival stars Dick Haymes, with Nola Fairbanks, Odette Myrtil and Marilyn Day in support.

"Merry Widow" will be last of the six summer productions. Cast has Dorothy Kirsten, Lloyd Thomas Leech, Hiram Sherman, John Tyers, Vera Bryner and Arny Freeman.

'WIDOW' NEAT 58G IN WEEK AT ST. LOO

St. Louis, Aug. 14.

"The Merry Widow," one of the top coin-grabbers of the Municipal Theatre Assn.'s repertory, in its eighth date at the al fresco playhouse in Forest Park last week, played a seven-night stand to an estimated gross of $58,000.

Wilma Spence scored solidly along with Ralph Herbert, Roy Atlee, Edwin Steffe, Leonard Elliott, Jam Hawthorne and Lois Hunt. Mary Raye and Naldi, ballroom team, won plaudits from the customers and crix.

"The Wizard of Oz" opened a one-week stand last night (Mon.) before 11,000, largest attendance of the season, and a gross of approximately $6,000. It is the third time "Oz" has been presented in the local ozoner. Cast is headed by Jo Sullivan, from nearby Mounds, Ill.; Walter Donahue, Helen Raymond, Muriel O'Mallee Emilie Renan, Cean Greenwell and Dianna De Sanctos. Patricia Bowman, long a fave here, again won the mob with her ballet.

'Brigadoon' Perky 60G In K.C. Starlight Wk.

Kansas City, Aug. 14.

Starlight Theatre hit another bumper week with "Brigadoon," which closed out Sunday night (12) to a total of 46,000 payees for the seven-day session. While schedule took some buffeting from rain and winds, attendance nevertheless was steady throughout the week, with never less than 6,000 customers in the 7,600-seat theatre. Weekend trade again was near-capacity, total gross topping $60,000 for the fourth straight week.

Opening last night (13) was "Bitter Sweet." Cast includes Helena Bliss, Glenn Burris, Terry Saunders, Truman Gaige and Earl MacVeigh, more or less regulars of the season, and newcomer Olive Reeves-Smith. Bettina Rosay is in for the dancing lead.

Joan Evans-'Guest' Smash 3G at Laguna

Hollywood, Aug. 14.

Laguna Playhouse grossed a smashing $3,000, its best yet, with one-week presentation of "Guest in the House," starring Joan Evans.

Strawhatter, 276-seater, operates on five-day, six-performance basis.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Lace on Her Petticoat" (C) — Herman Shumlin, prod.-dir.

"Remains to Be Seen" (C)—Leland Hayward, prod.; Bretaigne Windust, dir.

"Paint Your Wagon" (MC)—Cheryl Crawford, prod.; Daniel Mann, dir.; James Barton, star.

"Top Banana" (MC) — Michael Sloane, Paula Stone, prods.; Jack Donahue, dir.; Phil Silvers, star.

HOLLYWOOD

"Love and Let Love" (C) —Anthony Brady Farrell, prod.; Louis Verneuil, dir.; Ginger Rogers, star.

Douglas-Hasso-'Tidings' In Ogunquit 10G Record

Ogunquit, Me., Aug. 14.

Melvyn Douglas and Signe Hasso, who have been cleaning up the strawhat circuit this summer in "Glad Tidings," cracked the boxoffice record at the Ogunquit Playhouse last week. Six evenings at $3 top and two matinees at $2.40 top piled up a gross of $10,000, highest in the 19-year history of the 700-seater.

Edward Mabley comedy is playing the Boston Summer Theatre this week, and is due for Broadway in the fall. "Clutterbuck," with Arthur Treacher, is current here.

'S.P.' Hits $49,100 In Soaring Chi; 'Moon' $21,200

Chicago, Aug. 14.

Influx of vacationers is zooming grosses to practically SRO figures. "South Pacific" jumped several thousand and the "Moon is Blue" take also rose.

"Member of the Wedding" is still the first entry for the fall season at the Erlanger, Sept. 17, with "Gentlemen Prefer Blondes" moved back a day at the Palace to the 20th.

Estimates for Last Week

"Moon is Blue," Harris (15th wk) ($4.40; 1,000). Rolling along with nifty $21,200.

"South Pacific," Shubert (39th wk) ($5; 2,100). Bounced up to $49,100.

RICH'D CARLSON 10G, 'FOREST,' SALT CREEK

Chicago, Aug. 14.

Richard Carlson in "Petrified Forest" at Salt Creek Theatre, Hinsdale, Ill., did a bright $10,000 last week, with midweek matinee business very heavy. "Told to the Children," with Miriam Hopkins, John Newland and Bramwell Fletcher, teed yesterday (Mon.) for a week. According to Marshall Migatz, producer, advance for the two remaining productions, "Rain," with Lawrence Tibbett and Elsbeth Hoffman, and "Miss Mabel," with Lillian Gish and Clarence Derwent, is very strong.

North Shore Music Theatre, Skokie, Ill., did neat $13,000 with "Up in Central Park" last week. Advance for "Annie Get Your Gun," with Helena Seymour, Bill Meigs and Ruth Gillette, which opens today (Tues.), is the heaviest this season. Tim Herbert and Don Saxon in "Two Hearts in Three-Quarter Time" follow, and the season closes with Martha Errolle and Robert Shafter in "Chocolate Soldier."

Tenthouse Theatre, Highland Park, Ill., grabbed another good week with $10 000 for "Yes, My Darling Daughter." Resident Equity group goes musical this week with farce, "The Fireman's Flame." Herb Rogers, producer, announced plans to run another four weeks.

Current Road Shows

(Aug. 13-26)

"Guys and Dolls" (Allan Jones, Jan Calyton)—Philharmonic Aud., Los Angeles (13-25).

"Moon Is Blue"—Harris, Chicago (13-25).

"South Pacific" (Janet Blair, Richard Eastham)—Shubert, Chicago (13-25).

"Three Wishes for Jamie" (tryout) (John Raitt, Marion Bell, Cecil Kellaway)—Curran, San Francisco (13-25) (Reviewed in VARIETY, July 4, '51).

SUBWAY CIRCUIT

"Detective Story" — Brighton, Brighton Beach, N. Y. (14-19); Jamaica, Jamaica, L. I. (21-26).

"Happy Time" — Jamaica, Jamaica, L. I., (14-19); Flatbush, Brooklyn (21-26).

"Oklahoma" — Windsor, Bronx (14-19); Brighton Beach, N. Y. (21-26).

"Season in the Sun"—Flatbush, Brooklyn (14-19); Windsor, Bronx (21-26).

NEGRO CIRCUIT

"Detective Story" — Howard, Washington (15-20).

"Rain"—Bedford, Brooklyn (15-20); Howard, Washington (22-27).

B'way Spurts; 'So. Pacific' Back To Standee $50,700, '17' Ups to 20½G, 'Aisle' $41,900, 'Affairs' $14,000

The long-awaited business upturn arrived on Broadway last week, with all shows except the already-solid sellouts making boxoffice recoveries. In some cases the gains were spectacular—up to $5,000 on the stanza. Now that the seasonal uptrend has started, grosses are expected to continue improving, with possible minor setbacks on occasional weeks, through late November, when the pre-Christmas decline is due.

The total gross for all 13 shows last week was $371,000, or 75% of capacity (for the corresponding frame last year, the 15 current shows grossed $335,268, or 72%).

Five representative medium grossers last week played to 56% of capacity (a jump of 12% over the preceding stanza). The previous week's total gross for all 13 shows was $340,100, or 68% of capacity.

"South Pacific," which had its first non-sellout the previous week, bounced back to standee attendance last week. "Two on the Aisle" had its best inning so far. From indications, at least two shows that have been absorbing losses in hopes of getting back into profitable business with improved conditions, will have to make the grade in the next few weeks or toss in the towel.

Last week's only closing was "Season in the Sun." There are no scheduled folds this week, and nothing is slated to open until after Labor Day.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

*Other parenthetic figures refer, respectively, to top price, (*indicates using two-for-ones), number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.*

"Affairs of State," Music Box (46th wk) (C-$4.80; 1,012; $26,874). Over $14,000 (previous week, $10,700).

"Call Me Madam," Imperial (44th wk) (MC-$7.20; 1,400; $51,847). Nearly $51,300 (previous week, $47,300).

"Gentlemen Prefer Blondes," Ziegfeld (88th wk) (MC-$6; 1,628; $48,244). Almost $24,100 (previous week, $18,600); continues four more weeks before touring.

"Guys and Dolls," 46th Street (38th wk) (MC-$6.60; 1,319; $43,904). Still getting the limit; $44,400.

"King and I," St. James (20th wk) (MD-$7.20; 1,571; $51,717). Also continues to go clean; $51,700.

"Moon Is Blue," Miller (23d wk) (C-$4.80; 920; $21,586). Over $17,700 (previous week, $17,400).

"Rose Tattoo," Beck (28th wk) (CD-$4.80; 1,124; $28,000). Over $13,300 (previous week, $12,000)

"Season in the Sun," Booth (46th wk) (C-$4.80; 766; $20,235). About $9,300 (previous week, $7,400); closed Saturday (11) after 367 performances.

"Seventeen," Broadhurst (8th wk) (MC-$6; 1,160; $37,000). Nearly $20,500 (previous week, $17,000).

"South Pacific," Majestic (121st wk) (MD-$6; 1,659; $50,186). Capacity-plus again; $50,700 (previous week, $49,700).

"Stalag 17," 48th Street (14th wk) (CD-$4.80; 921; $21,547). Approached $15,000 (previous week, $11,100).

"Tree Grows in Brooklyn," Alvin (17th wk) (MC-$7.20; 1,331; $47,167). Almost $19,600 (previous week, $15,600).

"Two on the Aisle," Hellinger (4th wk) (R-$6; 1,527; $48,500). New high at nearly $41,900 (previous week, $38,400).

FUTURE SCHEDULE

"Lace on Her Petticoat," Booth, Sept. 4 (rehearsing).

"Border Be Damned," Royale, Sept. 10 (trying out in strawhat).

"Three Wishes for Jamie," unspecified theatre, Sept. 17 (trying out).

"Out West of Eighth," Barrymore, Sept. 18.

"Twilight Park," Fulton, week of Sept. 24.

"Love and Let Love," unspecified theatre, Sept. 25 (rehearsing).

"Remains to Be Seen," Morosco, Oct. 3 (rehearsing).

"Saint Joan," Cort, Oct. 4.

"Music in the Air," Ziegfeld, Oct. 6.

"Top Banana," unspecified Theatre, Oct. 11 (rehearsing).

"Paint Your Wagon," unspecified theatre. Oct. 15 (rehearsing).

"Buy Me Blue Ribbons," Empire, Oct. 17.

"Philemon Complex," Coronet, Oct. 18.

"Barefoot in Athens," unspecified theatre, week of Oct. 22.

"Gigi," Fulton, Nov. 21.

"Nina," Royale, week of Nov. 22.

"Point of No Return," unspecified theatre, Dec. 12.

"Caesar" - "Antony" (Olivier-Leigh), Ziegfeld, Dec. 19 (current in London).

'VAGABOND' SAD $12,200 TORONTO ARENA TENT

Toronto, Aug. 14.

"Vagabond King," with Edward Roecker and Ann Andre, slumped to a poor $12,200 in the theatre-in-the round under canvas (1,640 seats at $3.40 top), introduced here by Leighton K. Brill, producer, and Ben Kamsler, director.

"Rose Marie," current with Roecker and Maria d'Attili, plus Nina Olivette and Iggie Wolfington in the comedy roles, chalked up an $8,000 advance for biggest reservation of the "Melody Fair" season.

Incidentally, with Mrs. Edward Franchot, aunt of Franchot Tone, is as producer this season at the Niagara Falls (Ontario) Summer Theatre, Sarah Churchill has been booked for week of Aug. 20 to star in "Gramercy Ghost" with a mainly Canadian cast. Previously, Mrs. Franchot had pencilled in Miss Churchill for "Philadelphia Story" until it was recalled that this had played the Royal Alexandra Theatre in adjacent Toronto. Miss Churchill starred in "Ghost" on Broadway last season.

Strawhat Tryouts

(Aug. 13-Aug. 26)

"Alice in Wonderland" — Westport (Conn.) Country Playhouse (13-18); John Drew Theatre, East Hampton, L. I. (20-25) (Reviewed in VARIETY, June 27, '51).

"An Innocent in Time"—Provincetown (Mass.) Playhouse (13-18).

"Border Be Damned" (Eddie Dowling) — John Drew Theatre, East Hampton, L. I. (13-18). (Reviewed in VARIETY, Aug. 1, '50).

"Duet for One"—Rice Playhouse, Martha's Vineyard (21-26).

"Foreign Language" (Edna Best) —Westport (Conn.) Country Playhouse (20-25).

"Fourposter" (Jessica Tandy, Hume Cronyn)—Rabbit Run Theatre, Madison, O. (13-18); Falmouth Playhouse, Coonamessett, Mass. (20-25) (Reviewed in VARIETY, July 11, '51).

"Glad Tidings" (Melvyn Douglas, Signe Hasso) — Boston Summer Theatre (13-18); North Shore Playhouse, Beverly, Mass. (20-25) (Reviewed in VARIETY, June 13, '51, under title "Sacred and Profane").

"Happy Bridegrooms" — Tufts Arena Theatre*, Medford, Mass. (14-18).

"Home at Seven" (Leo G. Carroll)—Berkshire Playhouse, Stockbridge, Mass. (20-25) (London production reviewed in VARIETY, March 15, '50).

"Malice in Blunderland"—No-Name Theatre*, Pike, N. H. (23-25).

"Mirror, Mirror" (Kay Francis) —North Shore Playhouse, Beverly, Mass. (13-18); Olney (Md) Theatre (21-26) (Reviewed in VARIETY, July 18, '51).

"Miss Fox and the Wolves"—Lake Shore Playhouse*, Derby, N. Y. (20-25).

"Miss Mabel" (Lillian Gish)—Bill Green's Arena Theatre, Pittsburgh (13-18) (Reviewed in VARIETY, June 27, '51).

"Mr. Thing"—Barter Theatre, Abingdon, Va. (24-25) (Reviewed in VARIETY, Aug. 8, '51).

"River Boy"—Barn Stages, Nantucket, Mass. (14-26).

"Small Beer in Springtime"—Trevose (Pa.) Summer Theatre* (20-25).

"So Help Me Jackson"—Lakes Region Playhouse, Guilford, N. H. (20-25).

"Some Sweet Day"—Barter Theatre, Abingdon, Va. (16-18) (Reviewed in VARIETY this week).

"Told to the Children" (Miriam Hopkins)—Salt Creek Theatre, Hinsdale, Ill. (14-19); Norwich (Conn.) Summer Theatre (21-25) (Reviewed in VARIETY this week).

(* Indicates non-Equity).

Strawhat Reviews

Told to the Children

Corning, N. Y., Aug. 6.

Charles Deane production of comedy in three acts (one set) by Alan Campbell and Robert Stevenson. Stars Miriam Hopkins. Staged by Robert McBride; setting, Bertram Heckel; lighting, Charles Bellin. At Summer Theatre, Corning, N. Y., Aug. 6, '51. $2.40 top.

Mrs. Barnes ..... Philippa Bevans
Sara Harwood ..... Sara Marshall
Andy Mason ..... Frank Dudley
Matthew Stone ..... Bramwell Fletcher
Dr. Constance Harwood Miriam Hopkins
Dr. Nicholas Mason ..... John Newland

Tryout of this comedy, which not only stars Miriam Hopkins but also represents her maiden production effort (though it's billed as a Charles Deane production), is still very much in the formative stage. Assembled with an abbreviated rehearsal period and an 11th hour change of directors, preem was somewhat in the nature of a hopped-up runthrough, with a proportion of the script's values being lost through lack of polished playing. However, even allowing for obvious drawbacks, which can be remedied with further preparation, indications are that the major hope of cracking Broadway with this one lies in performances and improved lines rather than in basic content of the script.

Story has a familiar ring, with only an occasional sortie into the field of originality.

Dr. Constance Harwood (Miriam Hopkins) is a femme practitioner who, as an American medical student in Paris, had married a fellow Yank sawbones trainee at an early age. The union broke up when the youthful husband insisted she abandon the doctor idea on the theory that one in the family would be enough.

Play opens years later with Dr. Harwood established in practice in London and facing the history-repeating situation of her young daughter contemplating marriage with an American medical student studying abroad. Lad turns to be son of her former husband by another wife. Father shows up on scene in an attempt to prevent the marriage, not knowing that his ex-spouse, since remarried and subsequently back in circulation, is the girl's mother. The respective parents find a rekindled spark and square off to a brief romantic interlude that gives indication of ripening into remarriage, but again there's the angle of giving up her personal career. Story ends with the femme doctor retreating to the comforting, if less romantic, arms of a London judge, a longtime admirer.

Miss Hopkins' interpretation of the doctor is efficient and carries a degree of animation that provides a lift for the overall production. Bramwell Fletcher, with not too much to do as the judge, makes a smooth job of his assignment. John Newland's picture of the parent-medico should come along okay once he has cut down on overpronounced facial expression. Sara Marshall offsets some of her physical attractiveness by a posture of shoulders-back-and-arms-dangling that gives an impression of preparation for setting-up exercises. Frank Dudley is personable as the young medical student, and Philippa Bevans adequately fills a housekeeper role.

Single setting of a living room is strawhat budget-conscious but has the earmarks of good designing for a more elaborate production. Miss Hopkins features an extensive wardrobe, widely varied and attractive. *Bone.*

Some Sweet Day

Abingdon, Va., Aug. 6.

Robert Porterfield production of drama in three acts (five scenes) by Anne W. Armstrong. Staged by Porterfield; settings, Mack Statham; lighting, Lauren Farr and Kenneth Brumbeloe; costumes, Betty Hayter. At Barter Theatre, Abingdon, Va., Aug. 6, '51; $1.80 admission.

Old Mag ..... Dorothy LaVern
Her Son ..... Keith Michael
Ivy ..... Ann Buckles
Ivy's Son ..... Kenneth Price
Andy Weaver ..... Francis Weaver
Mrs. Phillips ..... Alma Loftness
Mrs. Phillips' Daughter ..... Dinah Farr
Luke Diggs ..... Rex Partington
Buck Byrd ..... Clayton Corzatte
Doke Odum ..... John Faulk
Bertha Jane Dillard ..... Jane Wagner
Uncle Abel Dillard ..... Michael Lewis
Press Phillips ..... Lauren Farr
Mrs Pippin ..... Geraldine Chronowit
Uncle Bobby Buckles ..... Hugh Mosher
Boob ..... Dane Knell
Jim Ingoldsby ..... John Holland
"Fancy Woman" ..... Regina Gleason
Aunt Sally Grubb ..... Barbara Benzinger
Linsey ..... Elinor Wright
Essie ..... Blanche McKinney

In "Some Sweet Day," which had its world premiere at Barter Theatre, playwright Anne Armstrong uses authentic mountain idiom to depict folkways and customs of mountaineers in southwest Virginia and northwest Tennessee.

Written with understanding of a disappearing mountain life, Mrs. Armstrong's play shows the effects of generations of life on steep mountains in small cabins. The characters are strong physically, and strong language comes naturally from their mouths. Mating, death and birth are natural and frequent, and common subjects of conversation. Violence is accepted without surprise, and the law is feared above all things, except, perhaps, the supernatural.

The story deals with the return of Ivy, beautiful mountain girl, from a factory job to her cabin in the mountains. There she awaits the return of her husband, who left before her son was born, and holds herself steadfastly above her "raisin" while she waits. She supports her son with money earned working for summer folks and combats with difficulty the son's growing taste for moonshine liquor. The final return of her husband brings the rather slight plot to a not unexpected conclusion. Through the play there seems a tendency to include incident and conversation for the sake of portraying language and custom rather than for the sake of dramatic necessity, but richness of the language seems to justify this tendency.

The play is difficult to speak and act, and John Faulk gives a beautiful performance as the moonshiner Doke Odum. Faulk displays an ease with the language that shows familiarity with it. That he understands and sympathizes with mountain humor and mountain moral cores is apparent from the skill with which he displays them. Ann Buckles, as Ivy, shows the compassion and hospitality of the mountain woman with warmth. She is able to give graciously a cup of coffee to Doke immediately after he has insulted her. Dorothy LaVern plays Old Mag, a midwife, with apparent relish and an ease of language almost equaling Faulk's.

Other players have more trouble with this unfamiliar way of talking and acting. Special credit should go to young Jane Wagner for the tubercular, betrayed girl, to Dinah Farr for the wavering sweetheart, and to Geraldine Chronowit for a bright bit as a mountain woman buying supplies.

There are three sets, two of which use the same cabin interior. The second-act set is as spectacular. In it a real moonshine still, with one of the most elegant copper worms ever taken by Washington County officers, is surrounded with evergreen and rhododendron.

Robert Porterfield's staging fails to get beneath the surface of the play or the characters, which he might be expected to understand. Even if its immediate flaws were doctored, however, "Day" seems a dubious bet for Broadway not only because of its heavy production requirements but also its specialized subject matter.

Finale

Hamilton, Bermuda, Aug. 8.

Bermuda Theatre Series presentation of comedy-drama in two acts by Charles K. Peck, Jr. Directed by Henry Kaplan; sets, Cleon Throckmorton; lighting, Gerry O'Brien; costumes, Audrey Burns. At Bermudiana Theatre Club, Hamilton, Bermuda, Aug. 8, '51.

Linda ..... Katharine Hawtrey
Chuck ..... John Colicos
Mac ..... John Atkinson
Nida Blake ..... Marion Morris
Rebecca ..... Toby Robins
Gerry Morgan ..... George Spelvin
Pat Leeds ..... Charmion King
Billy Blake ..... Glenn Dicus
A Barman ..... Bob Ede
Lieut O'Brien ..... Francis Bethencourt
Clancy ..... Bobby Burns

"Finale," which is being tried out here, needs revised casting and some cutting, but otherwise has possibilities for both Broadway and filming.

The first produced play of Charles K. Peck, Jr., "Finale" is the story of a 19-year-old boy who, craving the affection of his actress-mother, winds up being accused of murdering a man over an affair with a young actress who has given him the love he seeks. The play takes place in the dressing room of Nida Blake, the aging theatrical star, and the New York apartment of Pat Leeds, the young actress, during seven days in the early summer of 1927.

In one triangle of this double triangle plot, there is the actress-mother trying to break up the affair between her son, whom she refuses to acknowledge for the sake of her career, and the youthful actress, of whom she is jealous. Forming the second triangle is the stage manager, Pat's rejected lover.

The author has presented a forceful story with a basically good idea, but the play needs doctoring. There is a certain amount of cohesion and clarity lacking in the development of the plot, while a good 20 minutes could be cut—the first act ran over an hour—without the play losing any of its effectiveness. Particularly overlong is the scene in the first act where Nida visits Pat and in a long speech tells her life story and climb to stardom. On a whole, however, the play moves at a fast pace and the situations are well contrived.

Due to the limited talent available here, the play loses a certain amount of its flavor and characterization. Marion Morris, in the pivotal role of the aging actress, is not quite suited to it, lacking the stature such a role calls for. Glenn Dicus, Coast actor imported to play the juvenile lead, is only intermittently convincing, being barely audible in the final scene with Miss Morris, in which he repudiates her as his mother. John Atkinson as the aging actress' manager, capably handles his role, though the part still required someone more mature than Atkinson.

Standout performances are given by Charmion King as Pat Leeds, and John Colicos as Chuck, the stage manager. Their scene together, in which Chuck, in a drunken stupor, goes to Pat's apartment and attacks her, is particularly effective. Katharine Hawtrey as Linda, Nida's secretary; Francis Bethencourt as Lieutenant O'Brien, a peppermint-chewing detective, and Bobby Burns as Clancy the cop do a neat job.

Settings by Cleon Throckmorton help enhance the story's background, though limited facilities prevent full realization of the illusion sought.

Both the settings and costumes are authentic reproductions of the Roaring '20s era. Henry Kaplan's direction is creditable.

Off-B'way Shows

Rain

Charles Harrow production of drama in three acts by John Colton and Clemence Randolph, based on novel by W. Somerset Maugham. Stars Nina Mae McKinney. Staged by Peter Xantho. At Apollo Theatre, N. Y., Aug. 8, '51; $1.80 top.

Ameena, Wife of Joe Horn Virginia Girvin
Private Griggs, U.S.M.C William Hairston
Sergeant O'Hara ..... Maxwell Glanville
Trader Joe Horn ..... Roman Henderson
Dr. Mac Phail ..... Reginald Fenderson
Mrs. Mac Phail ..... Rena Mitchell
Mrs. Davidson ..... Evelyn Ellis
Quartermaster Bates ..... Tommy Anderson
Sadie Thompson ..... Nina Mae McKinney
Rev. Alfred Davidson ..... Emory Richardson
Native Man ..... William Robinson
Native Girl ..... Milroy Ingram

The John Colton-Clemence Randolph dramatization of W. Somerset Maugham's saga of Sadie Thompson is being revived with considerable zest in Charles Harrow's all-Negro production of "Rain" at Harlem's Apollo Theatre. Although the drama lacks the shock value it may have had in its original production in the 1920s, the cast brings it to life with a blending of serio and comic portrayals.

Nina Mae McKinney's broad characterization of red light Sadie is a delight as she struts and slinks, oozing out her lines in a manner befitting Mae West. Sadie Thompson's salty lingo is read to the hilt by Miss McKinney. She falters a bit, however, as the repentant Sadie in the latter part of the drama, which she plays to the extreme, bringing comic values that are unwarranted.

The unbending Rev. Davidson is played with credibility by Emory Richardson. Scenes in which he battles with Miss McKinney in an attempt to make a good woman of Sadie are effective. Maxwell Glanville gives an excellent performance as the marine who sticks by Sadie despite her shady background. Roman Henderson, as Trader Joe Horn, is properly philosophic, and Virginia Girvin, as his native wife, is also believable. Evelyn Ellis, as the stoical Mrs. Davidson, brings poignancy to a difficult role.

Peter Xantho's staging keeps the trite tale at a high pitch, and the lazy, dank atmosphere of the South Seas is adequately re-created.

Dakota

(ORIGINALS ONLY, N. Y.)

The enthusiastic group known as Originals Only, which holds forth at an ex-dancehall on 6th Ave. and 10th St., N. Y., is now putting the extra effort that all musical shows demand into something called "Dakota." They describe it as a Gay 90s musical melo, and perhaps this tag describes it accurately enough.

In the unlikely event that any misguided soul is disposed to be critical, the Indian maid who announces the contents of the next scene on a placard, has one reading "Whadja Expect—Oklahoma?"

Burlesquing oldtime melodrama, with asides, etc., is not much fun any more, and the jokes aim at quantity rather than quality. The management claims it is corn, and they are quite right. Corn that is fun justifies itself, and if "Dakota" isn't exactly rib-tickling, a friendly audience disposed on three sides of the performers was able to enter into the spirit of the proceedings when caught.

Audiences at Originals Only are generally friendly, perhaps because they donate whatever they feel like to the group's kitty during intermission, instead of a fixed admission in advance.

Legit Bits

Marshall Yokelson, technical director for Dallas producer **Margo Jones**, seriously ill in Veterans Hospital, Bronx, N. Y. . . . **Cheryl Crawford's** production of "Paint Your Wagon," new **Alan Jay Lerner-Frederick Loewe** musical, will be the first Theatre Guild subscription item in New York this fall . . . **Earl J. Dias**, legit-film editor of the New Bedford (Mass.) Standard, will be married next Saturday (18) to **Edith Kenny**, a Fairhaven (Mass.) schoolteacher . . . **Lee Shubert**, back from London, has announced plans for a Broadway production of **Agatha Christie's** current London play, "The Hollow," and for the American debut of **Jose Greco's** Spanish Ballet . . . The Theatre Guild has optioned "Love of Four Colonels," in which author-director **Peter Ustinov** is currently starring in London. The original production may be imported when it closes in the West End . . . Film actress **Vanessa Brown** will be featured in "Door to a Room," **Joanna Wade**meller starring **Estelle Winwood**, which **Eunice Healey, Charles K. Freeman** and **Albert H. Lewis** will tryout the week of Aug. 27 at the Cape Playhouse, Dennis, Mass., with Freeman directing.

Playwright **Lillian Hellman** is at Martha's Vineyard . . . **Karl Malden** returned to N. Y. from the Coast after completing work in Metro's "County Line" . . . **Leon J. Bronesky** and **Anthony J. Parella** have optioned "Three Bags Full," a musical book, lyrics and score by **Roy Jordan**, for fall production . . . **Robinson Stone** has joined the cast of "Stalag 17," succeeding **Frank Campanella**, who will go into the new **Howard Lindsay-Russel Crouse** comedy, "Remains to Be Seen" . . . **Philip Mathias**, stage manager of "Happy Time" on Broadway, will direct **Jose Vega's** production of the comedy at the Roosevelt Theatre, Miami, opening Aug. 21. He's the stepson of **Oscar Hammerstein, 2d.**

Irma Sandre, dancer with the Ballet Russe, will take over the part of Liat in "South Pacific," Aug. 27, succeeding **Betta St. John**, who switches to the London edition of the musical, opening Nov. 1, with **Mary Martin** in her original starring role . . . **Lewis Harris**, treasurer of the Ziegfeld, N. Y., is fishing this week at Peconic Bay, L. I. . . . **Harold Gary**, who played Ali Hakim in the Australian company of "Oklahoma," has the same part for the show's subway circuit run and is being sought for next fall's road tour . . . **Jeff Warren**, from the cast of "Gentlemen Prefer Blondes," took over the juve lead this week in "Call Me Madam," as substitute for **Russell Nype**, who has a film commitment. **Barry Kent** replaced him in "Blondes." **Dorothy Juden**, a singer, joins the latter show this week . . . Broadway pressagent **Reginald Denenholz** has gone to the cape for the month of August in a supervisory capacity as representative of attorney **David Marshall Holtzmann**, who is operating **Richard Aldrich's** four strawhatters there during the lattter's absence on duty with the Navy.

London actress **Glynis Johns** will make her Broadway debut in **Herman Shumlin's** production this winter of a new, untitled play by British playwright **Enid Bagnold** . . . **Milton Baron**, general manager for **Jose Ferrer** and **Richard Condon**, producers of "Stalag 17," will produce "Two in the Air," a farce authored by **Condon**, with **Ferrer** as probable director . . . **Cyril Richard**, currently costarring with **Madge Elliott (Mrs. Richard)** in "Private Lives" in Australia, will curtail the tour to come to the U. S. to stage **Jay Robinson's** production of **Sumner Elliott's** (no relation) "Buy Me Blue Ribbons" . . . With **Jack Toohey** on a month's vacation at Seguin Island, Me., **Arthur Cantor** is subbing as associate to **Michel Mok**, pressagent for **Richard Rodgers** and **Oscar Hammerstein, 2d** . . . After 21 years at the Hedgerow Theatre, Moylan, Pa., **Joseph Leberman** has made the big jump to Broadway.

Charles Collins, former Chicago Tribune drama critic, has recovered from several months' illness and returns to the paper to do theatrical features . . . **Sylvia Siegler** and **Peter Lawrence**, who co-produced "Let's Make an Opera," were slapped with a $779.87 judgment in N. Y. Supreme Court recently. The action, brought by the State Industrial Commissioner, covered unpaid unemployment insurance taxes on the show. **Miss Siegler** is president of Show-of-the-Month Club . . . In the review of "Border Be Damned" in the Aug. 1 issue, **Mary Welch's** click performance as Rita Ronan was juxtaposed at Rita Ronan playing **Mary Welch** . . . Theatrical attorney **John Wharton** and actress **Mary Mason (Mrs. Wharton)** vacationing in Bermuda . . . Intermission collection at St. **John Terrell's** Lambertville (N. J.) Music Circus last week raised $1,772 for the Actor's Fund.

Chris Robinson takes over the leading male role from **Richard Eastham** for two weeks while the star vacations from Chi company of "South Pacific." Other changes in the national company of "S.P." are replacement of **Lee Kreiger** and **Bill Millikan** by **Bill Ambler** and **Ted Benatos** of "Mr. Roberts"; on the female side, **Thelma Dare** goes in for **Kathy Fiak** . . . London Opera Co. headed by **William Tello** will begin American tour with "Carmen," opening in New Haven, Sept. 20. **Maurice Turet** is company manager and **Harry Davies** does the press . . . **Frank Smith**, veteran RKO midwest district manager, takes over as house manager for the Palace when "Gentlemen Prefer Blondes" comes in Sept. 20.

Actor-producer **James S. Elliott** and attorney **Herman B. Glaser**, have partnered for the production of "Happy Valley," tragi-comedy by **Howell M. Forgy**, suggested by **Beatrice Griffith's** book, "American Me." **Leo Kers** will design the scenery and **Al Goldin** will be general manager . . . **Edward G. Robinson** last week signed to star in "Darkness at Noon," which will tour on Theatre Guild subscription. He will play the part of Rubashov, the Bolshevik revolutionary, created by **Claude Rains** on Broadway last season . . . **Rose Marie**, who was **Baby Rose Marie** as a moppet star, will be featured femme lead opposite **Phil Silvers** in "Top Banana" . . . For next Tuesday's (21) performance of "King and I" the New Haven railroad will run two show trains, one from Springfield, Mass., and the other from New Haven, plus a special car from Boston. The entire house at the St. James has been sold to the train patrons . . . Between directing the "Lights Out" television show every other week and visiting Miami to see about reopening the tent musical operated there by his father and **St. John Terrell** last winter, **Lawrence Schwab, Jr.**, staged "Legend of Sarah," this week's bill at the Brattleboro (Vt.) Playhouse . . . "Yours Till Yesterday," a new play by **Ken Parker**, will open Aug. 21 for a two-week run at the Provincetown Playhouse, N. Y., and Aug. 23 for two weeks at the Boardwalk Theatre, Hotel Nassau, Long Beach, L. I. Then the two companies will swap theatres for another fortnight in the same show.

Ben Oakland and **Eddie Maxwell** are clefting the score for "Lost Atlantis," play owned by **Josephine Baker**, which **Ned Schuyler** plans to produce as a musical . . . "Maelstrom," new play by **Ronald Sinclair**, author of "Dark Victory," opened tryout last night (14) at the Laguna (Cal.) Summer Theatre . . . **Eric Blore** will play the lead in "Why Not Tonight?", revue originally produced in England by **J. Powell Tomsen**, which Tomsen and **Kent Williams** will present at the Deauville, Santa Monica (Cal.).

Capacity Saturday night, (11) audience at Lincoln Park, N. J., Summer Theatre performance of new stage play, "My Friend Irma," stayed for post-performance, onstage wedding ceremony of Lorraine Collyer, of the cast, who married Major Michael Schlesinger, Army Hospital Corps Reserve. Knot was tied by Mayor William Young of Lincoln Park.

John Kibbee took over the Spring Valley, N. Y., Playhouse with last week's production of "Claudia," and he will follow it up by presenting his father, **Guy Kibbee**, in "The Old Soak," opening today (Wed.) and running through Aug. 26. The younger Kibbee will direct as well as produce for the remainder of the season.

Robert Rapport is company manager and **David Kanter** stage manager of "Love and Let Love." **Anthony Brady Farrell's** production of the new **Louis Verneuil** play starring **Ginger Rogers**. The show, currently rehearsing on the Coast, is due east Aug. 23, opens a tryout tour Aug. 27 in New Haven and is due Sept. 25 at the Plymouth, N. Y. . . . Pressagent **Mike O'Shea** has returned from Jamaica, B.W.I.

Burgess Meredith, currently touring the strawhats in "Silver Whistle," is talking about playing the circuit next summer in the Walter Huston part in "Knickerbocker Holiday." He reveals that **Maxwell Anderson** wanted him for the **Richard Kollmar** role in the original production . . . **Gordon Allison**, N. Y. Herald Tribune staffer, is having a relapse into acting this week as a member of the cast of "Rain," starring **Lawrence Tibbett**, at the Westhampton (L.I.) Playhouse.

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- ★ Composer Bob Farnon and Harry Rabinowitz and his boys in the band;
- ★ My London representatives, two swell guys, Lew and Leslie Grade.

Belita

'Season' Nets 65G, Will Go on Tour

"Season in the Sun," which closed Saturday night (11) at the Booth, N. Y., represents a profit of about $65,000 on an investment of $60,000. The original Courtney Burr-Malcolm Pearson production, subsequently taken over by George Brandt on a percentage arrangement, opened last night (Tues.) for a subway circuit run, to be followed by an extended road tour.

The Wolcott Gibbs comedy was budgeted at $50,000, but required a 10% overcall and a production cost of $45,400. While under the original management it distributed profits of $45,800 and had additional assets of about $20,000. When Brandt acquired the production last May, he transferred it from the Cort, N. Y., and because of the change in management, was able to get Equity concessions and otherwise reduce the operating nut. As a result the show is figured to have about broken even or perhaps made a small profit on the modest grosses at the Booth.

The play has been extensively recast for the subway circuit tour but Victor Jory, who took over the male lead some time ago, will return for the regular road tour. Nancy Kelly, who had remained as femme lead from the start, has withdrawn to take a two-week vacation on the Coast, after which she starts rehearsing in "Twilight Park." Richard Krakeur's production of a melier by A. B. Shiffrin.

Judy Holliday

Continued from page 55

against 50% of the gross from the first dollar. The gross for the first week was about $15,500, so her end was $7,750, while the second week's figures were, respectively, $16,500 and $8,250. On the basis of the management's own $10,000 break-even figure, the house netted $2,750 on the first week and $3,250 on the second.

Out of her approximately $27,000 for the tour Miss Holliday paid a total of about $750 a week for two supporting actors, Richard Deer and Walter Klavun; a director, Billy Matthews, who traveled with the show, and a stage manager, Walter Dooley, and she supplied costumes and a few incidentals. Besides the four weeks she played, she rehearsed one week at each stand, a total of three weeks.

The actress revealed in Pittsburgh that she has received an offer to appear in "Dream Girl" in London, but will turn it down rather than be away for an extended period from New York, where she maintains a home with her husband, CBS musician David Oppenheim. Her next assignment for Columbia, under her one-picture-a-year contract, will probably be set this fall. Meanwhile, she may play one more summer theatre date in "Dream Girl," possibly at considerably lower terms.

Olivia Nixes Additional Dates for 'Candida'

Newport, Aug. 14.

Olivia de Havilland has turned down several offers of additional dates for her current barn tour in "Candida" and will close as originally scheduled Aug. 26, at Fayetteville, N. Y. Star also nixed a bid to extend her engagement at the latter spot an additional four days, as she will have played 11 different one-week stands in the Shaw comedy and wants to get a couple of weeks rest before going into rehearsal for her season-long tour in Thomas Hammond's revival of "Romeo and Juliet."

Actress is currently vacationing at East Hampton, L. I., with her novelist-husband, Marcus Goodrich, and their 22-month-old son. According to present plans, neither of them will accompany her on the Shakespeare tour, but will probably join her wherever the production plays a fortnight or more.

Clare James, member of the Spa Summer Theatre, Saratoga Springs, N. Y., and winner of a Royal Academy of Dramatic Arts scholarship as artist-in-residence at U. of Georgia, sails for home on the Queen Elizabeth Aug. 28. She has been in the U. S. a year.

Large Auds, Op Houses For Lake and Tibbett In Touring 'Peter Pan'

Touring production of "Peter Pan," to be sent out by Peter Lawrence with Veronica Lake and Lawrence Tibbett costarred, will be booked by concert-lecture manager David Libidins in large-capacity auditoriums and opera houses. Plan is to play mostly split-week and one-week stands, opening Oct. 10 in Baltimore, playing a southern route through New Orleans, Texas and to the Coast, then back via the northwest, Chicago and a limited engagement in New York during the Easter holiday.

With the exception of the stars, most of the company will be the same as appeared in the revival of the Barrie classic on Broadway and for a short tour during the last two seasons. Also the Leonard Bernstein score and Ralph Alswang's scenery will be retained. However, Frank Corsaro will succeed John Burrell as director, and Roger L. Stevens, who was partnered with Lawrence in the previous revival costarring Jean Arthur and Boris Karloff, will not be associated with this tour.

Margo Jones Eyeing Plays, Troupe in N.Y. for Dallas

Margo Jones, having abandoned the idea of a Broadway production of Edwin Justus Mayer's "I Am Laughing," at least for this season, will be in New York until early October to line up plays and resident company for her Theatre '51, reopening Nov. 5 in Dallas. Her season there will be 30 weeks.

The Mayer comedy was written for Tallulah Bankhead and it's figured no one else would be right for it. However, the star will be tied up through this season with the "Big Show" radio series on NBC. Miss Jones now hopes to produce the play on Broadway in 1952-53, if Miss Bankhead is available then.

Eve Arden

Continued from page 55

nights of two-fers (gad, that word!) when after a matinee said to be one of the house's best, although the report told me there were 296 seats empty, I received a report that night that there were 292 empty orchestra seats at that evening's performance.

This, after my practiced eye (and I mean practiced) had noted only a scattering of white-jacketed seats around the very edges downstairs. (There will now be a rush of Barn Circuit managers to dress all seats in olive drab!) I also checked with various friends of the cast who were out front, and even friends of the management; and when all hands agreed to the impossibility of almost 300 empties, I expressed my displeasure to Mr. Kenwith.

Since then I have received two very illuminating explanations from him. One, that the ushers' boyfriends had filled the empty seats (such popular girls!), and the other, that the balcony had crept en masse downstairs. But what he didn't explain was how they each managed to leave another corporeal body behind in the balcony, which was still full at curtain-call time.

Now, finally, as to what I drained in salary from Mr. Kenwith's lifeblood: he was under no obligation to hire me at such a sacrifice to himself. In fact, I'm not at all sure he did hire me, as I saw no one advertised in front of the theatre except "MISS MAE WEST—IN PERSON" on a 25-foot banner with red, green and yellow lights. Perhaps I took the money under false pretenses!

True, I did say yes to a timid request to put her name up; but somehow I had an idea that mine would be there, too, if only in lower lower-case letters!

Thank you for the democratic opportunity to state at least part of my case.

Eve (Eagle-Eyed) Arden
(Scourge of Summer Theatres)

P.S.—No offense intended and and all thanks to Miss Mae West, through whose orders I received the benefit of an air-cooling system, accidentally installed two days early.

(The appeal to Equity was made on Miss Arden's behalf by her agent.—Ed.)

Legit Follow-Ups

Annie Get Your Gun
(MEMORIAL OP HOUSE, FRISCO)
San Francisco, Aug. 14.

Martha Raye is wrapping up the role of Annie in Gene Mann's production of "Annie Get Your Gun" and, with strong support from Ray Middleton, smashed through for a sock opening night performance at the 3,300-seat Memorial Opera House.

Despite over-long first act, and two lapses by Miss Raye, who's playing the part originated by Ethel Merman, the sum total turns up as the best of the Gene Mann local season and worthy of going far beyond the two-week run scheduled here. Miss Raye sings, clowns, mugs and punches with telling effect throughout, clicking to the hilt with such hit Irving Berlin tunes like "No Business Like Show Business," "Anything You Can Do," "You Can't Get a Man With a Gun," and particularly "Sun in the Morning." Unfortunately, at the opener she forgot her lines in two instances and, while brash clowning personally carried her through in both cases, in one it jarred her costar, Middleton, who nevertheless hurdled the handicap. In spite of her monkeyshines, the role fits her neatly and this audience gobbled up everything she gave.

Middleton's performance in a role he created on Broadway, is excellent on all counts. Others of the strong cast, who go over are Chick Chandler, Betty Anne Nyman, Gil Johnson, Harold Gordon, and the dance duo of Wilda Bieber and Ben Vargas.

Dances staged by Lester Horton are effective, and ensemble numbers by Melba Snowden also scored. Direction by Thomas Brown Henry, while adequate in the main, is loose and slowly paced in spots. Costuming is colorful and better than average, considering the short-run project. Musical direction by Jaye Rubanoff is fine, particularly in handling of ad lib excursions by Miss Raye. *Ted.*

Play Abroad

Prophesy to the Wind
London, Aug. 9.

The Watergate Players production of a drama in two acts by Norman Nicholson. Stars Margot Van Der Burgh. Donald Eccles. Directed by Ronald Lane; decor by Paul Southey. At Watergate Theatre Club, London, Aug. 8, '51; $1.50 top.

Hallbjorn ..... Robert Lankesheer
Ulf ..... Denis Shaw
Vikar ..... Wilfrid Carter
Freya ..... Margot Van Der Burgh
Bessie ..... Ann Zane
Dick ..... John Jackson
John ..... Donald Eccles

Norman Nicholson's new verse play provides an imaginative, if rather grim glimpse into the future, presumably, after the world has been atom-bombed to bits. Its main virtue is in its occasional colorful language, which leaves the impression that it would make better reading. As a production, it just about gets by in this very intimate club theatre. But it has little or no commercial potentialities.

To present his theme, the author projects an individual from the present time into the future where a primitive people are living a simple life on the land. The stranger discovers the remains of an old dynamo, which he is able to get working, but the natives fear the return of the Machine Age, with all its potentialities for destruction, and cast him out.

Within their limitations, the Watergate actors have made an interesting job of the play. Costumes and settings are simple, but suit the purpose. Direction is firm and painstaking, and the cast read the poetic lines with clarity. Margot Van Der Burgh, playing the daughter of the local chieftain who falls in love with the stranger from the past, displays considerable talent. Donald Eccles lacks force as the stranger, while in contrast, Wilfrid Carter overdoes the role of a pirate kinsman. Ann Zane shows much promise as the maid. Robert Lankesheer makes the old man a sympathetic character, and Denis Shaw and John Jackson adequately complete the cast. *Myro.*

Gayety, Montreal, Gets West-'Lil' As Opener

Montreal, Aug. 14.

The Gayety, 1,600-seat former film house, will reopen Aug. 25 as a strawhat, with Mae West in "Diamond Lil" as the initial bill. The show will play through Sept. 8. Taking advantage of the large capacity, the legiter will have a pop-price policy.

Producer Philip Belanger has not yet scheduled any subsequent shows, but he figures on having at least two more bookings of two weeks each.

TANDY-CRONYN 'POSTER' RABBIT RUN GUESTER

Cleveland, Aug. 14.

Rabbit Run Players took their first fling with pro guest stars by bringing in Jessica Tandy and Hume Cronyn in "Fourposter" tonight (14) for five nights in their Madison (O.) 350-seater. Since package came to about $2,000, scale was hiked to $2.50 per ducat by co-directors Maynard Samsen and Will Klump. Show was a complete sellout for the entire run in advance of the opening.

Latter plan to try an all-Equity troupe with occasional guest attractions along similar lines of the Tandy-Cronyn booking. Advance sale reached a near sellout four days before stars' opening.

Fact that the Cronyns' package is rated as a regular touring production rather than a stock presentation under Equity rules allows it to play non-bonded spots such as this.

Claudette's $12,819

Continued from page 56

son with "Happy Birthday," then Jean Parker continued the upbeat in "Rain" and, of course, the sensational fortnight engagement of Judy Holliday in "Dream Girl" was the velvet. An extra week for Miss Holliday was made possible when Glenda Farrell agreed to let producer Sam Handelsman out of a contract by which she was to have done "The Fatal Weakness" for him.

Same Area Sees 2 'Whistles'
Albany, Aug. 14.

Coincidence in booking schedules has resulted in current-week productions of "The Silver Whistle" at the Spa summer theatre, Saratoga, and the Berkshire Playhouse, Stockbridge, Mass., both of which draw from the Albany district. Burgess Meredith is starring in the Robert T. McEnroe comedy-fantasy for John Huntington at Saratoga. William Roerick plays the lead for William Miles in Stockbridge.

Ruth McDevitt, Richard Taber, Isabella Hoopes, Patricia Smith and Harold Webster are among Meredith's supporting cast. Eleanor Wilson, Margaret Hamilton, William Lynn, Helenita Pike and Zamah Cunningham assist the resident company in Stockbridge.

A. C.'s Circle To Continue
Atlantic City, Aug. 14.

Circle Theatre in Hotel Chelsea was due to shutter after the Aug. 4 performance but upswing in business latter part of week caused producer Fran Oliver to continue for rest of season. Miss Oliver had "Voice of the Turtle" last week, with "Streetcar Named Desire" current.

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★ "Fuchs has real vision and comic ability. He got the biggest hand of the evening."
Myles Standish, St. Louis, Post Dispatch

★ "Leo Fuchs' comic antics best part of Civic Opera. . . . The best parts of the show are the comical antics and shenanigans of Leo Fuchs as Goldfarb. His comedy is a riot . . . kept the audience in the laugh zone, and at one time even stopped the show."
Ralph Lewando, The Pittsburgh Press

★ "Leo Fuchs' 'Gieber' is the reincarnation of one of the funniest comedians the American stage has ever displayed, that was Lew Fields. We have missed the type for a generation and welcome him heartedly for his yards of dialect . . . for his mimicry and even his puns."
J. Fred Lissfelt, Pittsburgh, Sun-Telegraph

★ "The audience loved every minute of him."
Gene Jannuzi, The Pittsburgh-Post Gazette

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Literati

Pub Industry's Tight Squeeze

Tighter squeeze in the publishing industry is pointed up by Macmillan's statement for the year ended April 30, 1951, which shows both net sales and net profits off somewhat from the previous year. Sales dropped from $13,000,000 in '50 to $12,000,000 in '51. Net profits declined from $627,705 in '50 to $536,775 in '51. Earnings per common share were $1.86 this year against $2.18 last year.

Macmillan publishes more titles than any other house and is one of the oldest and largest publishing firms in the country.

Around publishing circles it's generally figured that the entire industry has been hit by a 10% rise in production costs over the past year, which hasn't been sufficiently compensated for in increased prices. Over the past five years, it's estimated, book prices have risen about 25%, which is less than price boosts in other fields.

Most firms, it's reasoned, are losing money, before computing in subsidiary rights income, particularly coin from book clubs and reprints. In many instances, dollar volume of sales is up, although quantity of books sold may have declined.

Problem of upping prices, it's figured, is difficult in the fiction field, although the public more readily accepts higher prices for non-fiction tomes. This puts an especially tight squeeze on the houses specializing in fiction.

To ease the problem, publishers think in terms of shaving production costs, ad-promotion, and royalties to authors. However, the publishers contend that it is almost impossible to make further slashes in production costs and that it may be dangerous to cut advertising budgets. As a result, there's a tendency for them to ask authors to take smaller royalties.

According to this reasoning, a lower percentage figure in royalties wouldn't trim the writer's earnings in dollars, since book prices have gone up. On the other hand, the writers may resist this pitch with the argument that keeping their dollar earnings the same would constitute a cut in income, due to the dollar's reduced purchasing power.

Winchell's Mortgage-Lifting

Walter Winchell's annual 7-week time-out from his N. Y. Mirror and Hearst-syndicated columnar chores, along with his ABC radio stint, is being spent this summer with a curious kind of working "vacation." He's trying to reimburse the Winchell Foundation, his personal charity trust, with $50,000 which he advanced out-of-pocket to underwrite the Damon Runyon Cancer Fund which is now near the $5,000,000 mark.

Collier's has taken an inside stuff piece on the mobs (anecdota, romance and backstage muscle stuff), titled "The Gang's All Here" for $5,000. Cosmopolitan, a companion Hearst enterprise only offered Winchell $2,500 and later offered to tilt to $3,000, so he gave it to the weekly. It's due some time in November. Last time editor Lou Ruppel took a Winchell piece, "Blueprint for Disaster," he paid $12,500, which also went into the fund.

Laurence Rockefeller had heard of Winchell's personal indebtedness and turned over 200 shares of Socony ($6,000); Frisco financier Louis A. Lurie donated $500, etc.

Lo, the Poor 'Variety'

Story in VARIETY recently by Ned Armstrong about ceremonial dances by Pueblo Indians created a "raw-ree" in New Mexico, according to the Santa Fe New Mexican. Under a three-column headline, "Lo the Poor VARIETY Gets Hep to Indians," the paper reprinted Armstrong's original piece in full, and beside it ran an answering article by W. Thetford LeViness.

Cameron Shipp's Cantor Biog

Cameron Shipp, who collaborated with Lionel Barrymore on the current best-seller, "We Barrymores," will next do a book on Eddie Cantor for Doubleday. This will follow the Lana Turner life story for Woman's Home Companion and the Mario Lanza story for Redbook.

Dick Joseph's Chores

Esquire travel editor Richard Joseph will be shuttling between England and Continent on several writing chores. Sailing for London last week, he will concentrate on material for "Your Trip to Britain," his sequel to last year's "Your Trip Abroad," both for Doubleday. In between he will do pieces on England and Scotland for the magazine.

Around Oct. 1 he does the Pyrenees for a story on the Basque country (Biarritz, etc.) for Esquire, and winds up with the Travel Agents Convention in Paris, Oct. 20-27. He'll also shuttle to North Africa for another magazine assignment and back in New York in early November.

Prolific Eddie Cantor

Eddie Cantor breaks out with a rash of literati pieces for the mags in the next few months.

NBC-TV comic sold "God Help Me," a serious article, to Ladies Home Journal, "Hospitals Can Be Fun" to Reader's Digest, and "How to Beg For Money" to the Saturday Evening Post, latter in collaboration with Cameron Shipp. Additionally, Leo Q. Rosten is profiling Cantor in Esquire mag this fall.

Cantor, currently in Beverly Hills, arrives in Gotham on Aug. 25.

44 Novels Banned in Ireland

Latest list of novels banned by Irish Censorship Board includes "Memoirs of Hecate County" by Edmund Wilson; "The Sky is a Lonely Place" by Louis Falstein; "Shore Leave" by Frederic Wakeman, and 41 others.

At the same time censors banned import of English Sunday newspaper Reynolds News, four comic books and a batch of pulp mags.

Vanderbilt's Shots

Cornelius Vanderbilt, Jr., who is in Europe photographing for his fall lecture tour, took John G. McCloy at his desk in the High Commissioner's Office in Bad Homborg. He also photographed Perle Mesta on the U. S. Legation grounds as she played hostess to 120 village burgomeisters, representing all except four Luxembourg towns run by Commie mayors who refused to show up.

Vanderbilt is doing a special 30-minute short on Luxembourg through Mrs. Mesta's eyes, in addition to his "Germany Bounces Back; and his 1951 version of Western Europe Today." Bookings done by Redpath-Chautauqua, Chicago.

Stassheff-Bretz TV Tome

"The Television Program, Its Writing, Direction and Production," by Edward Stasheff and Rudy Bretz, which A. A. Wyn is publishing in September, includes the entire production story of NBC-TV's "Garroway at Large" in the appendix. Authors felt the only way to present the airer was to give 150 blowups of key frames from the kinescope, which are appended to the script, permitting the reader to follow each take and camera move.

Wyn is also bringing out "Susan Adams' How-To-Cook Book" in October, by the originator of "Betty Crocker Magazine of Air." Mrs. Adams is currently on DuMont network.

Jessel Well 'Done'

George Jessel, actor turned raconteur and 20th-Fox producer, has been well "done" for the fall magazines.

S. J. Perelman will "profile" him in Holiday; Lloyd Shearer has him in Theatre Arts; and Herb Stein & David Hanna did him for Look.

CHATTER

George Sanders profiled by Pete Martin in current (18) Saturday Evening Post.

James L. Kilgallen, INS staffer, returned from a European trip Sat. (11) on the Caronia.

Jack Mahoney, film cowpoke, is bringing out a "Range Rider" comic book, through a deal with Mitchell Hamilburg.

Paul Block, publisher of the Toldeo Blade and Pittsburgh Post Gazette, sailed for Europe Sat. (11) on the Ile de France.

J. P. McEvoy did the introduction for "The Best 'Fun in Bed'," anthology of Frank Scully's "Bed" series for Simon & Schuster.

Bruce Bliven, Jr. and Warren Munsell, Jr. have piece on casting legiters in October Esquire. Pair also sold the mag an article on theatrical angels.

Orrin E. Dunlap, Jr., RCA veep over public relations, revising his Dunlap's Radio & TV Almanac in 1952; Harpers publishes.

Slick mag which The Diners' Club is bringing out next month will be titled Bagatelle. Publication reportedly will have an initial circulation of 60,000.

Dr. Roy K. Marshall, astronomer, who conducts "The Nature of Things" on NBC-TV, will have his first book, with same title as his video program, published by Henry Holt Sept. 17.

Mort Freedgood, Paramount publicist, will have a suspense novel published by Doubleday Oct. 11. Written under the pseudonym, John Godey, book is titled "The Man In Question."

Cornelius Vanderbilt, Jr., VARIETY mugg, shot a photographic interview with British prime minister Herbert Morrison in London on Monday (13). He returns to the U. S. on the America next week.

Nothing Like Dame

Continued from page 1

feel that they'll have to inaugurate a similar policy if they're to survive. The Havana-Madrid, N. Y., has been operating with and without production. Business, it was found, perked up considerably when the ponies were on board.

Another factor influencing the gal parades is their terrific lure for the convention and benefit trade. Banquet managers have found that production shows are virtually a must for organizations planning a cafe shindig.

Skelton-Rose

Continued from page 1

soon as Skelton and Rose get to town.

Skelton said that use of the advance man will permit him to crowd the tour in among his various other activities this season, including a new television and radio show, plus his Metro films. He declared the idea should also appeal to the American Federation of Musicians, since it will provide work for local tooters.

Skelton, who returned to the Coast over the weekend after arriving from England, will huddle this week with Robert J. (Bob) O'Donnell, prez of the Interstate circuit, to line up a series of break-in dates in the near future for Texas.

Rose handled the music for Skelton's recent date at the London Palladium and will ditto on the comic's NBC video series, scheduled for launching Sept. 30.

House Reviews

Continued from page 20

Alamo" and "Basin Street Blues" really ring the bell. Demand brings them back with "You Always Hurt the One You Love." They had to beg hard to get off.

Holiday Dancers (10) open show with a rapier terp in black and gray briefs. Ming Sing Stars (three girls, one boy) are in second spot with nice acrobatic and plate spinning turn which draws fine response.

Gary Morton, emcee, keeps showing moving and fills spot before the Mills Bros. neatly with patter, impressions, and cornet climax. Holiday Dancers close with tap number. *Walk.*

Empire, Glasgow

Glasgow, Aug. 7.

"Do You Remember?" Bernard Delfont presentation of show featuring "pioneers of entertainment," Larry Gordon's Girls, Ted & George Durante, Peter Bernard, Georgie Wood, Dolly Harmer, Hetty King, Albert Whelan, George Robey, Buster Keaton, Charlie Kemble. Musical director, George Saker.

This might be described as an "old-tyme" show. It isn't. It's a gay, sprightly parade of some of the pioneers of vaude entertainment in Britain and America, staged with astute showmanship by Bernard Delfont. The British impresario lines up some of the best-loved music hall names and presents them as a kind of slightly-younger version of the earlier "Thanks for the Memory," which played to top biz in U.K. a few years back.

Entertainment value of artists selected is high. All are real troupers, give value for money in acts that spurn the mike and are noted for clarity of enunciation. Georgie Wood, for instance, walks on as the mike is raised, says, "Take that thing away! I was in this business before it was thought of!" To oldsters in the audience, memorable songs and mannerisms raise nostalgic thoughts.

Kindly, smiling and benevolent, Peter Bernard opens the parade of pioneers with a ragtime medley recalling previous visit to Glasgow in 1913 and his American Ragtime Octette of 1912. His "Walkin' Ma Baby Back Home" draws rooftop applause, and has much comedy effect. He registers solid with "Alexander's Ragtime Band" "Oh, You Beautiful Doll" and "You Made Me Love You."

Next, Wee Georgie Wood wanders on, discusses audience reaction to his act ("I've seen him before. He's getting older. He's been around some time, etc., etc"), does some small boy business with front-stallites, then dons tammy and Highland scarf to characterize J. J. Bell's classic Scot laddie, Wee MacGregor, celebrating a birthday. This draws big hand. Star then becomes Mrs. Robinson's little boy in one of his famous household sketches. Dolly Harmer assists with her usual artistry.

In top hat and tails, or in sailor's natty rig, Hetty King is still a name to remember. Her well-loved naval characterization, lighting a pipe and rubbing the tobacco in her hands, brings memories to many. She finishes in a parade of the guards, with precision-trained Larry Gordon girls dressed in black and scarlet. It's fitting climax to first half of program.

Albert Whelan, oldtime Australian entertainer, tees off second half, walking on with his famous whistling signature tune, then switching to impressions. Dapper, slim and polished, with a resonant voice, he belies his years in another well-loved act.

To Whelan goes honor of introducing Britain's "Prime Minister of Mirth," George Robey, who'll be 82 September but can still be as sprightly and fruity onstage as he was 50 years ago. Robey defies the years, despite growing frailty, and can still crack a story with the best of 'em.

He's followed by Buster Keaton, supported by his wife in a 20-minute silent sketch describing a male's efforts to put his wife to bed when they've both had one "over the eight." This drunken scene is a masterpiece of artistry rarely seen in these mimeless days, and Keaton goes off to solid applause.

Difficult job of following him (and of closing the bill) goes to Scots comedy oldster Charlie Kemble, known as the "Daddy" of the Scots comics and one of the best-loved figures in Auld Lang Syne music hall. He scores solidly, telling stories in Scottish fashion, gagging about the good old days, then finishing on his memorable "Fol-Ol-Dee-Diddle-Ol" rhyme in which he improvises about members of the audience.

Finale is a lineup tableau style, with each artist introducing the other in turn, and the number "No Business Like Show Business."

Show has strong appeal to oldsters plus not-so-oldsters, and should click in most British locations. Comedy acrobatics of Ted & George Durante add a variety note. *Gord.*

SCULLY'S SCRAPBOOK

By Frank Scully

Bowlegs, Aug. 14.

What would you figure was the biggest surprise in show biz since 1917? Talkers, radio, color-pix, canyon-crooners, television? My first choice for unpredictable twists would be the ballet, which as a result of two world revolutions leaped over several frontiers and has landed solidly in, of all places, England.

That a nation of shopkeepers should lose colonies, imperial concessions, mastery of the seas, lifelines and face over half the world and come home instead with the highest form of leg-art makes one wonder if wars ever win the objectives for which they are fought.

Save for some pictures like "Red Shoes" and "Tales of Hoffmann," and such exports as the Sadler's Wells ballet troupe, this orthopedic conquest by Britannia has not been noticed on a very wide front. Where it has been observed the effect has just about taken the native's breath away, not to stress his dollars, rubles, pesos, francs and liras. In fact, if England would concentrate on her new-found genius in this field of pas de deux and graft it on to its skill as a nation of Trader Horns, I believe it could balance the budget, restore the sterling bloc to its former eminence and get off the pawnbroker's hook generally.

Just who the angels were of the renaissance of the ballet in England is hard to discover. Since most royalty and nobility, and even barons of commerce, have been broke since 1945, it is hard to believe that they would surrender a fast buck for such purposes, even if tied in with the Marshall Plan. In the old days the Duke of Wurtemberg could afford three theatres of his own and had 20 principal dancers and a hundred in the corps de ballet on his payroll.

Even in the best days of the Russian Imperial Ballet, the czar himself could not match the Duke of Wurtemberg's largesse. In fact, many of these projects in Europe were socialized or semi-socialized before the word became the bete noir of commerce and industry.

Fonteyn Tops Shearer?

Incidentally, Margot Fonteyn, not Moira Shearer, is considered the prima ballerina assoluta in London circles. She has been given the Order of the British Empire, a rare honor these days. In fact, the critics are still debating whether Miss Shearer's prominence in pictures has helped or hurt her genius as a ballet dancer.

Scheverell Sitwell, eminent ballet-goer and critic, and Arnold L. Haskell, co-founder of the Camargo Society, seem to be the foremost names connected with the elevation of the ballet in Great Britain to its present position of world supremacy. Before Haskell directed the Sadler's Wells School, he was a critic of The London Daily Telegraph. Sitwell still writes for The Sunday Times. These are not rich men, though they are without doubt men of force and power.

To people raised to recognized names such as Pavlova or Nijinsky it is hard to think of English and Irish names taking their places and, when viewed objectively, doing as well or better than the old masters.

That all this has happened since Serge Diaghlieff died in 1929, leaving behind Danilova, his last great ballerina, and a host of others, is staggering to those who still dream of stability in a world that spins in three directions every second of its day. The Diaghlieff ballet, which was cut off the czar's payroll when Nick's head was cut off, managed to keep going through the aid of wealthy patrons, notably under Madame Chanel, parfumeur of the famous No. 5, for 22 years. His death, however, broke the spell. His artists scattered to the four winds.

They All Won't Mind

Nijinsky went crazy and was packed off to a san in Switzerland. Others migrated to America, which, considering Wall St. had just laid its infamous egg, was madness of another sort. Fokine found work as a chaser between pictures. Native-borns had to assume Russian names to get that high.

Haskell charitably points out that the male ballet dancer shares his graces with the hurdler, the sprinter, and the diver—none of whom has been singled out for effeminacy.

Balanchine and Kerstein followed Fokine to America and fared a little better. By 1950 Agnes de Mille was a name to remember, and even the great Maria Bekefi Gest was down to training Margaret O'Brien to simulate Cyd Charisse, and Vera-Ellen was perhaps better known than any of them.

A Narcissus For Nina

The hardiest of the Diaghlieff dancers, however, headed for England after his demise. They didn't do too well at first, being considered, without Diaghlieff, like soda without the scotch. But the art was soon semi-nationalized and after that all fared better.

The newer toe dancers were not satisfied with a back row routine. Nor did they await the friendly eyes of a well-heeled angel. Many of the newer ballet dancers would rather drown in Swan Lake than dance it. Almost any of them can exceed the pyrotechnics and circus tricks of stars of the old school. They not only find chorus work uninteresting but the pas de deux frequently bores them.

No one person, of course, was responsible for this change, but Marie Rambert and Ninette de Valois, heirs of the Diaghlieff tradition, were among the top 10. In fact, de Valois is now a D.B.E., equivalent to knighthood. Thus if anybody deserves special credit for giving Britain a national ballet and pre-eminence above all others, Ninette de Valois is the girl.

Broadway

Judy Canova to Europe for a six-week vacation.

Josephine Baker and Corinne Calvet sailed for Paris Saturday (11) on the Ile de France.

The film industry's first organizational meeting of "Bonds For Israel" was held yesterday (Tues.) at a Hotel Astor luncheon.

Carolyn Goldberg, Hollywood feature writer for a string of southern papers, in New York for a month to do a series on Dixie personalities in legit.

George Jessel took Copa comic Harvey Stone with him to the Atlantic City racetrack preview dinner and was so impressed with the "audition" he'll test him for 20th-Fox.

Fredric March, Florence Eldridge, Andre Kostelanetz, Lily Pons, Brig. Gen. David Sarnoff and cartoonist Al Capp in from Europe Sunday (12) on the Queen Elizabeth.

Lou Suritz, w.k. in show biz and former sales manager of Saccone & Speed, named sales manager of Henry Kelly, liquor importing and distributing firm which took over S. & S.

Wendell Corey, who recently completed "The Wild North" for Metro, in from the Coast and then off to Buffalo, where his wife and their three children are visiting her parents.

Nat Karson, producer of the stage shows at the Empire, London, due in N. Y. Oct. 15 on a holiday. Policy has just celebrated its 2,000th performance at this Loew's showcase in Leicester Square.

The J. P. (Peggy) McEvoys have leased their Havana finca (farm), seven miles outside the Cuban capital, and will spend their winter this year in some other part of the globe, destination still uncertain. Bror Dahlberg has leased their Cuban home.

Ed Sullivan has now cut down his London and Paris hop to 10 days, because of the Harvest Moon (N. Y. Daily News annual event) and his TV show, and expects to plane over Aug. 21 solo. His wife and daughter will remain in N. Y. Sullivan wants to o.o. some acts in both capitals.

Bill Doll back from Las Vegas to flack "Top Banana," new musical which Michael Sloane and Paula Stone are bringing to Broadway in October. Publicist, incidentally, will continue to handle Hotel El Rancho Vegas from N. Y., as "veepee in charge of national promotion" under a year's contract.

Denise Darcel had to postpone by a day her scheduled takeoff for Mexico City last week to obtain a divorce from Peter Crosby because Metro flacks were unable to disengage her from the job they had set up for her to judge a Coney Island beauty contest. She goes to the Coast on her return for "Young Man In a Hurry."

Chicago

Otto Preminger stopped to look at fine b.o. of "Moon is Blue" at Harris.

Sylvia Sidney with Romney Brent in "O Mistress Mine" in for two weeks at Drury Lane silo.

Miriam Hopkins, John Newland and Bramwell Fletcher in tryout "Told to the Children" at Salt Creek, Hinsdale, Ill.

Jeff Chandler, Universal star, is visiting old friends at Shady Lane Theatre, Marengo, Ill., where he did summer stock a decade ago.

Mothers of Maggie McNamara and Peggy Conner in for visits with their daughters, femme lead and her understudy, respec, in "Moon is Blue."

Ned Depinet, Bob Mochrie, Edmund Granger, John Wayne, Bob Ryan, Janis Carter and military brass in for world preem of "Flying Leathernecks" at Woods yesterday (Tues.).

Raffle of war bond for aid to Pat Knowland, injured Shubert stagedoor man, was won by Mrs. Harold Goldberg, wife of the company manager, who donated the bond money to the fund.

Ned Alvord in ahead of "Gentlemen Prefer Blondes," which opens at Palace Sept. 20. Al Duzell also here beating drums for "Member of the Wedding," which starts at Erlanger, Sept. 17.

Pittsburgh

By Hal Cohen

Don Butlers, of theatre program family, Clippered to Europe.

Maurice Spitalnys to Atlantic City where they'll reunion with brother Phil.

Bill Putch doing next two shows at White Barn, "Stork Mad" and "Front Page."

Sam Fineberg back on Film Row again after long stay with his family in Phoenix.

Paul Long's parents are here from Como, Tex., for a visit with the KDXA newsman.

Stephanie Diamond and daughter home after three-week vacation in Provincetown, Mass.

Herman Middlemans take off for Miami middle of next month to make their future home.

Tom Troy, boss of William Penn Hotel, spending the month with his family on Cape Cod.

Walter and Jean Brown, local dancers, at Bellevue Casino in Montreal for four weeks.

Gabe Rubin has set Sept. 2 for opening of "Tales of Hoffmann" at Nixon on roadshow basis.

Eddie Abrams, former nitery owner, has bought another place in Aspinwall and calls it Eddie's.

Gene Lockhart's wife couldn't accompany him to town; her mother died on Coast last month.

Jeff Chandler will be in today (Wed.) for world preem of his new picture, "Iron Man," at the Harris.

Ella Raines shopping for a home here to be with her husband, Col. Robin Olds, when their baby arrives.

Henry Boettcher resuming as head of Carnegie Tech Drama School after two-year leave of absence.

Jules Field has departed after spending more than a month here for UI drumbeating "Prince" and "Francis."

Philadelphia

By Jerry Gaghan

Academy of Music, century-old concert hall, putting up a new $25,000 curtain.

Rosalind Russell, Elliot Lawrence chirper, in town to wax commercials for brewing outfit.

RCA Victor will introduce its album, Dewey Bergman's "Horoscope Suite," appropriately enough, at Zodiac Room.

Jack Lynch, host and general manager of Zodiac Room (Warburton Hotel) is in Jefferson Hospital for checkup.

Peggy Clarke, who dances with snakes and an alligator, broke all-time record during her week at Big Bill's musical bar.

Mrs. Humbert Pelosi, wife of head of Philadelphia La Scala Opera Co., is in Hollywood visiting her cousin Vic Orsatti.

National Concerts & Artists Corp. has asked Mae Desmond, local drama school head, to package a juve show to tour under NCAC auspices.

Juanita Hall led list of show people who turned out for Bobby Lyons' birthday party at Maxine's (10). Pianist-singer is in his fourth year at club.

Comedian Danny Richards and his son Danny, Jr., (juve filmer) planed in from the Coast to introduce the former's new frau to the family here.

London

Gerald Kersh in town from Hollywood.

David Coplan planed out last week on a trip that will take in Canada, New York and Hollywood.

The Mack Triplets opened at the Astor Club last Monday, doubling from their current Palladium engagement.

Robert Stack here to appear in the Jay Lewis production of "The Gift Horse," which stars Trevor Howard and Sonny Tufts.

James G. Minter, head of Renown, flew to N. Y. over the weekend to set a deal for "Tom Brown's Schooldays" and "Scrooge."

Brian Reece, Robert Harbin, Sheena Harvey and Paula Marshall among the British contingent entertaining the troops in Korea.

Barbara Ann Scott plays Munich for two weeks as soon as she closes in Tom Arnold's "Rose Marie On Ice," at the Harringay Arena late in September.

"To Dorothy, a Son," current farce at the Garrick starring Yolande Donlan and Richard Attenborough, chalked up its 300th performance last Monday (13).

Gali Gali, who was bothered by the Royal Society for the Prevention of Cruelty to Animals, has overcome his troubles by giving the Society 40 chicks every week.

Duke of Edinburgh made life member of London tent of Variety Club at a Savoy luncheon last week. Membership certificate was presented by Chief Barker C. J. Latta.

Sale of Siegi's Club to Fausto Stocco has fallen through because of disagreement on terms. Instead, Stocco becomes general manager for Louis Scott's Empress Club and Crystal Room.

Richard Conte, slated to star with Merle Oberon in Ivan Foxwell's "24 Hours in Life of a Woman," directed by Victor Saville for Associated British, has turned down offer because he is to appear in "The Gift Horse," pic for Jay Lewis Productions.

Hollywood

Lou Novas divorced.

Linda Brent divorced John Kellogg.

Sid Blumenstock in from Manhattan.

Mary Anderson planed to Acapulco, Mex.

Harry Keller vacationing at Laguna Beach.

Bob Kelley recovering from appendectomy.

Irv Adkins out of hospital after tonsillectomy.

George Bagnall vacationing on Balboa Island.

David Brian exonerated by a jury in a paternity case.

Samuel Goldwyn to Honolulu for three-week vacation.

Jud Conlon back from AFRA Minneapolis convention.

Pat Neal bought three Grandma Moses paintings for $2,500.

Gene Autry planed to Springfield for Illinois State Fair.

Russell Nype reported for his film debut on the Metro lot.

Scott Brown elected veepee of Arizona Motion Picture Corp

Frank Sinatra establishing residence in Nevada for a divorce.

Copp Collins drew an exec post in Bob Taplinger's Coast office.

Gary Cooper hospitalized in Santa Monica for hernia operation.

Marilyn Maxwell has a date with Michigan State Fair in September.

Paramount tossed a party to celebrate Cecil B. DeMille's 70th birthday.

Kathryn Grayson filed suit in Santa Monica to divorce Johnny Johnston.

Steve Cochran and Jim Brown guested at Navy Relief Carnival in San Diego.

Kitty Koster joined the Laura Wilke agency to handle talent and film properties.

Marion Davies tossed luncheon at Mocambo for 250 kids, including 70 orphans.

Marta Toren, Claire Trevor and Richard Greene are new clients of the Jaffe agency.

Irene Dunne arranging benefit dinner and fashion show for L.A. Orphanage Guild.

Robert Lord to Washington, D. C., for a month as civilian advisor to the Army.

Y. Frank Freeman, Jr., installed as commander of Paramount American Legion Post No. 557.

Louis B. Mayer in town after buying eight colts and five fillies for $265,800 in Kentucky.

Carey Wilson addressed 60 foreign students at Claremont College on the influence of American pictures.

Paris

By Maxime de Beix
(33 Blvd. Montparnasse)

Gene Fowler working on biog of Red Skelton.

Opera Ballets slated to play the Velodrome d'Hiver.

Dick Aldrich here but finding little stage material to interest him.

Paris taxi meters being slowly adjusted to register the correct fare.

Mrs. Jacques Fath appearing at costume ball as a 1925 Mary Pickford.

Gilbert Comte in Paris from U. S. for a week for March of Time couturiers pic.

Bicycle marathon, Tour de France, biggest local sporting event, now finished.

Paris columnists busy keeping track of Spencer Tracy, here to huddle with Ruth Gordon and Garson Kanin on "Mike and Pat."

Edith Piaf stole the show at the Petits Lits Blancs ball. She got 15 curtain calls and was congratulated by Prince Pierre de Monaco.

Strictly political papers here are having a tough time. Populaire (socialist) had to reduce its size. Aube (Popular Republican Movement) has folded.

Lou Lober, whose appointment as head of United Artists for the Continent was kept quiet until the last minute at the request of Warners, to London and Rome.

If Sugar Ray Robinson plays "Respectful Prostitute," which George Aigman wants to bring to the cameras, he is not likely to ask anything except expenses because of the pro-Negro angle of the story.

Washington

By Florence S. Lowe

Morton Downey in to sing the national anthem at dedication of American Legion's plush new h.q.

Baynard Kendrick, author of "Lights Out," novel from which the Universal pic "Bright Victory" was adapted, in town to see his brainchild launched.

Bucks County (Pa.) Playhouse impresario Theron Bamberger in to o.o. "Fourposter," the Hume Cronyn-Jessica Tandy starrer at nearby Olney Theatre.

Pic Star Trek to B'way

Continued from page 1

Osborn, Louis Verneuil, S. N. Behrman, John van Druten and possibly Arthur Miller, George S. Kaufman (in collaboration with Abe Burrows) and Samson Raphaelson.

But while dramatists like Clifford Odets, Tennessee Williams, Moss Hart, Joshua Logan, Sidney Kingsley, Lillian Hellman, Mary Chase, Rose Franken and James Gow and Arnaud d'Usseau are undoubtedly collecting bales of notes or even wrestling with the actual writing of new scripts, there's little sign that they'll have anything ready to risk a backer's bankroll during the approaching campaign.

'Wagon' Due

In the musical field the only hot author prospects definitely due to brave the critics are Alan Jay Lerner and Frederick Loewe, whose "Brigadoon" set the first-nighters on their ears five seasons ago. Their new fling is "Paint Your Wagon," in which Cheryl Crawford will bring James Barton back to the song and dance. But musical powerhouses like Rodgers and Hammerstein, Irving Berlin, Cole Porter, Frank Loesser and Arthur Schwartz apparently aren't whipping anything new to decrease unemployment in Chorus Equity.

Curious angle of the preponderance of serious play prospects in contrast to the likely dearth of musicals and comedies is that the latter categories have been decidedly the stronger grossers in recent seasons. Last season, in fact, the popular emphasis was overwhelmingly on tuners and laugh shows.

Among the producers, Leland Hayward, Herman Shumlin, the Playwrights Co., the Theatre Guild (if even half its announced projects materialize), Richard Krakeur, Gilbert Miller, Anthony Brady Farrell and John C. Wilson will be the most active, with such established managements as Lindsay and Crouse, Cheryl Crawford, Aldrich and Myers, the Shuberts, Kermit Bloomgarden, Joseph M. Hyman, Feuer and Martin, Burr and Pearson and Alfred de Liagre, Jr., slated to bring in at least one entry apiece.

There will again be a sizable crop of foreign imports, perhaps equaling last season's extensive but generally short-lived collection. By far the most promising prospects are the Laurence Olivier-Vivien Leigh twin productions of "Caesar and Cleopatra" and "Antony and Cleopatra," due for a limited engagement at the record straight-play top of $7.20, under the joint sponsorship of Olivier and Gilbert Miller. The import lineup, from both London and Paris, will include both dramas and comedies, but no musicals.

The season's musical probables, in addition to **"Paint Your Wagon,"** include the following:

"Top Banana," with book by Hy Kraft and songs by Johnny Mercer, starring Phil Silvers, to be presented by Michael Sloane and Paula Stone.

"Three Wishes for Jamie," with book adapted by Charles O'Neal and Charles Lederer from the former's novel, songs by Ralph Blane, to be presented by Albert and Arthur Lewis, currently trying out on the Coast with John Raitt, Marion Bell and Cecil Kellaway starred.

"Music in the Air," Reginald Hammerstein's revival of the 1932-33 hit by Oscar Hammerstein 2d and Jerome Kern, with Dennis King and Jane Pickens starred.

"Casey Jones," with book by Richard Flourney, music by Vernon Duke, lyrics by Sammy Cahn, to be produced by Krakeur.

"Shuffle Along," revised version of the 1920-21 Negro revue, to be presented by Irving Gaumont.

Other musical possibilities and their respective producers include **"Cross Your Fingers,"** Arthur Klein; **"Curtain Going Up,"** Daniel Melnick; operetta edition of Puccini music, Milton Shubert; **"Eight Cousins,"** Fred Finklehoffe; **"Of Thee I Sing"** revival, Chandler Cowles and perhaps Anthony Brady Farrell; **"Golden Apple,"** Cheryl Crawford; **"Three Bags Full,"** Leon J. Bronesky and Anthony J. Parella; **"Having Wonderful Time,"** Leland Hayward.

More likely comedy prospects are as follows:

"Lace on Her Petticoat," Aimee Stewart's London hit, being produced by Herman Shumlin.

"Nina," Samuel Taylor's adaptation of Andre Roussin's Paris success, to star Gloria Swanson, with John C. Wilson presenting.

"Remains to Be Seen," by Lindsay and Crouse, with Jackie Cooper and Janis Paige as leads, Hayward, producing.

"Brass Ring," by Irving Elman, due for production by Joseph M. Hyman and Otto Preminger.

"Love and Let Love," by Louis Verneuil, bringing Ginger Rogers back to legit with Tom Helmore as leading man, being produced by Farrell.

"Gigi," the Anita Loos dramatization of a story by Colette, to be produced by Gilbert Miller, with George Cukor directing.

"When All Else Fails," by George Kelly, to be presented by Stanley Gilkey.

"Glad Tidings," by Edward Mabley, currently having a strawhat tryout tour with Melvyn Douglas and Signe Hasso costarred, as a presentation of Harald Bromley.

"Philemon Complex," L. Bush-Fekete adaptation of the Jean Bernard Luc original, to costar Ann Sothern and Robert Cummings, as a presentation by Krakeur.

"Out West of Eighth," by Kenyon Nicholson, produced by Courtney Burr and Malcolm Pearson.

"Never Say Never," by Carl Leo, to be presented by Albert H. Rosen and Lester Meyer.

Other comedy possibilities and their producers include **"Border Be Damned,"** Eddie Dowling and John Golden; **"Kin Hubbard,"** Tom Ewell and Philip Langner; **"Little Screwball,"** Theatre Guild; **"Love of Four Colonels,"** Guild; **"Foreign Language,"** Guild; **"Little Hut,"** John C. Wilson; **"Let Me Hear the Melody,"** Walter Fried; **"To Dorothy, a Son,"** Shumlin; untitled play by George S. Kaufman and Abe Burrows, Max Gordon.

The probable dramas, comedy-dramas and melodramas include the following:

"Seventh Floor," by Robert E. Sherwood, to be produced by the Playwrights Co.

"Barefoot in Athens," by Maxwell Anderson, another Playwrights presentation.

"Grand Tour," by Elmer Rice, also a Playwrights project.

"Sally Bowles," John van Druten's dramatization of Christopher Isherwood's "The Berlin Stories," to be presented by Gertrude Macy and W. H. Starcke, possibly with Burgess Meredith and Joan Greenwood as stars.

"One Bright Day," by Sigmund Miller, to be produced by Lindsay and Crouse, with Lindsay starred.

"Buy Me Blue Ribbons," by Summer Locke Elliott, to be presented by Jay Robinson.

"Saint Joan," a Theatre Guild revival of the Shaw play, with Uta Hagen as star.

"Dinosaur Wharf," by Joel Wyman, to be produced by Terese Hayden.

"Man, Beast and Virtue," adapted by Edward Eager from Pirandello, starring Alfred Drake, to be produced by Peter Lawrence.

"Point of Departure," Kitty Black's adaptation of Jean Anouilh's Paris success, with Dorothy McGuire prospective star and the Guild producing.

"Point of No Return," Paul Osborn's dramatization of the John P. Marquand novel, starring Henry Fonda in a Hayward production.

"Twilight Park," A. B. Shiffrin meller to star Nancy Kelly, with Krakeur producing.

"Let Me Be Guilty," by Arthur Carter, to be produced by Paul Vroom and Irving Cooper.

"Samarkand," Jacques Deval's Paris click, to be presented by de Liagre.

"The Hollow," Agatha Christie's current London hit, to be produced by the Shuberts.

"Picnic," new William Inge play, to be co-produced by the Guild, Hayward and Joshua Logan.

Other straight-play possibilities and their respective producers include **"Mary Shaw, Inc.,"** Cy Feuer and Ernest H. Martin; **"Troubled Air,"** Feuer and Martin; **"Man Who Made the Mountain Shake,"** Guild; **"Time of the Cuckoo,"** Walter Fried; **"In the Summerhouse,"** Oliver Smith; **"Brother Cain,"** Bernard Hart and Anne Kaufman; **"Requiem for a Nun,"** Lemuel Ayers; **"Little Screwball,"** Guild; **"Years Between,"** Bernard Hart; **"Ceremony of Innocence,"** Maurice Evans; **"O Perfect Love,"** Gant Gaither; **"The Emporium,"** Jed Harris; **"Minute Hand,"** Robert L. Joseph and Clifford Hayman.

OBITUARIES

WILLIAM RANDOLPH HEARST

William Randolph Hearst, 88, founder and head of the Hearst publishing empire, died Aug. 14 in Beverly Hills, Calif. His business career spread over more than 60 years during which he bought and founded newspapers, magazines, radio stations, a newsreel and film company.

A controversial figure throughout his life, Hearst influenced American manners and morals in the first half of the 20th century in his multiple role as editor, political figure and industrialist. The film "Citizen Kane," which Orson Welles made for RKO a few years ago, was an alleged biography of Hearst. Hearst condemned the pic in his newspapers, and the feud with Welles reached such heights that the latter's name was banned from the Hearst press.

Hearst owned a chain of 18 papers around the country (the Mirror and Journal-American in N. Y.), International News Service, King Features Syndicate, the American Weekly supplement and several magazines, including Hearst's Cosmopolitan, Good Housekeeping and Harper's Bazaar. One of his great financial failures was his film company, Cosmopolitan Features Corp., which was said to have cost him $7,000,000.

Surviving are his wife, and five sons, George, William Randolph, Jr., John, David and Randolph Apperson.

GAETANO (TONY) GAUDIO

Gaetano (Tony) Gaudio, 66, Academy Award winner for his photography in the film, "Anthony Adverse," died in Burlingame, Cal., Aug. 9. He had retired five years ago after 39 years as a motion picture cameraman.

In 1936, when Gaudio won the award for "Adverse," three other films he lensed were on the "best ten" list, "The Story of Louis Pasteur," "Green Pastures" and "A Midsummer Night's Dream." He came to the U. S. in 1910 to work for Carl Laemmle and the Imp Co., which was then making films in N. Y., after gaining fame for his photography in the Italian version of "Quo Vadis."

In the early days of the screen, Gaudio was chief photographer for Douglas Fairbanks, Sr., and Mary Pickford. He was the first Hollywood cameraman to use a montage, produced in a Fairbanks pic, "The Mark of Zorro." Among the other stars for whose films he was behind the cameras were Norma and Constance Talmadge, Alla Nazimova, Clara Kimball Young, Richard Barthelmess, Gloria Swanson, Greta Garbo, Rudolph Valentino, Bette Davis and Edward G. Robinson. For the past several years he had been a commercial photographer.

His wife and four children, including Frank, a film cameraman, survive.

HARRY IRVINE

Harry Irvine, veteran actor, died Aug. 7 in Nyack, N. Y. He was known as "The Bishop of Broadway" because of the many clerical roles he played in a 40-year career.

One of Irvine's most recent ecclesiastical roles was that of the priest in "Anthony and Cleopatra," 1949. Previously he had played Bishop Fisher in "Anne of the Thousand Days," the Dutch Reformed Church minister in "Skipper Next To God," and the biblical Lazarus in "Dear Judas." He also played a dean in "Trio," the Archbishop of Rheims in "Joan of Lorraine," a clergyman in "Arsenic and Old Lace," Dr. Lloyd in "Life With Father," a bishop in "Class of '29" and the Archbishop of Canterbury in "Murder in the Cathedral."

Irvine appeared in Max Reinhardt's original London production of "The Miracle" before coming to the U. S. in 1915 with Sir Johnston Forbes-Robertson. He joined Walter Hampden in "Hamlet" and remained with the latter for four years, the last three of which he spent directing Hampden productions. He operated a summer theatre in Maine for 12 years. In 1942 he penned "The Actor's Art and Job."

TOM KENNEDY

Tom Kennedy, 64, onetime actor but subsequently a talent agent and radio-TV packager, died of leukemia Aug. 10 at his summer home in Seabright, N. J.

Originator of the radio-TV show, "Break the Bank" (NBC), for which he received a weekly royalty, Kennedy early in his career teamed with his first wife in a vaudeville comedy act known as Kennedy & Burt. Mrs. Kennedy died soon after the birth of their son, Tom, Jr., now an Air Force captain stationed in Alaska, and Kennedy became an agent. At one time he handled a number of name personalities, including Red Skelton and Beatrice Kay. It was his early agenting of Skelton, around 1930, that helped project the comedian to notice. Kennedy eventually made a settlement with the William Morris Agency when the latter took over the comedian.

Kennedy composed "The Voice of RKO," one of the first radio theme songs, which he also sang on a radio program produced by RKO in the '30s.

Survivors include his second wife, former performer Mildred "Mickey" Feeley in addition to his son and four sisters.

EDWARD KLEIN

Edward (Eddie) Klein, 50, for more than 15 years one of Pittsburgh's leading nitery owners, died in Los Angeles Aug. 11 of a heart attack. Although in poor health for some time, he was active as manager of a Coast tavern at his death.

After graduating from Duquesne U., where he was a football star, Klein entered the cafe biz and in late prohibition days operated the elaborate Villa Royale, the first Pitt bistro to bring in name bands. After repeal, Klein took over the old Saunders Inn, renamed it the Patio and ran it as a summer outdoor place. He later opened a downtown spot, the Tavern, which had a brief career. In 1944, Klein moved to California, where for seven years he managed a bar-grill for a chain outfit. A niece, Mitzi Steiner, is active in Pittsburgh TV.

ARTHUR MARGETSON

Arthur Margetson, 54, English actor familiar to U. S. audiences, died in London Aug. 12 after a long illness. He was last seen on Broadway as Arthur Pomfret in "Clutterbuck," which closed in June, 1950.

Among other plays in which he was seen here in featured or starring roles were "Mainly For Lovers," in 1936; "A Case of Youth," 1940; "Claudia" and "Theatre," 1941; "Life With Father," 1946; and "The Play's the Thing," 1948. He first appeared in New York in "The Passing Show of 1922."

Margetson began his stage career in London at the age of 20 and three years later was Elsie Janis' leading man in "It's All Wrong." Miss Janis is believed to have influenced him to come to the U. S.

DRUSILLA WILLS

Drusilla Wills, 66, British actress, died in London Aug. 11. Miss Wills appeared in New York in 1929 at the Eltinge Theatre in "Murder on the Second Floor" and American audiences saw her again in 1948 in the British pic, "Champagne Charlie."

In almost 50 years of stage and screen appearances, she played most of London's theatres and toured extensively in England. Among her roles were Curtis in "The Taming of the Shrew," Lizzie Allen in "The Bat" and Mrs. Badger in "The Young Person in Pink."

BILLY ORVILLE MORAN

Billy Orville Moran, 66, former circus trouper, died of a heart attack in Kansas City, Aug. 4. He had been in show business about 50 years, 20 of them with Ringling Bros. Circus and about 30 as publicist for the Orpheum and Pantages circuits. Recently he operated the Billy Moran School of Commercial Art. At one time he operated a museum show in the old church building on the present site of Kansas City's Hotel Muehlebach.

He is survived by his wife.

HARRY HERVEY

Harry Hervey, 50, playwright-film scripter-novelist, died Aug. 12 in New York. Among his books are "The Damned Don't Cry," "School for Eternity," "The Veiled Fountain" and "Barracoon." He wrote the play "Congai" in collaboration with Carlton Hildreth. His screen credits include "Shanghai Express," "Road to Singapore" and "Devil and the Deep."

His mother survives.

CLARENCE S. TROWBRIDGE

Clarence S. Trowbridge, 65, manager of the Salt Lake City office of United Artists Corp., died of a heart attack in that city, Aug. 5. He had been associated with UA since its founding in 1919. He came to Salt Lake City eight years ago, from Portland, Ore.

Surviving are his wife, a daughter and a sister.

QUINCY BRACKETT

Quincy A. Brackett, 66, founder and former prexy of WSPR, Springfield, Mass., died in Longmeadow, Mass., Aug. 12. Brackett founded the radio station in 1935 and was its topper until last spring, when he went into semi-retirement as veepee. He was an assistant to Dr. Lee DeForest, inventor of the radio tube, from 1907-10.

A wife and daughter survive.

CLARA ALICE HALL

Mrs. Clara Alice Hall, 85, former actress, died Aug. 8 in Modena, Ill.

With her husband, Col. Don C. Hall, a retired actor, she toured in "East Lynne," "Ten Nights in a Barroom" and "King Richard III." During the Columbian Exposition of 1893 in Chicago, their company appeared in "Rudolph The Crippled."

MAE DONNELLY FREEBORN

Mae Donnelly Freeborn, 64, former musicomedy actress, died Aug. 8 in Bethel, Conn. She had appeared with the late Sam Bernard in Winter Garden revues in N. Y. and in other musical shows. She was married to Cassius M. C. Freeborn, composer.

Surviving besides her husband are a daughter and two sons.

MRS. H. B. SERLY

Mrs. Hermina Baranyi Serly, 82, former operatic singer, died Aug. 9 in New York. In the early 1900s she sang in Europe with various opera companies, of which her late husband, Lajos Serly, was conductor. She was the mother of Tibor Serly, composer-conductor.

Another son and three daughters survive.

BERTA GERSTER-GARDINI

Berta Gerster-Gardini, singing teacher and operatic coach, died Aug. 7 in New York. She was the daughter of the noted soprano, Etelka Gerster.

She was married to Walter Kirchoff, tenor, and later to Fritz Reiner, symph orch conductor, whom she divorced in 1930.

CLYDE WESTOVER

Clyde Westover, 77, former screen writer, newspaperman and magazine contributor, died Aug. 6 in Hollywood.

He was once president of the San Francisco Press Club and later conducted a theatrical agency in Hollywood with his niece, Lottie Horner, his only surviving relative.

FREDERICK J. WHEELER

Frederick J. Wheeler, 73, retired baritone, died in Yonkers, N. Y., Aug. 7. He appeared as a soloist with Victor Herbert and Walter Damrosch, among others, and toured the Redpath Chautauqua circuit. He retired in 1930.

A daughter and a sister survive.

BILL O'BRIEN

Bill O'Brien, 58, former vaude performer, died Aug. 2 in Poughkeepsie, N. Y. From 1917 to 1930 he appeared with the Al G. Fields Minstrels. Later, he toured vaude as part of a dancing team with Jack Hanley.

His wife and daughter survive.

TOM ROBY

Tom Roby, 57, for many years assistant manager of the Washington and Orpheum Theatres, Quincy, Ill., died of a heart attack July 27 in Quincy.

He had been in ill health for more than a year.

HARRY E. BASON

Harry E. Bason, 53, ex-vaude pianist and musical director of Station WIRE, Indianapolis, from 1937 to 1945, died in that city Aug. 10. Bason also played with old Gene Goldkette orch.

Sister survives.

OSWALD BEMAND

Oswald Bemand, 60, who for a number of years had a bird act in vaude, died Aug. 9 in New York. Bemand recently played the Palace Theatre, N. Y.

His wife survives.

PETER STARK

Peter Stark, 76, former acrobat, died Aug. 7 in Brooklyn. He was the last surviving member of the Stark Bros., oldtime aerialist troupe, who appeared in vaude and al fresco.

A sister survives.

Kathleen Schultz, 22, traffic manager for WHKK, Akron, O., was killed Aug. 7 when the car in which she was riding collided with a truck 10 miles southeast of Wooster. Parents and three brothers survive.

Geraldine Musgrave Raney, office staffer for Astor Pictures, died in Dallas recently. She was employed in Dallas by Sack Amusement Co. for five years before joining Astor.

Frederick J. Windisch, 72, retired theatrical pressagent and newspaperman, died Aug. 9 in Plainfield, N. J. He handled Poli's Theatrical Enterprises in the early 1900s.

Joseph Weiss, 76, owner of Liberty and Capitol Theatres, McKeesport, Pa., died July 19 in that city. Survived by son, Bill Weiss, who has been managing the houses.

Mother, 90, of James Balmer, general manager of the Harris Amusement Co., Pittsburgh, died in that city July 29 after a long illness.

Harry Farnsworth MacPherson, 69, director of early-day silent pictures, died Aug. 5 in Sawtelle, Calif., as a result of an auto accident.

Joseph Coffman, 65, who with his brother, Verne, operated the Lyric, Moweaqua, Ill., for 30 years, died of heart trouble there Aug. 2.

Infant son of Barbara Kinder McCallum, of radio's singing Kinder Sisters, died in Pittsburgh July 27.

Vincenzo R. Pometti, 56, manager of the Los Angeles Philharmonic Orchestra, died Aug. 5 in Hollywood.

Mrs. Sara Winslow DeBekker, former columnist of The Brooklyn Eagle, and a music critic, died Aug. 9 in Covington, Ky.

Father of David Rose, composer and orchestra conductor, died in Chicago Aug. 12.

Mrs. Theresa Hightower, 55, employed for 15 years at various picture exchanges in Dallas, died in that city Aug. 3.

Mother of Sadie Johnson, booker for the St. Louis Amusement Co. died Aug. 3, in St. Louis.

Father of Peter Adams, stage and screen actor, died Aug. 6 in Pasadena, Calif.

Lee Gladson, 70, former scenic artist at Warners, died Aug. 5 in Ontario, Calif.

Mother of Sid Shalit of N. Y. Daily News radio-tv department, died in New York, Aug. 10.

Herbert Mallett, 71, former tenor and retired choirmaster, died Aug. 10 in New Rochelle, N. Y.

Mrs. Edna Munsey Dillon, 59, light opera and musical comedy singer, died in New York Aug. 11.

Don Woods, 54, manager of Warner Bros.' Film Exchange in Detroit, died in that city, Aug. 5.

New Acts

Continued from page 20

and "El Relicario" in rich, powerful tones. She sells well, but errs in not adding a pop ballad to her repertoire. It would afford a welcome change of pace. *Gilb.*

DOLLY BARR
Roller-Skating-Acro
6 Mins.; Full
Palace, N. Y.

Dolly Barr has a novel roller-skating turn that works in some baton-twirling as well as acrobatic stuff. Garbed in blouse and shorts, she opens with conventional skating, then shifts into her baton and gymnastic routines.

While twirling the stick, Miss Barr simultaneously does a few somersaults. Gal also walks on her hands and, for a bowoff, drops from a handstand to a full split. Hers is a good sight act that could be improved with a trifle more poise and showmanship. *Gilb.*

MARRIAGES

Alice Gershon to David Wallace, New York, Aug. 11. Bride is CBS staff writer; he is public opinion research consultant with the National Production Authority.

Mrs. Eleanor Cederholm Church to James (Bus) Watson, Plainfield, N. J., Aug. 11. Bride is the former wife of Mayor Stanley W. Church of New Rochelle, N. Y.; he is a member of the Hal McIntyre orch.

Emily F. Hosmer to Marc Daniels, San Francisco, Aug. 10. He's a TV director for CBS in Hollywood.

Gertrude Walker to Charles Winninger, Juarez, Mexico, Aug. 10. He's the veteran stage, radio and film actor.

Margaret Hartigan to Richard Mooney, New York, Aug. 10. Bride is director of RCA Victor Red Seal publicity; he's connected with Lewisohn Stadium, N. Y., and is a former American League baseball player.

Virginia Savage to Roger Wise, Aug. 11, Lima, O. Groom is promotion director of WRFD, Worthington, O.

Trudy Blum to Norman Kassell, Aug. 2, Chicago. Bride is office manager of Minsky's Rialto Theatre there; groom is former advertising manager of Essaness Theatre circuit.

Shirley Kerr to Tom Noland, Pittsburgh, Aug. 11. Bride on KDKA staff there.

Marilyn Bender to Cpl. Jay Fineberg, St. Louis, July 14. Groom's the son of Sam Fineberg, Pittsburgh theatre supplier.

Kathryn Tice to Donald Knaell, Winchester, Va., July 13. Bride's the daughter of George Tice, manager of Columbia exchange in Pittsburgh.

Moura Lympany to Bennett Korn, London, Aug. 10. Bride is a concert pianist; he's a N. Y. radio ad exec.

Joan Winfield to John M. Lucas, Santa Monica, Calif., Aug. 9. She's actress, he's screen writer.

Flo Parker to Charles Ochsenhirt, Pittsburgh, Aug. 8. Groom's a bandleader under name of Don Charles; bride is his accordionist.

Beth Lockerbie to Esse Ljungh, Toronto, Aug. 8. Bride is stage and radio actress; groom is drama producer for Canadian Broadcasting Corp.

Sandra Scott to George Salverson, Toronto, Aug. 10. Bride is radio actress; groom is scripter for Canadian Broadcasting Corp.

BIRTHS

Mr. and Mrs. Richard Davis, son, July 29, Chicago. Father is Foote, Cone & Belding agency radio-TV director; she is former television actress.

Mr. and Mrs. William Kroske, daughter, Pittsburgh, July 25. Father's an announcer at WMCK there.

Mr. and Mrs. Alvin Brandt, son, Jersey City, Aug. 9. Father is on national staff of American Guild of Variety Artists.

Mr. and Mrs. F. D. Moore 2d, son, Pittsburgh, July 21. Father's the son of F. D. (Dinty) Moore, district sales chief for WB in Pitt.

Mr. and Mrs. Randall Hayes, daughter, Pittsburgh, Aug. 6. Father's on managerial staff of Copa nitery there.

Mr. and Mrs. William G. Lotts, son, Pittsburgh, Aug. 6. Father's on WDTV staff there.

Mr. and Mrs. Nat Linden, daughter, Hollywood, Aug. 5. Father is radio and TV producer.

Mr. and Mrs. Richard Wilder, daughter, New York, July 31. Mother is legit actress Doreen Lang; father is actor.

Mr. and Mrs. Adrian K. Roberts, son, Burbank, Calif., Aug. 4. Father is television director.

Mr. and Mrs. Bob Williams, daughter, Hollywood, Aug. 9. Father is a studio flack.

Mr. and Mrs. Albert Rains, daughter in Dallas, recently. Father is a shipper for RKO Film Exchange there.

Mr. and Mrs. John J. Bergen, son, New York, Aug. 10. Father is veepee and secretary of Wid's Films and Film Folk, Inc.

Mr. and Mrs. Julian Goodman, son, Arlington, Va., Aug. 3. Father is Washington network news chief for NBC radio.

Mr. and Mrs. Bill Cowan, daughter, New York, Aug. 14. Mother is radio-TV writer Barbara Booth; father is former vaude booker and agent.

Solmsen To Do Italian Prod.

Rome, Aug. 7.

Rudy Solmsen, producer and foreign film distributor, starts his all-Italian production, "Girls of Pizza di Spagna" Aug. 20. The story by Sergio Amidei concerns young working girls on Rome's noted Spanish square. Luciano Emmer will direct.

Solmsen has signed Lucia Bose. All shooting will be done here with exteriors made on Rome's streets.

Peggy Ray

RYAN ☆ McDONALD

Celebrating their second anniversary as a TEAM!

Thanks...

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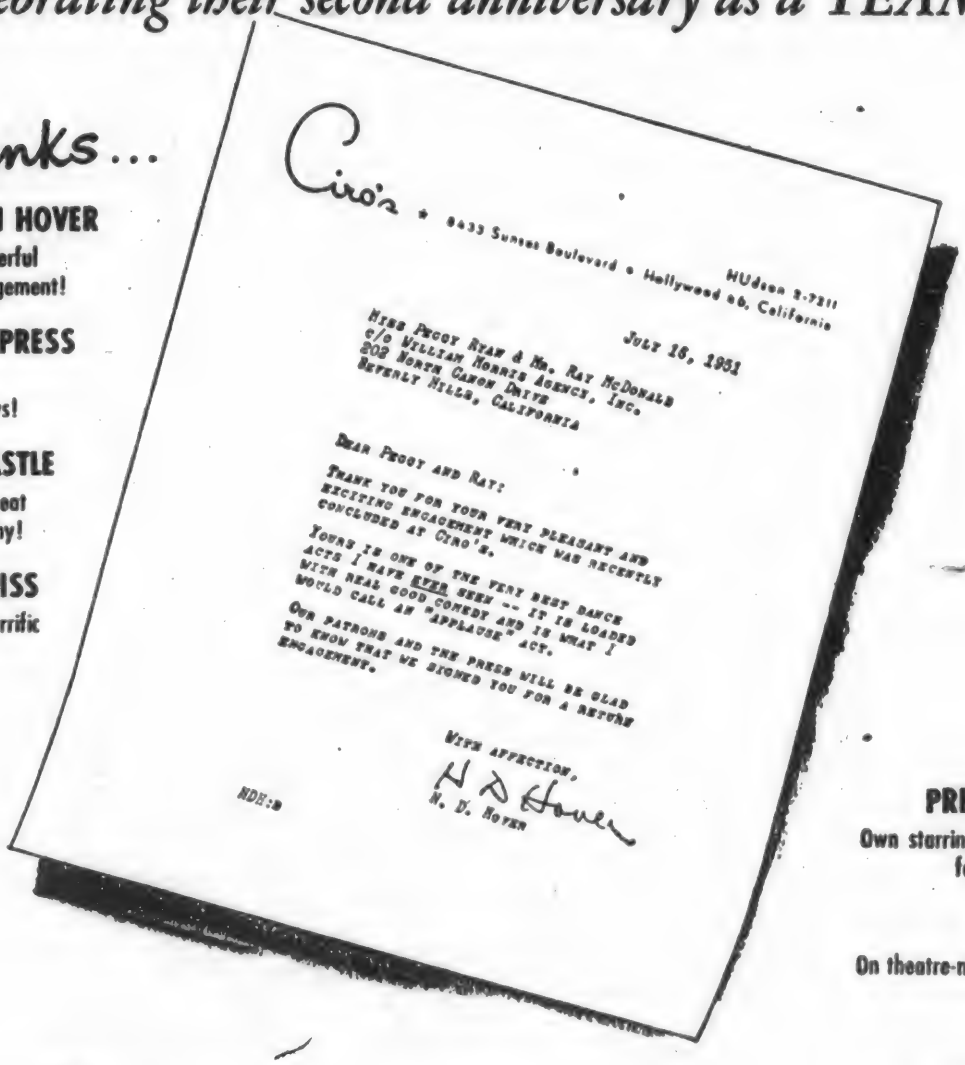
for a wonderful
Ciro's engagement!

TO THE PRESS
for your
kind reviews!

NICK CASTLE
for your great
choreography!

BOB WEISS
for your terrific
publicity!



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JULY 16, 1951

MISS PEGGY RYAN & MR. RAY McDONALD
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OUR PATRONS AND THE PRESS WILL BE GLAD TO KNOW THAT WE SIGNED YOU FOR A RETURN ENGAGEMENT.

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VARIETY

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SEE LEGIT 'ROAD' IN COMEBACK

Medicine Show's $6,000,000 Advance, Hadacol's Top-Name Boxtop Boffo

New Orleans, Aug. 21.

State Sen. Dudley J. LeBlanc, the Lafayette, La., politico, is now running the Hadacol Good Will Caravan, the most expensive medicine show in history. He's spending $500,000 on talent in a tour that started in Lafayette, La., Aug. 14, and will wind up in Baton Rouge Oct. 2. Tour will embrace 19 states in the interim.

The oldtime med show, with the professor himself doing the spieling with assistance by an Indian, a few snakes and a banjo player, is the forerunner of this 20th century troupe which will have at various times on its tour Bob Hope, Jimmy Durante, Milton Berle, Carmen Miranda and others in the boxtop brigade. It's the greatest talent collection ever to grace a nostrum-rostrum.

There's little doubt that this $500,000 outlay is paying off. Sales to wholesale outlets in part of territory covered by the Caravan weeks before opening topped $6,000,000, according to the Senator's spokesman. The ailing and the healthy are spending $1.25 per bottle (12% alcohol, used as a preservative, of course) in order to get into the show. Two boxtops are required

(Continued on page 58)

Mpls.' Male Stripper

Minneapolis, Aug. 21.

Curly's nitery is advertising Billy Herrero, "sensational" exotic dancer, "the Brazilian Gypsy Rose Lee," a stripper, and Mickey Gordon, its proprietor, says he's not worrying about the police department ban on this type of entertainment.

"They can't do anything to me," said Gordon after receiving notice of the ban. "My stripper (female impersonator Herrero) is a man."

Other clubs are waiting with interest to see if Gordon is right and whether or not the police will take action. If Gordon isn't stopped, several have indicated they'll also go to male strippers of the femme impersonator type.

Berle's 46G May Be B'way Record

Milton Berle is likely to walk off with the highest individual salary ever taken out of a Broadway theatre as result of his current stand at the Roxy. On the basis of a probable gross of $145,000, Berle will collect $46,750. His deal calls for $30,000 guarantee plus 50% over $112,500.

Comic, however, pays his surrounding cast. The only high-priced item on the show is Dagmar

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Should TV Com'l Show Husband, Wife in Bed? Provokes Texas Issue

Houston, Aug. 21.

Whether a one-minute commercial film which shows a husband and wife in bed should be aired on TV proved an amusing issue here last week between KPRC-TV, an agency and a would-be sponsor. "There's nothing suggestive about the film," said station program director Bert Mitchell, "but we just can't take the gamble that it might offend somebody seeing it."

A bedding company and its ad agent even brought a Methodist minister into the controversy to lend weight to their argument that the commercial was harmless. "There's nothing wrong with the film," declared the Rev. A. B. English. A suggestion was also made that the matter be submitted to a board of clergy and educators

Mitchell, however, emphasized that KPRC-TV wasn't willing to let any board, even a board of ministers, pass on what should go on the air, since the FCC had delegated that responsibility exclusively to the station. It wasn't a question of morals, he added, but of good taste.

Story of the ban drew a page one spread in the Houston Press. Paper printed a three-column cut of a scene from the film depicting the couple on a seven-foot mattress. Caption read: "What the Public Won't See—On TV." Aftermath of the yarn has been a round of calls and letters to the station, all commendatory.

L. B. MAYER PITCHING IN ON 'TAFT FOR PREZ'

Louis B. Mayer, who resigned recently as Metro studio chief, may take a more active role in Republican party politics, particularly in the (Sen. Robert A.) "Taft for President in '52" drive currently in the works. He and Taft are old friends.

Mayer, accompanied by his secretary, Dick Stanley, flew into New York from the Coast yesterday (Tues.) and left immediately for Rockland, Me., to attend a Taft rally, which was backed by various Republican groups in Maine. Taft campaign drive is being spearheaded by Sen. Owen Brewster (Rep., Me.).

Mayer for years has been a big money-raiser for the GOP in California. It was thought at one time that he desired the post of co-chairman or vice-chairman of the Republican National Committee, but it's now believed that such a job would entail too much detail work for him in line with his other activities. As a result, he may take an active interest in the Taft-for-President drive but not in the party itself.

STRAWHATS' TOP NAMES MAY BE KEY

Road legit, dwindling to almost the vanishing point over the last quarter-century, may be due for a major comeback. Such a resurgence could take any one, or a combination, of various forms. Indications of a renaissance are evident in several directions.

Among such portents are the spreading of guest-star deals from strawhats into large capacity houses, in some cases theatres that serve as regular legit stands in the winter season; the increasing availability of former picture theatres for stage bookings; the mushrooming of musical tent operations; the willingness of film names to accept legit assignments, even on tour; and the possibility of stage-TV production tieups on a local basis.

The prospect of a development along the general lines of summer stock guest bookings is a natural after the recent successes of such names as Judy Holliday, Mae West, Claudette Colbert, Eve Arden,

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Seek D. of J. Probe Of TV Grid Curbs

Washington, Aug. 21.

A thorough investigation into the legality of arrangements to limit televising of college football games this season was requested of the Dept. of Justice last week by the Fair Television Practices Committee. FTPC recently protested plans of the Naval Academy to sell the exclusive rights to theatre TV of two and possibly three of its home games.

In a letter to Attorney General Howard McGrath, FTPC chairman Jerome W. Marks declared that "regardless of the sympathy with which one would regard efforts to solve the economic problems in which college athletics are at present involved, it appears . . . that the

(Continued on page 70)

NYU Sifting Charge Of 'Degenerate' Film In Motion Pic Class

New York University officials are conducting an investigation of the alleged showing of a "degenerate" film in a course on films as charged in an editorial in the August-September issue of Films In Review, a publication of the National Board of Review.

"This is not education," the editorial said. "The resources of a great American university had been scandalously misused."

It was not known when the university officials would complete their "investigation" and no formal

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Exhibs Review Star-Policy Blasts, Demand Pictures With 'Merit'

Hollywood, Aug. 21

Entertainment values, not trademarks, are the only boxoffice bait today, "and Hollywood had better start concentrating on meeting market demands." That's the consensus expressed by exhibs around the country in response to a query concerning booking criteria.

Labels can sell standard merchandise, the theatremen aver, but neither a company's past reputation nor the imagined impact of a name star can make a dud picture explode into a boxoffice bombshell.

Theory that "quality" is the only hallmark of good business today was expressed repeatedly in letters to Robert L. Lippert, who had gone directly to exhibs in his fight to secure talent for the pix he's personally producing.

In a frank letter, Lippert advised the theatremen that at least one agent had refused to consider setting a client for a Lippert film on the grounds that the picture would be "dissipated in the theatres" and that the value of the personality would be broken down. Lippert asked for frank opinions so that

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TV Now Importing Acts

William Morris Agency may import foreign acts specifically for video shows this season. Agency, during previous seasons, had been forced to repeat talent on the same shows and sign talent after playing opposition displays. They'd like to get a greater influx of fresh turns.

Billy Joyce, of the agency's radio teevee sector, is sailing for Europe today (Wed.) on the Liberte along with some of the cast of NBC's "Big Show" for London and Paris originations. Joyce will scout talent after radio assignments are completed, and suitable acts will be inked for video shows there.

Plan Minstrelsy Revival on Coast

Los Angeles, Aug. 21.

A generation that knows minstrel shows only as annual amateur offerings by local groups, may get a chance this year to rediscover the entertainment medium that launched some of the best known names in show biz. Revival of oldtime minstrelsy is being talked up by Jimmie Gaughen, veteran of the oldtime touring troupes, who thinks the time has come for a re-introduction of the shows that were standard fare for small towns and big cities alike, before the flickers took on quality and changed the amusement habits of a nation.

Gaughen has been in correspondence for some time with other veterans of the burnt cork and tambourine circuit. Out of that correspondence has grown the Minstrel Men of America, an organization which Gaughen hopes

(Continued on page 71)

British Pic's 'Day & Date' Release on Video, Chi Theatre; House Yanks It

Chicago, Aug. 21.

Carnegie Theatre, first-run art house, yanked its current pic, "Hue and Cry" today (21) after discovering its British film had played day-and-date with tele station WENR-TV over the weekend. Most insulting aspect, though, came when the tele sponsor advertised in the newspapers to the effect that set owners could view the same bill as one playing at the Carnegie.

Tele station, which secured the pic from Unity Films, was not the first to show the pic hereabouts on video. WNBQ had run the film over a year ago.

THE NEW Hour of Charm

DANCERS • CHOIR • COMEDY • ORCHESTRA

A GROUP OF SOLOISTS

A COMPLETE HOUR OF ENTERTAINMENT FOR COLOR

Under the Direction of PHIL SPITALNY

Paris Show Biz and French 'Tape Rouge' as Seen by U.S. Comedy Scribs

By CARHARTT & WINTER

(*Jim Carhartt and Nicky Winter are radio-pix scripters currently writing French film scenarios*).

Paris.

A letter dated July was a little late getting to us today, July 30. The reason for this could be one of two things: (a) it became involved with a carrier pigeon, (b) we tried to change our address at the Paris postoffice. We would be quite sure the reason is (b) if it weren't for the fact that the letter got to us at all . . . and when that leaks out there will be a new government in France as soon as they form a government to get rid of when it does leak out.

We knew, of course, that any tangle with le tape rouge is quite a project here in France. We had heard stories horrible tales that would even chill the blood of a five-year-old television addict. But we laughed gaily; even you should forgive the expression, insouciantly. Were we not young? Had we not all of our lives ahead of us? What was a week, even two weeks, in a dark, dank, damp office? Was this not Paris city of mystery, adventure, life? Happily we harmonized "Depuis le Jour" as we packed our knapsacks and, with food and water for three days, set out to explore the unknown. Little, as the saying goes, did we know.

The first attempt went beautifully. We made out change-of-address cards, and things couldn't have been simpler. We didn't get any mail, of course, but we received a beautiful machine-printed notice that the French people were honored that we thought enough of their Paris to want to move around in it. After some days of silence to allow this to sink in, mail began to pour in to our old address. We made out our second series of change-of-address cards. This time we received a brusque summons to descend immediately to the main postoffice. Since we had kept the sandwiches wrapped in a damp napkin, we simply repacked our packs and set off, followed by the tears and sobs of our friends, who were only too well aware they might not see us again. Seven

(Continued on page 22)

Stick to Own Racket

Since Radio Corp. of America went for a $225,000 investment, the 100% underwriting of "Call Me Madam," it has been proffered any number of "investments" that run the gamut from legit to pix and vidpix. Having taken small pieces of other musicals, in all of which RCA lost out, a responsible spokesman for the company is writing off all bidders with the succinct statement:

"Henceforth we're gonna stick to our own racket."

Pinza's 7½G For 'All-Star' Kickoff

With Ezio Pinza pacted as emcee to kick off NBC-TV's "All-Star Revue" Sept. 8, the initialer will represent a roundup of most of the comedians who will appear on the program during the year. In line with the switch in titles from "Four Star" to "All-Star," the program will present, in addition to last season's quartet of Jimmy Durante, Ed Wynn, Danny Thomas and Jack Carson, probably Fred Allen, Victor Borge, Olsen and Johnson, Spike Jones and Martha Raye.

Pete Barnum, production supervisor on the show, which is to be aired Saturday nights from 8 to 9, is trying to round up all these for at least a walk-on on the preem. Wynn and the O&J team are set and Durante looks like a good possibility but Thomas is tied up on the Coast with a new 20th-Fox film and Carson may not be back from Europe in time. As a result, Barnum may find it necessary to use film clips of some of the star comics.

Show will be bankrolled on a participating basis by Kellogg, Snow Crop and Pet Milk. Last year's "Four Star Revue," which was broadcast Wednesday nights at 8, was sponsored by Pet Milk, Motorola and Norge under the same system. Pinza, incidentally, is drawing a reported $7,500 for the single guest stint on the show.

James, Lytell on TV-AM 'Amateur Hour' as Mack Takes 2-Week GI Trek

Ted Mack, emcee of the Old Gold-sponsored "Original Amateur Hour," shoved off after last night's (Tues.) performance on NBC-TV for a two-week swing of U. S. military bases in Europe and Africa, joining the "Amateur Hour" troupe that's been touring Europe for the past six weeks. During Mack's absence here, Dennis James will handle the TV chore and Bert Lytell takes over for the radio version on ABC.

While abroad, Mack will tape two All-GI "Amateur Hour" broadcasts from Weisbaden and Nurenberg for playback on the Aug. 30 and Sept. 6 ABC broadcasts.

GI winners abroad will be flown over for an appearance on the NBC-TV "Amateur Hour" some time this fall. Mack will be accompanied on the trip by Nick Keesley, AM-TV director for Lennen & Mitchell, agency on the Old Gold account.

THEATRE BLDG. DUE FOR HALT; RADIO-TV EXEMPT

Washington, Aug. 21.

Theatre and other recreational construction involving critical materials will came to virtually a complete halt during the last part of 1951, National Production Authority warned last Thursday (16), following up its order of Aug. 3 on building materials.

However, radio and television stations are exempted. Provided enough materials are available, they will receive "consideration" in requests for construction work.

Effective Oct. 1, all construction comes under the Controlled Materials Plan, which means that all critical materials for construction will have to be federally licensed. Since there is a great shortage of steel, copper, etc., NPA made clear that it would be almost impossible for recreational establishments to receive a greenlight.

BOB MORRIS

During the past year he's sung more songs and emceed more shows on television than any other pop singer in the business. That covers a lot of territory but the record speaks for itself. We'd like to play it for you.

Management
PHIL EDWARDS
1650 Broadway PLaza 7-2042

Disney Pic Opens Venice Fest For 3d Time in Row

By ROBERT F. HAWKINS

Venice, Aug. 21.

"Alice in Wonderland" (Disney) was selected to open the 12th International Venice Film Festival, which got under way here yesterday (Mon.) with 30 feature pix from 15 countries so far booked for showings. This marked the third straight time a Disney production has copped the lead-off spot at the Festival.

Preceding the feature film fest was a 10-day festival of children's films and of arts and sciences documentaries. U. S. had some 35 shorts entered in these categories, out of more than 200 pix from 19 nations competing for the short subject prizes. Edward Gunn repped the U. S. for this part of the Venice activities.

The Lion of St. Mark, highest prize of the festival, was awarded Sunday (19) to Walt Disney's "Nature's Half Acre," at the second International Show of Scientific and Art Documentary Films. The committee said Disney's film "happily reached, through technical devices proper to specialized movies, the perfect fusion of scientific accuracy and the most inspired poetry."

In addition to "Alice," the Yank feature selections include "Ace in the Hole" (Par), "Fourteen Hours" (20th), "A Streetcar Named Desire" (WB), "Born Yesterday" (Col) and probably "An American in Paris" (Metro)—as a compromise between the "Red Badge of Courage," which the Festival has asked for, and "The Great Caruso," which Metro wants to send. Two U. S. Indie-produced features, "The River" (McEldowney) and "The Medium" (Menotti-Lowendahl) will also be shown, the first as an Indian selection, the latter in a special cycle of films "made abroad by Italian directors." Orson Welles' production of "Othello" is listed under the Moroccan entries.

Special 'American Day'

A special "American Day," Sept 6, has been set aside by the Motion Picture Assn. of America to highlight U. S. participation, and a gala

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Keaton May Quit Tour Of Britain for U.S. TV

Newcastle, Aug. 14.

Buster Keaton, topper here in "Do You Remember," old-timers' vaude show, faces a problem. He is set to return to the U. S. for TV shows in two weeks, but his current British tour is drawing such top biz that Bernard Delfont, British impresario, wants him to stay.

Apart from Keaton and his wife, the show includes George Robey, Albert Whelan, Wee Georgie Wood, Betty King, Peter Bernard and Jack Edge. Keaton has three TV shows lined up in N. Y., including Ed Sullivan's "Toast of the Town." Then he heads for the Coast to start his own video series.

M-G Far East Sales Exec Doesn't Agree Yank Pix 'Distort' U.S. Abroad

Contention of some observers who aver that American motion pictures give people in foreign countries a distorted picture of life in the U. S. is false, declares Seymour Mayer, M-G director of sales for the Middle East and Far East.

"People in foreign countries do not judge the U. S. by the contents of one picture, or even 20, and over the years they have attained a pretty accurate conception of our way of life," said Mayer. "American films are just about the most wonderful product we send into those countries, especially action and musical pictures.

"In fact, sometimes I am amazed at how well they do understand us—and we are not alone in thinking that Esther Williams is an ideal of American womanhood. Also, I am impressed at how well people in these countries keep abreast with our coming product. Right now they are clamoring for our most recent releases."

Mayer, recently appointed sales chief of the Middle East and Far East, has just returned from a three-month tour of that territory. He plans to make the rounds again in January.

"Film business," he said, "is excellent, better than ever, and indications are that it will continue to improve. Most of our competition is from native product, but in most situations there is still nothing like the American films. In some countries there is slight competition from Russian films, which often are offered exhibitors free, and very little from English pictures."

Remittances are practically nil from Israel and Japan, he explained, and there is a slight freeze on funds from Iran, Egypt, and the Philippines, but the rest are all clear.

"Censorship offers little trouble," he said. "There are slight cuts in some films in various countries, and sometimes posters may have to be retouched, but no pictures are banned completely."

Short-Haul ZaSu

Gilford, N. H., Aug. 21.

ZaSu Pitts walked up to a taxicab driver at Logan International Airport in Boston and asked him to drive her "to the Playhouse." So off they went, the cabbie figuring he was headed for some of the summer theatres not too distant from Boston.

Much to his surprise, 105 miles and a $45 meter tab later, he wound up with his fare at the Lakes Region Playhouse here, where the actress made a one-week appearance.

Mex Gals Hatchet Near-Nude Posters

Mexico City, Aug. 14.

Hundreds of girls attending local private schools, many being members of the Mexican Legion of Decency (which censors pix), raided billboards here and erased poster advertisements of many exotic and near-nude dancers playing vaude-revue theatres and niteries here.

These present-day counterparts of Carrie Nation were well directed. They functioned in groups of six, and wordlessly went about obliterating what their leaders described as "an offense to woman and morals." They began their drive in swanky Avenida Juarez. Crusaders used knives and other implements, the leaders claiming their drive was in protest against public lewdness. Also, that it was not instigated by show biz rivalries.

Theatre impresarios whose advertising is thus being destroyed are inactive about the crusade.

Aftermath of this campaign was that amusements supervision chief Luis Spota issued an order forbidding exotic and other near-nude dancers to perform in any theatre or nitery. Ban deprives the Rio, Tivoli and Cervantes theatres of 10 of their best boxoffice bets. Order is backed by the National Theatrical Federation, which had warned theatre and nitery managers that if they try to sneak in non-union exotic dancers, the federation will blacklist them.

ARMY CITES BROWN FOR 'OUTSTANDING SERVICE'

Washington, Aug. 21.

Certificate of Appreciation for "outstanding and conspicuous patriotic service to the Dept. of the Army" was presented to Joe E. Brown Saturday (18) by Secretary of the Army Frank Pace, Jr. During the ceremony at the Pentagon, both Pace and General of the Army Omar Bradley expressed appreciation for Brown's work in entertaining service personnel.

Citation to the veteran actor declared in part: "During the war years and in peacetime Joe E. Brown has generously and untiringly given of his time and talents to bring happiness and entertainment to the soldiers of the U. S. Army wherever they were stationed . . . His gracious personality and wholesome entertainment have won him an enduring place in the hearts of Army personnel and his patriotic service to his nation merits the recognition of all his fellow Americans and the thanks and appreciation of the Dept. of the Army."

Chi Stations Tabu 'Half-Fast Waltz'

Chicago, Aug. 22.

Al Trace's Mercury etching of "Half-Fast Waltz" was labeled "in poor taste" by most Chi radio stations last week and banned from any future spinnings. Another version of the same tune, on Jimmie Martin's Sharp label, also was junked.

Both treatments, however, are being groomed for coin-box play here.

Cantor, Dagmar Chosen Co-Captains in Benefit Show Biz Soft Ball

Eddie Cantor and Dagmar were selected this week by the United Cerebral Palsy Fund to captain the opposing teams of top show biz and sports talent who will participate in a softball game at the Polo Grounds, N. Y., Sept. 6 for the fund. Show is being lined up by CBS comic Steve Allen, who will emcee and call the play-by-play over the loudspeaker system with Bill Stern and Danny Kaye.

Cantor is to head the Hollywood team, which will feature the following lineup: Fred Allen, pitcher; Gus Lesnevich, catcher; Harvey Stone, 1st base; Mel Torme, 2d base; Sammy Kaye, 3d base; Wendell Corey, shortstop; Dick Todd, leftfield; Tony Martin, rightfield, and Frank Fontaine, centerfield. Miguelito Valdes is to coach the Hollywood contingent.

Playing on the Broadway team, under Dagmar, are Henry Morgan, pitcher; Jack Eigen, catcher; Alan Dale, 1st base; Rocky Graziano, 2d base; Barry Gray, 3d base; Wally Brown, shortstop; Martin Block, leftfield; Freddie Robbins, rightfield, and Jack E. Leonard, centerfield. Mel Allen will coach the Broadwayites. Bat girls for the Hollywood crowd include Kitty Kallen, Denise Darcel, Carmel Myers, Margaret Whiting and Peggy Lee, while the Broadway bat girls will include Eloise McElhone, Robin Chandler, Wendy Barrie, Toni Arden, Jinx Falkenburg, Mimi Betzell, Mrs. Arthur Murray, Candy Jones and Maxine Sullivan.

Dolly Stark, former National League umpire, is to call the balls and strikes. Tickets for the event are scaled at $5 down, with all proceeds to go to the palsy fund.

D. Barrymore to Aussie?

Deal is on for Diana Barrymore to play the Celebrity Club, Sydney, Australia, Sept. 29. If negotiations are finalized, she'll succeed run of Donald Novis, now playing that spot for a holdover session.

Jerry Rosen is pacting U. S. acts into the spot.

8 22

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Wall St. Sez Mayer Buying Out Yates; Coast Sees Him Out of Production

While reports were rampant on Wall St. last week that Louis B. Mayer was endeavoring to purchase Herbert J. Yates' controlling interest in Republic, informed opinion on the Coast is that the former Metro production chief is probably permanently retired from picture-making.

(Mayer yesterday went to Maine to attend a Taft-for-President rally and is reportedly going actively into politics. Story on Page 1.)

As far as could be determined, there was no substance whatsoever to the Wall St. rumors. The Republic prexy left for Europe over the weekend and was unavailable for comment. Mayer had previously denied he had any interest in Rep.

According to the downtown financial sources, price Mayer offered was $10 per share. That's about $6 over the current market price.

It is generally the practice to pay considerably more than the market quotation for a block of stock that will give control of a corporation. While $6 a share appeared to be extreme, the Wall St. source declared there were financial groups there that had submitted bids of up to $12 per share for Rep control.

Yates has steadfastly insisted that he has no intention of selling. As far as is known, he has never seriously entertained an offer. Feeling is, however, that if the bids continue to kite, the prospects

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Lavery's $30,000 Verdict Sets Precedent in Cal. For 'Unfair Criticism'

Hollywood, Aug. 21.

Precedental ruling establishing specific damages for "unfair criticism" of a literary property, will be appealed by Mrs. Lela Rogers and other defendants sued by Emmet Lavery as an outgrowth of a Town Hall radio debate four years ago. A Superior Court jury awarded Lavery $30,000 after 12 hours of deliberation in the $200,000 action he had filed claiming damage to his play, "Gentleman from Athens." Still pending are Lavery's $800,000 slander suit and a damage action for $1,000,000 brought by Martin Gosch, producer of the play, which lasted nine performances on Broadway.

Defendants are Mrs. Rogers, who participated in the debate on whether there was a Communist threat in Hollywood; Morrie Ryskind, Ayn Rand and the estates of James McGuinness and Sam Wood for aid in writing her speech; Town Hall, Inc., which put on the programs, and ABC, which carried it coast-to-coast.

Key points of the suit's ruling establish a precedent, in that it is the first time in California that an author has been allowed to recover damages for untrue statements of fact that disparage his property. Also being studied closely by lawyers and writers here is the contention that there can be no criti-

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CHAPLIN TURNS DOWN BIDS TO SELL STUDIO

Hollywood, Aug. 21.

Charles Chaplin is uninterested in selling his studio and has flatly rejected overtures from several parties interested in acquiring production headquarters. He wants to retain ownership to accommodate his own activities, even though they are spaced far apart.

Studio was built more than 30 years ago, when Chaplin was making comedies for First National release. He's been leasing space in recent years to indies because of his inactivity. Currently a number of telefilm producers are tenanted there.

No Contest

Hollywood, Aug. 21.

Casting director and city desk collided when L. A. Daily News columnist Darr Smith began picking up thesping assignments. Call of the casting director apparently is louder.

Smith had set up interviews for Monday morning (20) with Anthony Dexter and Louis Hayward—but cancelled them when Monogram called him for his role of a copper in "Win, Place and Show."

Par Sells 'Blondes' Rights; Levin Free For Pix Dickers

Paramount has sold its interest in film rights of "Gentlemen Prefer Blondes" to the current legit musical's producers for $27,500. Deal was made last week by Herman Levin, co-producer of the Broadway hit, and Barney Balaban, Par prez. That leaves Levin free to sell rights to any other company.

20th-Fox is reportedly interested now in acquiring the rights. It would put Marilyn Monroe in the role of the blonde played on Broadway by Carol Channing.

Paramount's interest in the current musical stems from its ownership of screen rights to Anita Loos' original straight play version. Par made a film of "Gentlemen" back in 1928.

When Levin and his co-producer, Oliver Smith, were putting together the Broadway musical version, they made a deal with Paramount by which it tossed its straight play rights into the pot for 16⅔% of anything realized on filming privileges to the musical.

Arrangement was figured to be mutually advantageous, since it would have been impossible for anyone to picturize the tune version without the straight play rights. As far as Par was concerned it had a chance to realize coin on old rights and also had privilege of first-refusal on acquiring rights to the musical version.

However, deal provided that if Levin and Smith hadn't negotiated a screen sale in two years from opening of the show, Par got its straight play rights back. Deadline date is next Nov. 17.

Levin feared that studios were holding off on bids in the knowl-

(Continued on page 61)

S. P. Skouras Chairs Pioneers Fund Unit; Fall Program Mapped

Organizational meeting of the Fund Committee of the Foundation of the Motion Picture Pioneers was held Monday (20) at the 20th-Fox homeoffice with Spyros P. Skouras as host. Committee chairmen were appointed and activities for the fall were outlined.

Honorary chairman of the committee is Adolph Zukor, with Skouras named as chairman. Co-chairmen are Barney Balaban, Nicholas Schenck, Nate Blumberg, Ned Depinet, Major Albert Warner, Herbert Yates, A. Schneider, Steve Broidy, Arthur Krim, William German, Herman Robbins, and Judge Ferdinand Pecora.

Heading the sub-committee for ticket sales for distributors is John J. O'Connor, with A. Montague and William Heineman; for local exhibitors, Si Fabian and Sam Rinzler; out-of-town exhibitors, E. V. Richards and Charles Skouras; suppliers and tradesmen, Oscar Neu,

(Continued on page 22)

FILM-MAKING ALSO SPURTS

Demand for more product by exhibitors has prompted Hollywood to boost its releases by almost 15% in the final half of this year, compared to the similar period in 1950. Survey shows that in the six-month stretch from July 1, 1951 through Dec. 31, some 10 distributors will groove 200 pix to theatremen. Figure for the last half of 1950 amounted to only 175.

July-through-December total for 1950 is increased to 205 if 30 films from the defunct Eagle Lion Classics are included. Thus it's evident that releases for the two comparable stretches are running virtually neck and neck, for some of the remaining distribs have expanded their issues to fill the void made by ELC's demise.

Most striking jumps in releases are displayed in the RKO and United Artists lineups: For the last half of the year RKO will distribute 25 pictures, as against 17 in 1950's final six months. UA will channel 20, compared to only 12 for the similar 1950 period.

Exhib pleas for product, combined with a rising boxoffice, are primarily responsible for the up-

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N. Y. to Have 13 1st Run Arties

With at least 13 firstrun art houses due to be in operation in New York by the end of the year, foreign film distributors feel that the coming plethora of small-seaters will bring about a highly competitive condition which will pay off in higher rentals. Outlook for potential customers, say the distribs, has never been brighter.

Trans-Lux 72nd St. Theatre starts a firstrun art policy next Tuesday (28) when its preems Snader Productions' British import, "The Wooden Horse." Normandie Theatre on W. 57th St. is scheduled to open sometime next month, while the revamped Little Carnegie, a few doors west on the same street, may re-light around the end of October.

Fine Arts Theatre, on the site of the old Cafe Society Uptown on E. 58th St., will be a fall entry,

(Continued on page 22)

Theatremen Beef at 75c Charge, $2 Tab Planned for Robinson-Turpin Fight

Theatres reportedly will be charged 75c. per seat for the privilege of large-screen televising of the Sugar Ray Robinson-Randolph Turpin fight from the Polo Grounds, N. Y., Sept. 12. Promoters are suggesting to theatres that they up admission to $2 per seat for the event.

Some houses advised on the fee they'll be asked, are already grumbling, and others are claiming that the $2 admission is too high in their situations and that they won't seek it. Claim by some theatremen is that even at $2 they'll lose money.

Info on the 75c. charge was imparted by Nate Halpern, prez of Theatre Network Television, Inc., the service agency which sets up and administers the events. Fee is set by the International Boxing Club, promoters of the fight.

Theatremen maintain that with 75c. going to IBC, the total cost to them will be over $1 per seat. That includes pickup and line charges,

(Continued on page 25)

Balaban to Coast

Barney Balaban, Paramount prexy, left N. Y. for the Coast the past weekend on a periodic, routine visit. He'll huddle there with production chief Y. Frank Freeman and his aide, Don Hartman.

Board chairman Adolph Zukor will trek to the studios shortly after Balaban's return to the h.o.

Novelty Thins On Theatre TV; Need B.O. Attractions

Slim crowds at all but six of the theatres carrying the Joe Louis-Jimmy Bivins fight via big-screen video last Wednesday night (15) proved that theatre TV's novelty has already worn thin, according to trade analysts. While the fight itself, staged in Baltimore's Memorial Stadium, drew a hefty crowd of more than 18,000, there was little interest in the fight elsewhere, with even the newspapers tending to play it down. As a result, tradesters pointed out, theatre TV, like all other branches of show biz, must depend henceforth on the attraction itself.

Some theatres carrying the fight, particularly in Philadelphia, reported a hazy quality in the pictures. But payees in most other cities, and particularly N. Y., where fans were witnessing a fight on big-screen video for the first time, thought the reception quality as good as any achieved yet by the-

(Continued on page 20)

Lasky Sticking at M-G

Jesse L. Lasky, co-producer of "Great Caruso," will continue at Metro, although a definite deal has not yet been made. Previously reported plan to produce "The Rosary" has been dropped.

Lasky arrived in N. Y. from the Coast last Wednesday (15). He will be honored at a birthday party on the Coast by the Screen Producers Guild on Sept. 12 at the guild's first annual "Milestone" dinner.

de Rochemont Rapped For His 'Misplaced Humor' By Granite State Neighbors

Newington, N. H., Aug. 21.

Louis de Rochemont is garnering columns of newspaper publicity—but not regarding his production of "Lost Boundaries," "The Whistle at Eaton Falls" and other films.

The producer, a local resident, has bitterly opposed the establishment of a huge Army air base in this area and admitted contributing to a fund for a full-page advertisement in a Washington newspaper. "Yes," he wired the state commander of a veterans' organization, the money for this purpose "came direct to Newington from Stalin by special flying saucer."

Manchester newspapers, advocating establishment of the air base, snapped back with stinging frontpage editorials, in which de Rochemont was accused of using "misplaced slapstick humor."

National Boxoffice Survey

Trade Solid Despite Heat; 'My Boy' First or Second Week in Row; Disney's 'Alice,' 'Horatio' Next

Although there was some milder weather in many key cities, most pictures had to battle plenty of torrid temperatures this session. The fact that the three top grossers took in more than $954,000 obviously reflects the present upbeat in most keys covered by VARIETY.

"That's My Boy" (Par) again held the No. 1 spot for second week in a row, biz ranging from fine to terrific, vast majority of playdates being sock. "Alice in Wonderland" (RKO-Disney) again is second for the second consecutive week.

"Capt. Horatio Hornblower" (WB), which was fourth last round, is moving up to third, only a step behind "Alice." "Show Boat" (M-G) is slipping to fourth as against third position in the previous stanza. "Rich, Young, Pretty" (MG) is pushing up to fifth slot.

"Belvedere Rings Bell" (20th), not measuring up to others in this series, again is finishing sixth while "Moonlight Bay" (WB), previously up among the leaders, is taking seventh money. "Bay" is now rated a real sleeper because of unusual strength displayed. "Peking Express" (Par), "Cyrano" (UA) and "Sirocco" (Col) round out the Big 10 list in that order.

"Oliver Twist" (UA), "Kind Lady" (M-G) and "Convict Lake" (20th) constitutes the runner-up pix in that order.

Plenty of upcoming product is starting out to smash this round. "David and Bathsheba" (20th) looks as promising as any of the new entries, soaring near the house high at N. Y. Rivoli opening round. "Iron Man" (U) also shapes as a winner, being sock in N. Y., Pittsburgh and L. A. In latter city, it grabbed the biggest opening day since "Harvey" (U) played out there last Xmas. "Lost Continent" (Lip), also new, is okay in Baltimore and sturdy in Buffalo. "Place in Sun" (Par) is terrific and smash on first two dates.

"Fighting Leathernecks" (RKO) is landing a great opening week in Chi. "Meet Me After Show" (20th) is socko, big and record in first three playdates. Latter largely stems from Milton Berle's heading stageshow. "Force of Arms" (WB) is rated good on preem in N. Y.

"Thunder on Hill" (U), playing New England territory, is proving a surprisingly smash entry. In second week it is holding sock near opening figure in Boston. "Sealed Cargo" (RKO) looms okay in Portland.

"Law and the Lady" (M-G) is fairly good in N. Y. "Passage West" (Par) is okay in two sites but thin and drab in two others.

"Samson and Delilah" (Par) looms hot on pop-scale run in Pitt.

(*Complete Boxoffice Reports on Pages 12-13*)

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Bigger Coin Prospects for UA With 23 Features Already on '52 Sked

Assuming that all indie producers' commitments are to be fulfilled, United Artists already is set with 23 features on its releasing sked for 1952. That's the number of pix which the indies are pledged to deliver so far. UA prexy Arthur B. Krim is now on the Coast drumming up additional business.

Securing 23 on the '52 slate at this time, even recognizing the possibility that some of these might not materialize, was taken to indicate upbeat financial prospects for Krim and his associates.

Distrib outfit has been operating at a profit, albeit not to hefty a one, for each of the last 11 weeks. This is significant for the reason that the company, until last spring, had been in the red and approaching financial collapse for many months.

UA reportedly is now grossing a little over $350,000 per week domestically. Aim is to step up, or at least maintain, this pace and at the same time keep expenses at a minimum. It's understood the overhead has now been cut to close to $80,000 weekly. UA averages around 30% as its share of domestic gross with the remainder, of course, going to the producer.

Stock Takeover Likely

If the company's surprisingly robust financial progress continues through the balance of this year, there appears a good chance of Krim and his partners vesting the 50% of the UA stock which now is trusteed.

Their deal with co-owners Mary Pickford and Charles Chaplin provides that they take over the 50% ownership (with Chaplin and Miss Pickford retaining the balance), if UA's operations are in the black for any one of the first three years since the partners took over. Aligned with Krim in the deal are Robert S. Benjamin, who's now supervising the foreign department; distribution v.p. William J.

(Continued on page 61)

Lowe Out of UA Foreign Sales; Benjamin to Sub Till Picker Takes Over

Al Lowe, United Artists foreign sales manager for the past two years, who has held various foreign posts with the company for the greater part of his business career, bows out of UA employ shortly. Vet is the last department head to leave the distrib outfit since prexy Arthur B. Krim's regime took over.

Although Lowe held no employment contract, UA toppers discussed severance pay considerations with him last week. Evidently there was an agreement, although terms were not disclosed. A spokesman at Loew's office merely said that last Friday (17), he'd gone on a three-week vacation.

Foreign operations, it's understood, will be taken over by Robert S. Benjamin. He's Krim partner in UA, although he holds no official management title. Benjamin, who's also president of the J. Arthur Rank Organization in the U. S., will head the department until Arnold Picker is free to move in.

Picker is already set to head UA's foreign operations, but still is under contract to Columbia. His pact with Col (he's a v.p. of Col International) doesn't expire until Oct. 1, '52, but there's a chance the company may release him before that time, possibly within a matter of weeks.

Lesser, Briskin, Small Unit Sets Deal With UA

Hollywood, Aug. 21.

Sol Lesser, Sam Briskin and Edward Small have formed a new indie production outfit and closed a deal to release six pictures through United Artists during 1952. None of the three will actually produce any of the pictures. Aubrey Schenck will be executive producer, with Lesser, Briskin and Small as bankrollers.

Barney Briskin, current production manager for Lesser, will function as production and business manager for the new company, with headquarters on the RKO-Pathe lot.

Youngstein Yens O'Seas

Max E. Youngstein, United Artists ad-pub v.p., who leaves N. Y. Friday (24) for a series of field sales meetings, has plans for a trek abroad.

He'll hop to London around Sept. 10 for an o.o. of indie producer Sam Spiegel's "African Queen" (Humphrey Bogart-Katharine Hepburn), interiors for which now are being shot following locationing in Africa.

20th's Wage Plan Amended to Ease Dissension at H.O.

Salary reduction and stock sharing plan for top-money 20th-Fox employees has been revised in an effort to ease strong ill feeling on the part of the N. Y. participants in the voluntary economy program. They've been riled over the fact numerous of 20th's big wage earners at the studio did not go along with the wage lopping.

Seeking to avert an all-out hassle, prexy Spyros P. Skouras has introduced a new amendment to the plan giving the execs an opportunity to withdraw their participation at the end of either of two periods, the first on Dec. 29, 1951, and the second on Dec. 27, 1952.

This means the outfit's major money earners, after having agreed to take cuts, may demand restoration of their original salaries upon notification seven days before either of the two dates.

In effect since last July 1, the plan calls for reductions of 25% on weekly salaries of $500 to $1,000, 35% on $1,000 to $2,000, and 50% on over $2,000. Designed to provide incentive to voluntarily trim their own weekly payoffs was a provision giving the execs and others participation in the profits from the film branch of the corporation.

Lack of unanimity in adoption of the program on the Coast stemmed largely from labor union intervention. Screen Writers Guild and the Screen Directors Guild nixed the idea, refused to permit their members on the 20th lot to go along with it.

The h.o. execs, in view of this absence of full support, regardless of the reasons, felt they more or less had landed a "patsy" role in the whole cost-lopping scheme.

Consequently a modification has been effected so those desiring to scuttle the plan after a period of time will be free to do so.

Mpls. Exhibs Take to Sex In Ads as TV Gets Blame

Minneapolis, Aug. 21.

Maybe TV's boxoffice inroads are making some exhibitors desperate, but, whatever the reason, the sky seems to be getting to be more and more the limit in sensationalism for film advertising.

The Pix, loop sureseater moveover and first and secondrun house, for example, is proclaiming on its canopy and in front that its current attraction, "The Wench," French picture, is "hot stuff" for adults only. Banners declare it's a roadshow attraction picturing "French love life in the raw" and that "she (the wench) even shocked the French."

Local newspapers apparently have a non-censorship policy on advertising copy. The newspaper ads for "The Wench" also call it "hot stuff" and declare it's "the story of French love life in the raw."

One lower loop theatre, the Grand, now is playing sex and burlesque pictures exclusively. The Aster, a loop house, offers frequent sex and hygiene pictures. For the first time in local film history last week, a deluxe Twin Cities suburban theatre, W. R. Frank's West Twins, ran a hygiene picture, "Because of Eve," for adults only and separate showings for men and women.

CCNY Honors Flaherty

The City College (N. Y.) Film Award for "creative achievement" in documentary films has been renamed in honor of the late Robert J. Flaherty, it was revealed yesterday (Tues.) by Dr. Harry N. Wright, college prexy.

The annual award, which will be presented for the third time Sept. 12, will be known as the "Robert J. Flaherty Award for Excellence in Documentary Films."

Winikus Set For UA Ad-Pub Post

Francis M. Winikus, advertising manager of United Artists, is slated to be named the ad-pub department's second in command. His new title will be exec assistant to ad-pub v.p. Max Youngstein.

Upping of Winikus, which is scheduled to take place Oct. 1, is in line with plans for Youngstein to move upstairs. It's no secret that Youngstein will take on more exec administrative duties at a later date and will relinquish the ad-pub post. When this happens, Winikus probably will be given the ad-pub reins, but still under Youngstein's overall supervision.

UA toppers, including Youngstein, have been highly pleased with Winikus' performance as ad chief, to which post he was appointed in 1947. Under the new setup he'll still handle that job in addition to taking on added responsibilities as Youngstein's top aide.

Winikus had held several radio posts before joining Warner Bros. as a copywriter in 1939. Following World War II, in 1946, he went to UA, first as copywriter, later moving up to copy chief and then to ad topper under Howard Le Sieur, ad-pub topper at that time.

Le Sieur, incidentally, who switched to Eagle Lion Classics prior to its acquisition by UA, is now understood to be weighing offers of a new post in the industry. He reportedly nixed a job with the Council of Motion Picture Organizations.

In another change at UA, Ruth Cosgrove, radio-TV contact since she joined the distrib last May, has resigned, effective Friday (24). Previously, Miss Cosgrove had been with Eagle Lion Classics, handling radio-TV plus magazine publicity. At UA she had been working on a per-picture basis.

Snader Sales Reps Prep Special N.Y. Meet Aug. 27

Eastern and midwestern reps of Snader Productions will attend a special meeting in New York Aug. 27, to set policy for the sales organization and screen 10 British films which the company plans to release in the U. S. within the next five months.

Following the Gotham session, a similar confab will be held for western and southwestern reps at the Snader homeoffice in Beverly Hills. Scheduled to be on hand for the N. Y. meet are Oliver Unger, national sales director, and delegates from Chicago, Detroit, Cleveland, Washington, Philadelphia and Boston.

RKOers in From Europe

Joseph Bellfort, RKO's European general manager, and Elias Lapinere, Continental sales chief, arrived in N. Y. from Paris Monday (20).

They'll huddle with foreign distribution topper Phil Reisman on an assortment of sales matters abroad.

N. Y. to Europe

Bill Brooks
Bernard J. Gates
Dorle Jarmel
Billy Joyce
Virginia Joyce
Norman Katz
Arthur King
Martha King
Irwin H. Kramer
B. Bernard Kreisler
Gloria Lane
Peter Lawford
Julian Lesser
Ted Mack
Dimitri Mitropoulos
Margaret O'Brien
Robert Rounseville
Dario Soria
Kay Starr

'Fast K.O.' Risk Causes RKO to Seek Advance Exhibs Deal on Fight Pix

Representing a departure from the conventional handling of such pic fare, RKO now is asking advance commitments from exhibs on booking the company's film account of the Sugar Ray Robinson-Randy Turpin boxing match at the Polo Grounds, N. Y., on Sept. 12.

RKO pitch is that the cost of film rights to the bout, with home television excluded, are unusually high and theatremen, particularly top circuit ops, should share the financial risks involved. The gamble lies in the fact the fight could end in an early round, resulting in a film so brief that the pic outfit could not recoup its investment.

Some exhibs immediately spotted the possibility of a quick end to the Robinson-Turpin set-to, and are balking, for the present, at the RKO request for an advance exhibition contract with terms all set. It's understood others have taken a broader view of the overall filmization of the fight, particularly from the angle that there will be no home TV, and are going along with the film outfit.

RKO, its reported, is paying $30,000 for the rights to International Boxing Commission. RKO Pathe will do the actual producing, employing nine camera crews. It's understood the deal provides for a sharing of the exhibition revenue on the basis of first money to cover production costs, the next $30,000 to RKO to cover its initial investment, and the remainder to be shared on a 50-50 basis by RKO and IBC.

Automatic Benefit

Big point being made by RKO is that all exhibs will automatically benefit from its acquisition of the rights away from TV. Home video of the fracas obviously would severely dent the b.o. on the night of the fight, possibly as much as 50% in some areas.

On the other hand theatres carrying the bout pic, when it reaches them clearly, should enjoy bigger income with the added program material. RKO plans a speedy job of processing and distributing the film, so that it will reach exhibs as far west as Chicago by the day following the bout. The pic will be received by exhib accounts at more distant points the second day after the bout.

RKO figures another important factor is its contribution to theatre television, via the Robinson-Turpin deal. Theatres outside N. Y. with the TV equipment will carry the fight on their large screens.

(Continued on page 22)

Grant Buys Theatre Bldg.

Syndicate headed by Arnold M. Grant, film attorney, has acquired the Loew's Aldine Theatre Bldg. in Wilmington, Del. Warner Bros. owned the property. Price is understood to have been about $600,000.

Loew's has a lease on the building which still has a number of years to run. Grant, who is currently on the Coast, is expected back in New York next week. He's a member of the firm of Bautzer, Grant, Youngman and Silbert.

Extra Codicil Is Proof of Okay U.S. Deal in Brit. Pact

Further indication that the U. S. team which negotiated the recent film agreement with Britain came away with a highly-favorable deal was revealed this week. Disclosure is that Britain has agreed to a written addenda to the pact, promising it will review the situation at the end of the two-year term of the deal.

That means that if there should be any balances still frozen when the pact expires, Sept. 30, 1953, the Yank companies will have another crack at freeing them. Britain's promise is that if the country's financial condition warrants it, U. S. distribs will be allowed to convert any balances remaining.

Company toppers are very pleased at England's willingness to put such a proviso in writing. It is felt that the British reputation means that such a promise insures release of the coin, if economic

(Continued on page 22)

Metro Drops Prod. Of Tele Trailers

Metro has dropped the production of video trailers, Si Seadler, advertising manager, disclosed this week.

Though none of the company's players is allowed to appear on television, three trailers were manufactured. These heralded "Dial 1119," "Kim" and "King Solomon's Mines." But most exhibitors neglected them, particularly since it is difficult to purchase spot time on TV stations, and because TV rates, even for spot showings, proved to be too stiff for exhibitors.

Video trailers have been reported to be successful in advertising coming pix by one or two other companies, but the tab is said to be still too heavy for the average exhib.

N. Y. to L. A.

Barney Balaban
William F. Broidy
Clarence Greene
Joseph M. Hyman
Jesse L. Lasky
Mike Nidorf
Russell Rouse

Europe to N. Y.

Stella Adler
Joe Bellfort
Arthur Blake
Harold Clurman
Richard Conte
Bartley Crum
Henry Deutschmeister
Marjorie Gateson
Lud Gluskin
Ruth Gordon
Eileen Greenhut
Sol Jacobson
Garson Kanin
Elias Lapinere
Ilya Lopert
William Satori
Fred C. Schang
Murray Silverstone
Henry Souvaine
Bella & Sam Spewack
Nate Spingold
Spencer Tracy
John Van Druten
Alice Venezky
Lew Wasserman
Robert Whitehead
Julie Wilson

L. A. to N. Y.

Dorothy Adams
W. Molzan Amidor
Charles Andre
Florence Anglin
George Badoian
Paul Baxley
Joan Caulfield
Phil Davis
Howard Dietz
Philip Dunne
Nanette Fabray
Jerry Fairbanks
Jose Ferrer
Robert Gardette
Tom Helmore
Celeste Holm
Tim Holt
Charles Horvarth
Kim Hunter
Merle S. Jones
David Kanter
Nancy Kelly
Angela Lansbury
Fillmore Lash
Peter Lawford
Bud Lesser
Perry Lieber
Don Loper
Raymond Massey
Robert Maxwell
Doc Merman
Bob Mitchum
William Nassour
Max Nosseck
Margaret O'Brien
Norman Pincus
Allan Pomeroy
Vincent Price
Marjorie Reynolds
Sid Rogell
Ginger Rogers
Lela Rogers
Frank Ross
Joseph M. Schenck
Robert Sinclair
Charles Skouras
Dave Tebet
Louis Verneuil
Charles Vidor
Fred Waring
Sam Zagon

L.A. DECISH MAY SAVE MILLIONS

First-Run Clearance System Upheld As Majors Win Significant L.A. Suit

Los Angeles, Aug. 21.

First-run system of film booking in certain areas, as practiced by major studios and distributors, was upheld by Federal Judge Leon R. Yankwich in a decision of utmost importance to the motion picture industry. Ruling was made in rejecting a $300,000 anti-trust suit filed by Fanchon & Marco, Inc., owner of the Baldwin Theatre, against eight defendants. Verdict also upheld the right of the studios to withhold the second runs of pictures in such areas, for a "clearance" period of 21 days after the first runs are completed.

Fanchon & Marco had charged the studios and distributors with conspiracy and discrimination against the Baldwin in favor of other theatres in that district. In summing up the case, Judge Yankwich said:

"Our function is to protect the competitive freedom of interstate commerce in buying and selling motion pictures. This is one of the aims of the anti-trust laws. It is not our function in this type of action to secure a better bargain for a dissatisfied exhibitor."

Commenting on the difference between the Baldwin type and those in suburban communities like Long Beach, San Pedro and Westwood, the jurist explained that one is competing with other urban theatres, while the others are within localized communities, where residents are not likely to patronize theatres outside their city. He added:

"It is common knowledge that even at the present time, it is diffi-

(Continued on page 20)

Brickbats on Luce Pile Up for Life Piece; Mag To Print Mayer Reply

Session between Arthur L. Mayer and Andrew Heiskell, publisher of Life mag, last week provided a promise that Life would print a letter by Mayer answering the publication's recent story that the film industry was close to its demise. Mayer is exec v.p. of the Council of Motion Picture Organizations, all-industry public relations group.

Mayer dispatched the letter to Heiskell over the weekend. Publisher contended that it was too long to fit Life's editorial needs, but that he would let his staff decide whether or not it should be cut.

Epistle runs something over 1,000 words. Mayer said this week he feels that an adequate answer to the yarn by Robert Coughlan could not be made any more briefly.

Heiskell's contention was that it would take up virtually all the space allotted by Life to its "Letters to the Editor" section. Aside from wanting to run some communications on other subjects, publisher declared he desired to use some of the other letters that had come in in protest against the film story.

He informed Mayer that probably more letters and wires had been received regarding the Hollywood yarn than any in the mag's history. He contended, however, that they appeared to be "in-

(Continued on page 22)

Emanuel Sets 'Sheba' Coin; Col Beef on Title Rights

Jack Emanuel, producing partner of Joseph Kaufman, was in New York last week arranging financing for "Queen of Sheba." The two plan to make the pic with an American cast in the Mediterranean area.

Their intention of using the life of the Biblical queen as basis for a pic has resulted in a squawk from Columbia. It claims prior rights on the title.

Kaufman and Emanuel release through United Artists.

Ask Chi Venue Switch

Chicago, Aug. 21.

Motion for change of venue in the Cincinnati RKO circuit and majors' plea for better clearance and firstrun there, was asked last week before Judge William Campbell in Chi Federal Court. Attorneys for the distribs asked for the switch to Southern District Court on grounds that action of suit was located in Cincy area, not in Chicago. Jurist took request under advisement and set dates for hearing on Oct. 23.

Temporary injunction against 20th-Fox has been dissolved by mutual consent.

Writeoff Switch Explains RKO Upbeat Report

Surprise announcement by RKO last week disclosing that its second 1951 quarter resulted in a profit of $351,645, this following a long period of deficit operations, was further explained this week.

It was learned the amortization table covering all films in release as of last June 30 had been amended on a more liberal basis. Specific figures weren't given but it works out this way:

In past, the formula determining the time period for writing off negative cost of a pic had been about 45% for the first 13 weeks following the film's release, and 75% after 26 weeks. RKO simply extended the time allocation so that less of the amortization would be written off in the earlier weeks and more in the later period.

Clearly, if the writeoff on amortization is cut by about 3%, as was generally the case with RKO, that 3% is left as profit. Applying this to all the pix which RKO had in release on last June 30, represented a considerable sum and was largely responsible for the upbeat earnings report.

Film outfit, in its announcement, mentioned that the earnings were "favorable affected" by the revised amortization table, but no details were given. Also helpful was the conversion of large amounts of

(Continued on page 69)

Freelance Picture Names Will Make Vidfilms For Chertok, Feldman Unit

Hollywood, Aug. 21.

More than 20 freelance film names will move actively into television as a result of the formation of a new partnership between vidpic producer Jack Chertok and Charles Feldman, prexy of Famous Artists agency. New unit, Shertok TV Production and Distribution Co., will produce and release its output in a manner similar to the usual setup on theatrical pix.

Feldman clients to be used in the vidpic program include Fred MacMurray, Irene Dunne, Hoagy Carmichael, Lizabeth Scott, Shirley Booth, Virginia Field, June Havoc, Hedy Lamarr, Ann Sothern, Claire Trevor, Charles Boyer, Nelson Eddy, Sterling Hayden, Dean Jagger, Emmett Kelly, Dick Powell and Richard Whorf.

Chertok will be in complete charge of production. He has already turned out several vidfilm series, including "The Lone Ranger" as well as such feature films as "The Corn Is Green" and "Strange Woman." Feldman produced the screen version of the two Tennessee Williams plays, "Glass Menagerie" and "Streetcar Named Desire," and was associated with Howard Hawks in the filming of "Red River."

SEE DAMPER DUE ON FUTURE SUITS

Decision by Judge Leon R. Yankwich last week in the Baldwin Hills Theatre case is seen by major company attorneys as of tremendous significance, in that it may save them millions of dollars. It is expected to have great influence on results in the more than 100 anti-trust cases now pending, and to put a damper on future suits.

Principal point of general application in the Yankwich decision is that similar actions by various distribs is not necessarily conspiracy. All the anti-trust suits that have cost the distribs untold millions in damages have been based on the charge of concerted action to keep product or a desired run from an exhib.

In the case of the Baldwin Hills, the operators of the Los Angeles house, Fanchon & Marco, asked $300,000 damages on the charge that the distribs were refusing them the right to bid for first-run. Baldwin Hills is a two-year-old nabe that wanted to play day-and-date with downtown L.A., but which was refused product on that basis.

What Judge Yankwich held, in effect, was that it was logical for similar decisions to be reached by the various defendant-distribs regarding the Baldwin because they were faced with the same set of circumstances. The judge said at one point in his 42-page decision:

"And if all the producer-defendants have fallen into the practice (of serving the same first-runs), it is because the situations which con-

(Continued on page 27)

Locally-Produced Mpls. TV Show Brought to Pix House for First Time

Minneapolis, Aug. 21.

The 4,000-seat Radio City theatre's big-screen television was used for the first time to bring to the United Paramount showhouse's audience a locally-produced TV show. It was a result of the theatre's tiein with WTCN-TV.

Deal was worked out by the Craigie advertising agency for the WTCN-TV Star club, a youngster organization formed by Toby Prin, station organist and personality. Membership cards admitted the small fry to a two-hour film program in Radio City.

Then, after greeting his club members from the theatre stage, Prin hastened to the WTCN-TV studios, located in the Radio City building, and staged his 11 a.m. "Kids Talent Hunt" TV show for Nesbitt's Orange and Mida Drugs following the pix program.

It was this show that was piped into Radio City theatre onto the big-screen theatre TV for the audience of kiddies and paying grownup customers. It came over excellently and was enthusiastically received as an added attraction, even by the adult paying portion of the audience.

Prin has 7,000 youngsters in his club. His show has consistently been among the most popular locally produced ones for children.

U OPENS ALL PRODUCT TO BIDDING IN L.A. AREA

Hollywood, Aug. 21.

Under a new policy adopted by Universal, all its pictures will be thrown open to bidding in the Los Angeles area, a departure from the old system under which a showcase unit of five theatres had first crack at the company's product. New policy includes all films, from firstrun down, and starts Aug. 29. Move was made to coincide with changing exhibition conditions in the L. A. territory.

Area has been split into 21 zones, with each theatre in the particular zone permitted to bid. First film to be released in that manner is "Francis Goes to the Races," which bows at the United Artists, Ritz and Iris Theatres.

Swing of Vet Pic Toppers to TV Grows; Roundup of Films for Package Deals

Six Z's Ain't Eazy

Exhibitors, in at least one respect, were pleased with the news last week that Metro had lifted Exio Pinza's option for another pic. It kept the theatre ops from being stuck with three extra Z's for their marquees.

Most marquees have three sides and the banks of letters that come with them contain only three Z's. With the former Met basso having two Z's in his moniker, theatre managers have had to beg, borrow or buy the extra letters.

The swing to TV in one form or another is gaining greater momentum. Attesting to this is an assortment of recent developments all looking to telecasts of films originally made for standard theatre exhibition, or the shift of veteran pic toppers to the new field.

New attention to the ever-intensifying trend was drawn by the disclosure that Republic has sold 175 features and serials to KPTZ, L. A. outlet owned by the Los Angeles Times. Ten films made prior to 1948 by the Pine-Thomas production team have been peddled to ABC.

Vet Hollywood producer Hunt Stromberg is girding for the leap into TV, via sale of some of his old pix to the medium and possibly future lensing of films specially for same.

Edward Small, longtime indie filmmaker who switched to participation production with Columbia last year, has about 26 of his own films in the vaults and he's pondering a sale to telecasters. Actually, Small had been close to a deal some time ago, but there have been some unexplained delays in its consummation.

Now underway with plans to join the parade is Arthur W. Kelly, exec in foreign distribution and business rep for Charles Chaplin. He has formed the Arthur W. Kelly Co. to produce and distribute films for TV. In line with this, he plans a trip to Paris next month.

On the distribution end, Kelly figures a number of single "pilot" films have been made in Hollywood for some time and these merely are gathering dust. His thought is that a telecaster would not be interested in only one telepic.

However, rounding up groups of them for package deals with sponsors, thus insuring a continuity of product supply, could pay off, Kelly figures. Following through on the idea is Carley Harriman, Kelly's Coast rep, who's now comb-

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WB Pro-Rating $15 Stock Tenders; Many Short Offers

With more stock preferred last week than Warner Bros. could accept under its request for tenders, company is said to be pro-rating its buys among stockholders who offered shares at the maximum $15 price. It is taking up first every tender that was made at less than $15 and 34% of that at $15.

WB recently allocated $15,000,000 for purchase of its own stock, which is to be retired into the treasury. It asked for tenders from stockholders, setting the $15 ceiling so that it could buy up a minimum of 1,000,000 shares. Actually, 1,247,967 shares were validly tendered.

Inasmuch as a number of tenders were made at from $14 up, it is believed that when the accountants finish their current tabulations, the company will have bought in about 1,020,000 shares. That figures at an average price of about $14.75.

After taking up all the offers made at below the $15 figure, company had still not used up the entire $15,000,000 allocation. Thus it had to take some of the $15 tenders. In order to be equitable, it decided on the system of pro-rating acceptances in proportion to the number of shares each stockholder offered.

Wall St. Pros

Many of the tenders were by Wall St. professionals, who offered the stock short. In other words, it

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MAC, RKO Finding Indie Twin City Opposition Due to Consent Moves

Minneapolis, Aug. 21.

As in Minneapolis, Minnesota Amusement Co. and RKO Theatres now have first-run independent downtown opposition in St. Paul in consequence of the consent decree.

Carrying out the industry consent decree, MAC divested itself of two downtown St. Paul theatres, the Strand and Tower, to the independent circuit owning group of Montgomery & Dale, retaining only two for itself, the Paramount and Riviera. Strand now is competing against the two MAC and one RKO house for "A" first-run product and just grabbed off "The Frogmen," which is in its second week and breaking house records. Theatre also is used for moveovers, while the Tower double features "B" and lower product and occasionally plays reissues. Smaller indie St. Paul World also grabs off occasional first-run and moveovers.

In Minneapolis, Bennie Berger's Gopher, with an extended run policy of "A" pictures, competes for product with the MAC's four and the RKO Theatres' two houses. The MAC Lyric's policy is directly similar to that of Gopher, which has landed such boxoffice pictures

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Bryson, MPA Legal Rep, Paid $6,289 in 1st Quarter; Terpery Ops' Rep Reports

Washington, Aug. 21.

Jack Bryson, veteran legislative rep of the Motion Picture Assn. of America, has filed a report of receipts and expenditures for the first quarter of 1951 with Congress, in which he explains he is interested in all legislation affecting motion pictures not only in Congress but also at the levels of the state legislatures.

He estimated that 30% of his time and efforts were given to Federal matters. During the first three months of 1951, Bryson reported, he received a salary of $6,289.79. Expenses for the quarter are listed as $1,926.86. Bryson said $1,152 of this was repaid by MPA.

Jack Osherman, D. C. attorney, filed a financial report for the quarter as representative of the National Ballroom Operators Assn. Osherman reported that he worked particularly for an exclusion of ballrooms from the 20% cabaret tax. This exclusion is provided in the House-passed bill; the Senate has not yet acted on the item.

Osherman said a fee of $25,000 for his law firm had been decided upon. He said $5,000 has been paid and that "20,000 will be payable for a successful termination of the matter."

60 Subpoenas Issued For H'wood Red Probe

Hollywood, Aug. 21.

Sixty subpoenas are reported issued by the House Un-American Activities Committee for the resumption of its Commie hearings in Hollywood, Sept. 5.

These hearings are expected to wind up the Hollywood phase of the committee's investigations.

Bushman, Wilcoxon, Murphy Are Top Samples of Judicious Goodwilling

The value of Hollywood personalities as public relations emissaries depends greatly upon a carefully prepared pitch and the avoidance of personal appearance pitfalls, warn industrywise observers.

All are agreed that the "meet-the-people" procedure is top-drawer tactics in almost every situation, but they point out that in many cases minimum results are obtained because of bad scheduling of appearances, hitting improper audiences, failure to brief stars on how to act and what to say.

Apparently COMPO's "Movietime U.S.A." leaders are well aware of such pitfalls and are planning the tour of Hollywood personalities accordingly. The Screen Writers' Guild is preparing "what to say" and the tour committee is briefing them on "how to act."

Just how many stars, directors, producers and others will hit the road, fanning out from the 48 state capitals, Oct. 8 is not known. It is estimated that at least 100 will be available and efforts will be made to send out the 250 that COMPO toppers declare will be needed.

But, as one observer with considerable experience in personal appearance tours declared, there is a lot more to a p.a. than merely appearing in person. He cited the current Francis X. Bushman tour, the Henry Wilcoxon jaunt, and the George Murphy appearances as excellent patterns to follow.

Bushman has been out for four weeks and has three more to go.

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Govt. Upholds Bonuses Paid to Film Co. Execs But Sans Any Boosts

Washington, Aug. 21.

Bonuses paid to execs in pictures and other facets of show biz are covered under the new regulation just issued by the Salary Stabilization Board. SSB rules on individual big earners, as distinguished from the much larger group of earners under the Wage Stabilization Board. Generally speaking, SSB endorses all existing bonuses or those new ones which follow an estimated format. SSB breaks these bonuses into three categories.

1. "Contractual bonus." Paid in accordance with a certificate of incorporation, by-law or similar corporate document in effect on Jan. 25, 1951. These may be paid but no increase may be paid due to any change in the method or formula effected subsequent to Jan. 25.

2. Bonuses pursuant to established plan of a discretionary nature, based on an established, written plan in existence prior to Jan. 25. This, too, is okay provided there is no shift in method after Jan. 25 which ups the amount of the bonus, and provided the allocation conforms to the usual practices of the employer.

3. Discretionary bonuses. Okay if not larger than the highest discretionary bonus to the employee during calendar year of 1950. Employer may split up a bonus fund, but amount must not exceed the base period bonus fund.

Bob O'Donnell's Big Pitch To Exhibs on 'Movietime'

Robert J. O'Donnell, national director of "Movietime U.S.A.," this week is continuing his tour of exhibitor meetings throughout the country, making a concentrated pitch for the nationwide boxoffice drive which opens Oct. 1.

Monday (20) O'Donnell spoke at New Haven and Tuesday (21) at Boston. Today (Wed.) he will speak in Indianapolis and then to exhibitors in Cincinnati and other Ohio cities. Schedule of the rest of his tour follows: Aug. 23, Chicago; Aug. 24, Denver; Aug. 25-26, Dallas; Aug. 27, Memphis; Aug. 28 Atlanta; Aug. 29, Jacksonville; Aug. 30, New Orleans; Aug. 31, St. Louis.

After the New Orleans date, O'Donnell will return to his N. Y. headquarters at the Council of Motion Picture Organizations. He will speak at Albany Sept. 5 and will address a meeting of N. Y. and N. J. exhibitors in N. Y. Sept. 6. Last city on his tour is Pittsburgh, Sept. 7.

Rep Guns 4 In Sept.

Hollywood, Aug. 21.

Four films will go into work at Republic next month, starting Sept. 5, with "Captive of Billy the Kid," starring Allen Lane, as lead off.

Second starter will be "Hoodlum Empire," based on the Kefauver investigations, followed by "The Last Musketeer," another Lane oater, and "The Girl from Panama," starring Estelita.

U Sues to Void Sale Of Six Indie Pix

Hollywood, Aug. 21.

Universal filed a suit in federal court asking that the Bank of America's foreclosure sale of six indie pix Saturday (18) be voided. Firm, which released the pix, also asked in a 63-page complaint, that the court determine the films couldn't be taken away from its release, and that it wasn't liable for repayment of any of the balances due on loans the bank made to the producers. Films are "Magnificent Doll," Hallmark Productions (Skirball-Manning); "Secret Beyond the Door," Diana Productions; "Lost Moment," Wanger; "The Senator Was Indiscreet," "Peabody and the Mermaid," Inter-John, Inc.; "Letter From an Unknown Woman," Rampart.

Case, assigned to Judge William C. Mathes, asked a declaratory judgment in connection with the bank's efforts to recover approximately $2,000,000 still due on loans totaling $5,500,000. Bank conducted a pledgee's sale Saturday selling itself six pix for $545,000. Order signed by Federal Judge James M. Carter set Sept. 24 for taking depositions from bank officials.

Wall St. Sees Gain by Loew Same as Yr. Ago, at $1.53 Per Share, Due to Good Pix

With Loew's benefitting heavily by the general pickup in film theatre attendance via some strong Metro pictures, Wall Street financial circles look for Loew's earnings in the fiscal year ending Aug. 31 to come very close to the $1.53 per share shown in the previous fiscal year. Not only is the earnings statement expected to compare favorably with a year ago, but prospects for the coming 12-month period loom considerably better.

Aside from "Great Caruso," Metro had several big money pictures in the past year including "Father's Little Dividend," "Kim," "Royal Wedding," "Go for Broke" and "Vengeance Valley." Both "Caruso" and "Show Boat" figure to be among the top grossers of the year, but receipts from the latter will go almost entirely into Loew's next fiscal year. Both films set records at the N. Y. Music Hall, "Caruso" hitting an all-time money high. Nearly all domestic receipts of "Caruso" fall into the fiscal year ending this month.

Aside from the pickup in biz in this country during the next 12 months, which is anticipated especially if quality of product holds up as well as Metro's did in the past year, considerable additional coin is expected from the foreign market. In many of these countries, ace Metro product has still to be released. Signing of the Japanese peace treaty is expected to open up a market where films previously were sold on a restricted basis. Metro is expecting much from this market because for a long time the company's product has gone big there.

Then, too, the corporation is expected to benefit somewhat from the new pact signed with Great Britain.

Metro is counting on both "Quo Vadis," which was filmed in Rome, and "American in Paris," figured as measuring up to both "Caruso" and "Show Boat," to be big grossers.

U, Col Buy Up Shares

Universal has bought up an additional 200 shares of its 4¼% cumulative preferred stock, increasing its holdings to 5,800 shares.

In other activity, Columbia has acquired 100 shares of its $4.25 cumulative preferred, upping its own stock ownership to 2,300 shares.

Upbeat on Prod., TV Payoff, Seen By Wall St. Firm

Wall Streeters servicing investors with market analyses continue to show an active interest in the film business, with Hayden, Stone & Co., large brokerage house, the latest to come through with an upbeat report, but only so far as production in concerned.

Financial outfit is optimistic on prospects for producers who, it's figured, have a big future in turning out film fare for television. Also, Hayden believes the film companies have a strong revenue potential in sale of their inventories to TV.

The view taken of exhibition, on the other hand, is plenty dismal. The Wall St. concern takes the position home TV will prove too tough a competitor. "Maybe the theatre properties have a current value above book value which justifies present market prices, but in the long run it seems to us that the remark appearing in a recent article to the effect that the exhibitors are marked for slaughter is very apt." This presumably referred to Life's report on the business. Hayden recommends Paramount and Walt Disney stock.

In another analysis, Francis I. DuPont & Co. sees indications that the film business and television "are joining efforts rather than going their separate ways. Accordingly, the time could be rapidly approaching when the market will take cognizance of the new alliance and the improved sales and earnings outlook for the motion picture companies," it was stated.

E. C. Grainger, head of Jamestown Amusement, sent a condensation of the DuPont report to all of the chain's managers. He underlined a portion of the report which referred to industry complacency brought about by the big business during the war years, as having contributed to the decline in income later.

FIVE MPLS. HOLDOVERS SET RECORD FOR YEAR

Minneapolis, Aug. 21.

Trade here is wondering if the current holdover record in St. Paul and Minneapolis signifies a turning point in exhibition's fight against TV.

In St. Paul, where holdovers always have been very rare, there are no less than three now. One picture, "Alice in Wonderland," is in its third week and two others, "Show Boat" and "The Frogmen," in their second, and all have been doing exceptionally big business. It's certain that "The Frogmen" will remain for a third week and may go even longer than that. M-G-M's policy of not permitting any moveovers of its pictures is the only thing that keeps "Show Boat" from a third week. In St. Paul's film history three-week runs have been very rare, if not entirely non-existent.

Here in Minneapolis, "Show Boat," "Alice in Wonderland" and "The Frogmen" are all in their third weeks, with the first-named having established a near record at the 4,000-seat Radio City, which very infrequently has held a picture that long. There also are two other current holdovers, "Kind Lady" and "The Wench," in their second weeks at the sureseaters World and Pix, respectively. That makes five holdovers in all, a record numbers for the past year.

Shorts Circuit

San Antonio, Aug. 21.

The marquee of the Broadway Theatre here last week read: "Valentino," the lover who was the idol of all, with shorts."

Amusement Stock Quotations

For the Week Ending Tuesday, Aug. 21

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
N. Y. Stock Exchange					
ABC	114	12⅝	12⅛	12⅜	—
CBS, "A"	35	28⅝	27¾	28½	+ ⅝
CBS, "B"	22	28¾	27¼	28½	+1
Col. Pic.	33	13⅛	12½	12⅞	+ ⅛
Loew's	340	17⅝	16⅝	17⅛	+ ⅝
Paramount	143	25	24⅜	24⅝	— ⅛
RCA	1183	23	21⅝	22¼	+1
RKO Pictures	209	3⅞	3⅝	3⅞	+ ⅛
RKO Theatres	133	4	3¾	3⅞	—
Republic	130	4⅜	4⅛	4¼	— ⅛
Rep., pfd	12	10¼	10⅛	10⅛	+ ¼
20th-Fox	88	20⅝	20	20⅛	—
Un. Par. Th.	192	20⅜	19¾	20⅛	+ ¼
Univ.	56	10¼	9⅞	9⅞	—
Univ., pfd	3	57¼	56	57	+2
Warner Bros	787	14⅝	14⅛	14⅜	+ ¼
N. Y. Curb Exchange					
Monogram	176	3⅞	2⅝	3⅜	+ ½
Technicolor	31	20	19⅜	19⅞	— ½

Over-the-counter Securities	Bid	Ask	
Cinecolor	3⅜	4	
Pathe	3⅛	3⅝	+ ⅛
UA Theatres	7	8	+ ⅝
Walt Disney	8½	9½	+ ½

(Quotations furnished by DREYFUS & CO.)

STOCK SHORTS ACTIVITY CURRENT IN UPT SHARES

First important interest by shorts traders in film stocks in many months was registered during the 30-day period ending Aug. 15, New York Stock Exchange reported this week. Issue in which the shorts were active was United Paramount Theatres.

Exchange tabulation showed a pickup of 4,690 short shares of UPT during the month. There were 7,895 shares as of Aug. 15 and 3,205 as of July 15.

Only other recent interest in film shares by the traders who sell stock before they buy it—in the hope it will go down—was in Paramount Pictures early this year. Shorts interest increased from 690 shares Jan. 15 to 4,386 a month later and fell to 1,700 shares as of March 15.

Iowa, Nebraska Exhibs Attack Bank Night Ban, Percentages in Confab

Omaha, Aug. 21.

Emerging from a session with distributors and other elements of show business, where they fell in line 100% to boost business with "Movietime U. S. A.," more than 100 members of Iowa and Nebraska Allied retired to their private convention with a meeting last Tuesday afternoon (14).

First, the exhibitors argued the idea of permitting legal horse racing in Nebraska and barring bank night. Second, they revolted against the federal amusement tax, declaring that it was taking from them the profits they needed by holding down business. Third, they declared that flat rentals ought to take the place of percentages. Percentage pictures in the smaller towns and rural centres were just "all wrong."

While no action was taken officially, the exhibitors hauled a lot of projects over the coals. "I don't see," declared Chairman Al Myrick of Lake Park, Ia., "why the Nebraska law permits horse racing and all the gambling that goes with it, and still forbids bank nights, bingo and things like that. Many a theatre could get by nicely if bank night were legal. In Iowa they have bank nights, and it's a help."

At the general meeting attended by 400 showmen of the area, Bob O'Donnell of Dallas told them to get up out of their armchairs, roll up their sleeves and use showmanship and energy. He said that show business is sound and that it can never be beaten.

Myrick pointed out that in his area, it was true, some theatres were closed, but added that "the additional new seats brought in by the drive-ins doubled the seats we lost."

Washington — Nearby Falls Church, Va., has removed the 2c admission tax on children's tickets for film theatres there. Action was taken by the Falls Church City Council.

Amus. Shares Up $30,026,459 in July

After remaining almost stationary during the months of May and June, the composite value of amusement shares registered on the big board rose $30,026,459 as of July 31. Figures released by the N. Y. Stock Exchange last week showed the shares' market value at the end of July was $1,106,276,771, compared to $1,076,250,312 at the close of the preceding month.

Though the 30-day climb is considerable, nevertheless it's far behind the 12-month increase of $116,835,418 over the closing total of $989,441,353 racked up July 31, 1950. In the one-year period the average price of shares climbed 19c. from $17.59 in July, 1950, to $17.78 in July, 1951.

Amusement industry bonds also showed sharp improvement last month, compared to the June 29 total. Aggregate market values of these securities came to $6,820,050 as of July 31, with an average price per bond of $95. End of June saw the figure at $6,604,680 and $92, respectively. Tally amounted to $6,550,838 and $91.25 as of July 31, 1950.

CITE SEATTLE EXHIB IN 4 PERCENTAGE SUITS

Seattle, Aug. 21.

Walter T. Coy was named defendant in four separate boxoffice percentage suits filed here individually by United Artists, 20th-Fox, Warners and Loew's.

Under-reporting of receipts on percentage pix at the Center, White Center, Wash., and the Hi-Line Theatre, Evansvale, Wash., was alleged. Paul Fetterman, Seattle, and Sargoy & Stein, N. Y., rep the plaintiffs.

Pix Divvies 1st Half '51 In Drop to $15,065,000

Washington, Aug. 21.

Pix dividends during the first half of this year were only $15,065,000, U. S. Dept. of Commerce reports. This is a dive from the $16,568,000 for the same period in 1950.

During June, the dividends totaled $4,671,000, which was close to the $4,873,000 paid out in June, 1950. Figures would have been about the same this year, except for the divvie issued by Paramount. This June its stockholders received $1,152,000. Last June it was $1,324,000. The decline is due mainly to the fact that Paramount has been buying a lot of its stock off the market, to reduce the number of shares outstanding.

Commerce Dept. says the publicly reported dividends of an industry come to about 60 to 65% of all dividends paid in that indsutry.

Syracuse Cancels Pix Tax

Syracuse will cancel its 5% city tax on pix tickets on Jan. 1, 1952. City Council repealed the tax and substituted a 2% sales tax.

CASH CUES B'WAY SHOWCASINGS

Handling on 650G 'Movietime' Fund Is Set Up; O'Donnell's Rosy Report

Procedure for collecting the $650,000 pledged by distributors for the "Movietime U.S.A." campaign, was determined last week at a meeting of the board of directors of the Motion Picture Association of America.

Machinery for providing and disbursing the funds was set up under the supervision of a committee of member comptrollers headed by Dred W. DuVall, MPAA treasurer. Funds will be expended through COMPO.

About 50% of the funds will be collected from the member companies with the same formula applied to regular dues, based upon the previous year's billings. The other 50% will be based upon the amount of space each company is given in the national advertising campaign in 1,743 newspapers throughout the nation Oct. 1. The newspaper ads originally were scheduled to break Oct. 8.

In his first official meeting with the MPAA board, Robert J. O'Donnell, national director of the campaign, gave a progress report on the rapidly maturing projects from all parts of the country. Specifically he reported on the enthusiasm evinced by exhibitors at his recent "Movietime" meetings in Omaha, Des Moines, Minneapolis, and Detroit. He said that exhibitors individually are preparing to make substantial extra expenditures in support of the campaign, both in

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COMPO-'Lux' Tie

Hollywood, Aug. 21.

Council of Motion Picture Organizations' network broadcast to kick off its "Movietime U. S. A." fall campaign will be tied in with CBS' "Lux Radio Theatre" and aired as a full hour feature Sept. 24.

Under the plan now being concluded, each major studio will present a portion of its outstanding picture, with the stars to dramatize their roles. Because many of the topliners are expected to be out of town at broadcast time, it's likely that the show will be tape-recorded in advance. It would mark the first time in its 17 years that the "Lux" program was not aired live.

Mpls. Exhibs Get Two Sides Of Pix Future, Good & Bad; O'Donnell Isn't 'Afraid'

Minneapolis, Aug. 21.

Two contrary predictions regarding the pix industry's future, one gloomy and the other bright, made the same day in the Twin Cities, have Minneapolis and St. Paul exhibitors wondering just what the coming days hold in store for them.

Speaking before the St. Paul Rotary, Dr. Rodney Luther, of the Los Angeles State College faculty, predicted the film industry will have great difficulty in ever regaining its past profits and glory. He prophesied that "at least" 50% of the theatres will shutter within the next 10 years. Dr. Luther, professor of marketing, has specialized in the study of motion pictures.

On the other hand, addressing all-industry meetings and talking with press and radio reps, Bob O'Donnell, "Movietime U.S.A." national director, declared the film industry and exhibition are "the livest corpses that Life or anybody else has ever buried." He asserted "we fear nothing," theatres will continue to offer the finest entertainment available at the lowest cost, and "with all industry branches unified for the first time and complete exhibitor cooperation, it easily will be possible to

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Pascal Vs. McEldowney In Gandhi Pic Hassle

Battle loooms between Gabriel Pascal and Ken McEldowney to be first to make a film on the life of Mahatma Gandhi. Both producers have indicated plans for a biopic of the late Indian leader.

Pascal had a rep in New York last week confabbing with Devadas Gandhi, son of the Mahatma. They made a preliminary agreement for use by Pascal of material Young Gandhi either has on hand already or is now in the process of gathering.

Pascal's plan is to start when he completes "Androcles and the Lion," on which he is currently at work for RKO. McEldowney has his foot well into the Indian picture operation via having recently made "The River" there for United Artists release.

Levy Again Raps Distrib Claim Re Compulsory Bids

"Competitive bidding is not compulsory and distributors use the claim that it is to avoid litigation," declared Herman M. Levy, general counsel for the Theatre Owners of America, in a statement issued yesterday (Tues.) in New York.

Levy pointed out that competitive bidding was decreed by the U. S. Statutory Court as an alternative to divorcement and was subsequently discarded by the U. S. Supreme Court as such alternative

Claims by distribs that competitive bidding is compulsory and that it is necessary to avoid litigation "constitute distributor rationale in attempting to justify the further nourishment of this Frankenstein monster that threatens to drive this industry into chaos," Levy stated.

Although the Supreme Court discarded competitive bidding as an alternative to divorcement, the distributors did not, he said, and today it has become almost the customary manner of licensing product, in most instances, without request from exhibitors and with no set rules to govern it. "Since competitive bidding is not compulsory," Levy declared, "it behooves distributors to terminate its use, except where it is desired and requested by the exhibitors, and to adopt some less chaotic

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D.C. 'Movietime' Pitch Draws 150 Exhibitors

Nearly 150 exhibitors, representing every circuit and many one-theatre indies of Washington, Maryland and Virginia, turned out for the kickoff luncheon meeting of the "Movietime U.S.A." b.o. drive here.

Group was addressed by Bob O'Donnell, chairman of the national drive; Arthur Mayer, vice president of COMPO; Abram Myers, chairman of the Allied States Assn.; and Morton Thalheimer, for the Virginia theatre owners.

O'Donnell announced plans for the campaign and told the exhibitors present that they'd have plenty of opportunity to show enterprise locally. He won the solid backing of those at the session. He said he had gotten the full support of studio heads, SAG and SWG during his recent visit to Hollywood, and that between $700,000 and $800,000 would be spent on national advertising to press the drive.

O'Donnell explained that six stars would be allotted to each

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PRESTIGE IDEA OUSTED FOR B.O.

Current scramble of traditional booking practices in firstrun New York theatres results, at least in part, from a switch in emphasis by distribs from Broadway as a showcase to Broadway as a source of revenue.

There's still plenty of thought given by distributors, of course, to what effect territorially and nationally their choice of a New York house will have, but releasing organizations are showing much more interest currently in the theatre's potential take.

In a great many cases in the past, the Broadway run of a picture has meant an actual loss to the producer, despite reasonably good business. Cause is the advertising expenditure required to insure b.o. that will reflect well on the pic.

Distribs naturally are still plenty cognizant of the value of Broadway as a showcase, but they are not allowing that to be an overriding factor in making deals. They want financial advances, or they want to go into theatres where the required advertising is not so great as to cost them profits.

Unusual Par Deals

That's partially back of, for instance, the unusual deals that Paramount has made recently—which have caused some bitterness to its former affiliate, United Para-

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'Glove,' First Benagoss Production, Now in Can; Ink Costain 'Moneyman'

With its Glenn Ford-Geraldine Brooks starrer, "The Green Glove," now completed and in the can, Benagoss Productions hopes to place another yarn before the cameras sometime this fall. Firm also expects to roll the film version of Thomas Costain's bestseller, "The Moneyman," on location in France next spring.

"Glove," which was budgeted between $800,000-$900,000, represents Benagoss' first step into film production, according to Germaine Gossler, co-owner of the company. With Rudy Mate directing, the picture was turned out in 58 days at a studio in Nice, which once was used by Rex Ingram of silent films.

Mrs. Gossler, who returned from Paris last week, plans to leave for the Coast shortly to hunt story material for Benagoss' projected fall film. Her partner, Henry

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Mpls. Radio City to Be Included in TV Tieup

Minneapolis, Aug. 21.

Harry H. French, Minnesota Amusement Co. president, has been advised by United Paramount homeoffice that the Radio City Theatre here, with its big-screen TV, will be included in the closed TV circuit, starting with the Saddler-Pep fight to be piped exclusively to theatres Sept. 26.

French was simply told "the mechanics" are being worked out and given no details as to how the inclusion is to be accomplished, whether through the arrangement with one of the two Twin Cities TV stations, KSTP and WTCN, for the cable hookup, or otherwise.

Inability to obtain a cable hookup prevented Radio City from getting previous exclusive theatre TV fights, despite the fact that it was equipped with big-screen theatre TV at the time. If KSTP or WTCN had turned over its cable hookup, it would have meant foregoing public televising during the time consumed by the scraps. The fact that there is no TV station or theatre television in Des Moines to link up on the cable extending through that city, also was a factor in keeping Radio City here out of the closed theatre circuit, French said.

Par-UPT Tiff, Due to Terms Demand, Now Extends to Former Partners

Hassle which developed between Paramount and United Paramount Theatres over bookings for the Paramount Theatre, N. Y. firstrun, has been extended down the line, covering numerous of the exhibs who were affiliated with the film company prior to divorcement.

The erstwhile theatre partners who, for the most part, had first crack at Par product before the split, and expected this to continue because of the long-established pattern of booking procedures in the various areas, have been burned over Par's demands on terms.

They're still taking the Par pix, unless outbid by competitors, but are unhappy over Par's new sales push. Par, like other distribs, is out for a larger share of the b.o. dollar. The general feeling among the film outfits is that "split figure" deals which worked out well for both distrib and exhib when income was strong, are now working to the disadvantage of the distrib alone.

The Par partners' squawks came when Par became insistent on revising percentage arrangements. The revising, Par makes it clear, was to apply to all theatremen and this included the erstwhile affiliates.

Situation has been changed somewhat from the period prior to Al Schwalberg's accession as general salesmanager a couple years ago. All former partners now are taking the Par output—although grudgingly in some cases.

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Too Rough Cut

Hollywood, Aug. 21.

RKO film editors did so thorough a job on "The Half Breed" that it wound up too short for an "A" production.

So the picture goes back before the cameras for 500 additional feet of drama.

Naify Testimony Details Schenck, FWC Dealings

San Francisco, Aug. 21.

Mike Naify, Golden State and T. & D., Jr., circuit chief, last week denied that there were any deals for exclusive rights in territories between his organizations and Fox West Coast. This was brought out during questioning by Joseph L. Alioto, Goldwyn attorney, at the deposition hearings in connection with Samuel Goldwyn's $6,750,000 anti-trust suit against Naify's circuits, Fox West Coast and others.

Alioto, however, did establish details of a pooling arrangement between the circuits. Explaining one such operation of theatres in Visalia, Hanford and Tulare (Cal.), Naify said he had been getting the worst of it from distributors until he had set up a working arrangement with FWC.

Queried on a similar agreement in Reno, Naify said he entered the deal because he could not get sound equipment for his theatre. This was made possible when he had tied up with FWC in that city, because the circuit had equipment available.

Pressing the matter of the noncompetitiveness of the Bay Area, Alioto questioned Naify on the deal whereby Paul Reynolds and Robert L. Lippert endeavored to acquire his interests in Golden State. The deal was blocked in October, 1947, when Joseph M. Schenck guaranteed Naify's personal note of $2,300,000 with the Bank of America, in return for an option to buy one-half interest in the chain. Acquisition took place in 1950.

The Schenck transaction had the sanction of the U. S. Dept. of Justice, which laid down conditions of approval. Later, when Schenck decided to stay with production at 20th-Fox, his stock in the United Artists Theatre Circuit, which held the Golden State interest, was placed in trusteeship.

A sidelight brought out during the day's questioning saw testimony presented to the effect that at one time Goldwyn asked Charles P. Skouras, FWC head, to invite

(Continued on page 24)

Next Hitchcock Stint On Own Transatlantic

Alfred Hitchcock's next directorial job will be for his own Transatlantic production unit, Sidney Bernstein, Hitchcock's partner in Transatlantic, disclosed in New York last week. Bernstein, British circuit operator, has been in the U. S. for the past several weeks.

Hitchcock and Bernstein are now searching for a suitable script. They have several available, but continue to allow for the possibility of switching if something they prefer comes along. Plan is to start work on the pic in October.

Hitchcock has a deal with Warner Bros. whereby he either works for the studio or makes pix independently via Transatlantic for WB release. Original plan was to alternate between the two procedures. Transatlantic, however, has taken a hiatus for the past several years while Hitchcock made two in a row for the studio. They were "Stage Fright" and the current "Strangers On a Train."

Strike Threat Vs. Par International On White Collar Wage Beef

Unless a favorable break comes in negotiations of the International Assn. of Theatrical Stage Employees' Motion Picture Home Office Employees, Local H-63 with Paramount International for wage increases within a few days, a strike will be called, it was revealed yesterday (Tues.) by Russell Moss, business agent for Local H-63.

The union installed pickets Thursday (16) at the main entrance to the Paramount building on Times Square, N. Y., in protest of Paramount International's refusal to meet the demands for a wage hike. Signs pickets carried asserted that Paramount International, the foreign division of Paramount Pictures, has been "unfair" to workers because it has "refused to sign a fair wage contract." Thus far negotiations have been stalemated, Moss said, and it may become necessary to pull out workers on strike.

The new contract negotiations collapsed several weeks ago. The union had asked for a general increase of $4.50 or 10% weekly, whichever is higher. The company accepted the $4.50 proposal, but rejected the 10% clause.

O'Donnell Acquires 'Tembo' Share; to Preem in Texas

Dallas, Aug. 21.

R. J. (Bob) O'Donnell, veepee and general manager of the Interstate circuit, has acquired an interest in the U. S. distribution rights to "Tembo," an African adventure film produced by Howard Hill. Three majors have made proposals to take over the picture. But no deal will be made, according to the theatre topper, until the film has been screened in Texas theatres.

Meanwhile, "Tembo" is set to be preemed at the Melba Theatre here Sept. 20. It features Hill, a noted archer, on an African big game hunt. Footage also includes shots of pygmies. Narration is done by Westbrook Van Voorhis. Hill may make p.a.'s with the picture, which has just been re-edited. New sound track has also been inserted.

NEW YORK CITY ATLAN

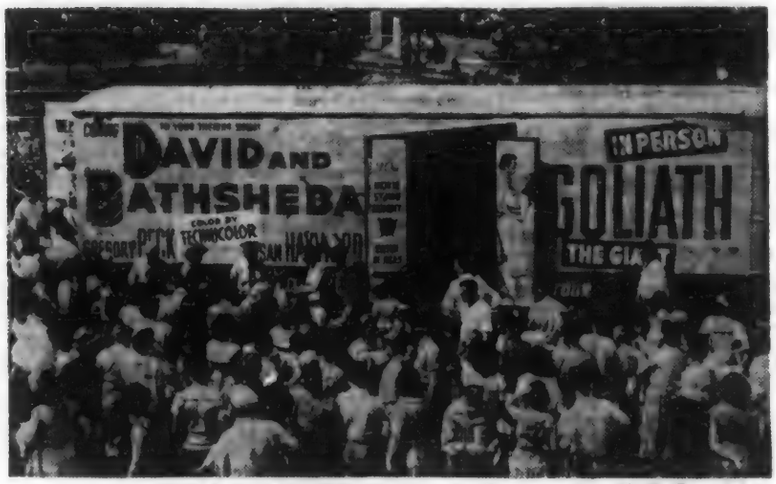
THE BOXOFFICE UPSURGE WHICH IS CURRENTLY SWEEPING THE LAND IS REPRESENTED BY THE CROWD SCENES SHOWN ABOVE OF JAMMED THEATRES PLA

NOW IT IS "DAVID AND BATHS

Twentieth Century-Fox proves once again that there is no business like show business

THE Motion Picture industry is on the march. "David and Bathsheba" is a portent of its future. Backed by the greatest campaign in 20th Century-Fox history, it is reaffirming that movies are first in the heart of the American people—their best amusement buy at the lowest cost.

Here is the word on David and Bathsheba: "A big picture in every respect. Has scope, pageantry, sex, cast names, color—everything. A sure-fire boxoffice entry, one of the really big pictures of the new selling season!"—Variety. "Highest rating. Terrific in a colossal way! Peck is the most sensational item. Superb."—N.Y. Daily News. "Inspiring, spectacular—a wondrous motion picture of dramatic impact, of power. Hayward is splendid as the sin-stained Bathsheba of profane love."—Journal-American. "A masterpiece. Emerges from the screen one of the greatest love stories of all time."—N.Y. Daily Mirror.



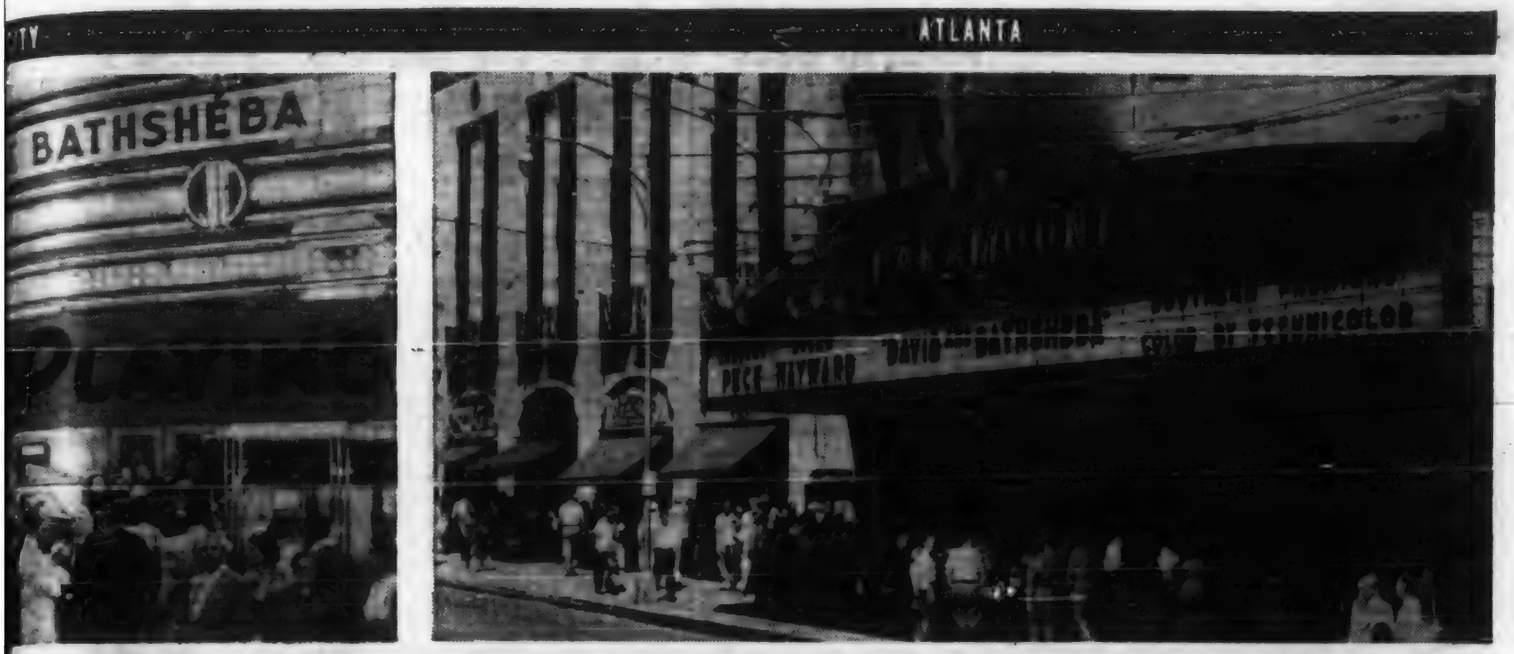
THE GRASSROOTS turn out in force to view Goliath and his travelling Movie Exhibit. Over 625 towns were covered in tour.

"A credit to its makers! Majestic, sensual, colorful, forceful—handsomely mounted and resplendent in Technicolor. Mr. Peck's performance is both outstanding and singular. David emerges from the printed pages as a whole man—human, regal, lusty, poetic, and what is of utmost significance—mature. Such spectacular phases of the colorful annals as the slaying of Goliath, the battle before the gates of Rabbah and King Saul's defeat on Mount Gilboa pass in review. A tempestuous and passionate figure has been given stature, dignity and authentically royal dimensions on film."—N.Y. Times.

"A greatness rarely achieved! 20th Century-Fox and Darryl F. Zanuck, whose personal production this is, have done much more than present tremendous entertainment. Under Henry King's expert and sensitive direction, the lyric passages, the stoning of sinful women, the mob scenes of battle weave a colorful and inspiring visualization of one of the greatest stories from the world's greatest Book. It is a picture that will live for years and years!"—Louella Parsons.

"Deeply moving, robust, worldly—it is quite, quite a show." —N.Y. Post "It fills the eye, 'David and Bathsheba' is about as handsome as Hollywood's production opulence could make it." —Herald Tribune.

To keep the momentum rolling—Darryl F. Zanuck and Joseph L. Mankiewicz, the men who gave you "All About Eve", take a new look at life with Cary Grant and Jeanne Crain in "People Will Talk". Betty Grable and Macdonald Carey in "Meet Me After The Show", Technicolor, is America's biggest musical hit. Fred MacMurray and Eleanor Parker team up to bring a million



DAVID AND BATHSHEBA." VARIETY, THE AUTHORITATIVE AMUSEMENT INDUSTRY PUBLICATION, REPORTS THAT U. S. 1951 GROSSES WILL BE UP BY 6.9% OVER 1950.

BA" THAT IS SUPERCOLOSSAL

t Motion Pictures are America's favorite and least expensive form of entertainment

laughs in "A Millionaire For Christy". "The Day The Earth Stood Still" is one of the most amazing science-fiction dramas of all time. Out of the pages of a great best-seller comes the startling story of Rommel, "The Desert Fox", starring James Mason. "Decision Before Dawn", based on George Howe's Christophers Award-winning novel, "Call It Treason", is unlike any motion picture you have ever seen. It is Director Anatole Litvak's first since his precedent-shattering "Snake Pit". "Kangaroo", filmed in Technicolor, is another 20th Century-Fox great. This spectacular outdoor epic, photographed in its entirety in Australia, was under the direction of Lewis Milestone.

THE SHRINERS salute Carol Woods, descendant of David and Bathsheba, as Alexander F. Mitchell, Deputy Director General, introduces her to the Imperial Court at Madison Square Garden.

FRANCIS X. BUSHMAN (3rd left rear) is feted by San Francisco Women's Club. Bushman toured U.S. for "David and Bathsheba."

THE AUDIENCE OF TOMORROW mobbed Goliath. Over a million kids met the "heavy" of the battle between David and Goliath.

People Will Talk

Cary Grant, Jeanne Crain in adult drama; OK b.o.

Hollywood, Aug. 17.

20th-Fox release of Darryl F. Zanuck production. Stars Cary Grant, Jeanne Crain; features Findlay Currie, Hume Cronyn, Walter Slezak, Sidney Blackmer, Basil Ruysdael. Written for the screen and directed by Joseph L. Mankiewicz, from the play, "Dr. Praetorius," by Curt Goetz; camera, Milton Kramer; editor, Barbara McLean; music conducted by Alfred Newman. Tradeshown July 19, '51. Running time, 109 MINS.

Dr. Noah Praetorius	Cary Grant
Annabel Higgins	Jeanne Crain
Shunderson	Findlay Currie
Prof. Elwell	Hume Cronyn
Prof. Barker	Walter Slezak
Arthur Higgins	Sidney Blackmer
Dean Lyman Brockwell	Basil Ruysdael
Miss James	Katherine Locke
John Higgins	Will Wright
Miss Pickett	Margaret Hamilton
Mrs. Pegwhistle	Esther Somers
Technician	Carleton Young
Business Manager	Larry Dobkin
Doctor	Ray Montgomery
Nurse	Jo Gilbert
Dietician	Ann Morrison
Old Lady	Julia Dean
Secretary	Gail Bonney
Student Manager	William Klein
Hankins	George Offerman
Mabel	Adele Longmire
Coonan	Billy House
Photographer	Al Murphy
Toy Salesman	Parley Baer
Cook	Irene Seidner
Gussie	Joyce MacKenzie
Night Matron	Maude Wallace
Bella	Kay Lavelle

20th-Fox has a promising boxoffice entry in "People Will Talk." Holding out that promise of a favorable ticket window reaction is the star bracketing of Cary Grant and Jeanne Crain, and the added importance it gains from being a Darryl F. Zanuck production, insuring it a strong selling push all down the line.

"People" again teams the successful combination of Zanuck and Joseph L. Mankiewicz. As to be expected from the pairing, this is a well-polished presentation, slickly cast and smoothly turned out. Interest for adult ticket buyers is good, and story content is especially slanted for distaffers, who will give the film its biggest boost.

Curt Goetz's play and film, "Dr. Praetorius," was used by Mankiewicz as the basis for his screenplay, and the script reflects his construction skill at melding drama. Serious aspects of the play, concerning a doctor who believes illness needs more than just medicinal treatment, have been brightened with considerable humor, and the camera adds enough scope to help overcome the fact that the picture's legit origin is still sometimes apparent.

As usual, Mankiewicz's dialog is polished to the nth degree and he uses a lot of it during the 109 minutes, but the words are smooth although occasionally erudite. His directorial handling is just as smooth, keeping the slightly overlength footage moving and interesting. The players, individually and as a whole, react correctly to his direction to help point up the story. There is a good satirically humorous touch in the way the script takes a poke or two at accepted medical foibles and practices.

Grant is the doctor and Miss Crain the medical student who are the principals mixed up in the plot. Grant, facing charges of conduct unbecoming to his profession, finds time to become interested in Miss Crain when she faints during a classroom lecture. He discovers she is pregnant, but when she tries to commit suicide, he proclaims the diagnosis a mistake and marries her. Masculine reaction to this development should stir up some pros and cons, but Mankiewicz handles it expertly and femmes will respond favorably.

Climax is hung on Grant's trial by the college board, and its more serious touches are carefully leavened with a lightness that makes it more effective. The on-trial medico gets off the hook by explaining the reasons why he had brought a man back to life, and why, during the early days of his practice, he had dispensed medical advice in the guise of a butcher because most people like to believe in miracle working.

Grant and Miss Crain turn in the kind of performances expected of them and their work receives top support from the other members of the largish cast. Findlay Currie is grand as the faithful companion of the man who had saved his life. Hume Cronyn, the small-minded medical professor whose jealousy started the investigation, registers, as do Walter Slezak, another of the professors, Sidney Blackmer, Miss Crain's father, and Basil Ruysdael, the dean. Among others noticeable for good work are Katherine Locke, Will Wright and Margaret Hamilton.

Quite a point is made of music in the drama through having Grant practice his hobby of conducting a hospital orchestra. Used are Brahms' Academic Festival Overture, and Wagner's Prize Song, both beautifully integrated into the film under Alfred Newman's baton.

Zanuck's production helming insured topflight technical experts to back up the picture. Among them are the photography by Milton Krasner, the art direction and special photographic effects. *Brog.*

Bitter Springs

"Bitter Springs," an Australian import tradeshown in New York last Thursday (16), was reviewed in VARIETY from Sydney in the issue of July 12, 1950. *Rick.* thought that "director Ralph Smart has captured the real spirit of Australia pioneer days in this film . . . bringing to the screen a grand piece of cinematic fare." He predicted a "good chance of healthy coin in selected U. S. keys."

An Ealing Studios-Michael Balcon production, "Springs" stars Tommy Trinder and Chips Rafferty. Bell Pictures Corp. is distributing in the U. S. Story revolves around Rafferty, who secures a government grant on a tract of land in the heart of Australia. How he compromises differences with the aborigines is the crux of the film. Original running time of 89 minutes has been edited down to 73 for the American market.

The People Against O'Hara

Spencer Tracy toplining just fair melodrama. Average b.o.

Hollywood, Aug. 27.

Metro release of William H. Wright production. Stars Spencer Tracy; co-stars Pat O'Brien, Diana Lynn, John Hodiak; features Eduardo Ciannelli, James Arness, Yvette Duguay, Jay C. Flippen, William Campbell, Richard Anderson. Directed by John Sturges. Screenplay, John Monks, Jr., from novel by Eleazar Lipsky; camera, John Alton; editor, Gene Ruggiero; music, Carmen Dragon. Tradeshown Aug. 15, '51. Running time, 101 MINS.

James P. Curtayne	Spencer Tracy
Vince Ricks	Pat O'Brien
Virginia Curtayne	Diana Lynn
Louis Barra	John Hodiak
Knuckles Lanzetta	Eduardo Ciannelli
John O'Hara	James Arness
Carmilita Lanzetta	Yvette Duguay
Sven Norston	Jay C. Flippen
Frankie Korvac	William Campbell
Jeff Chapman	Richard Anderson
Judge Keating	Henry O'Neill
Mr. John O'Hara	Arthur Shields
Mrs. O'Hara	Louise Lorimer
Betty Clark	Ann Doran
Capt. Tom Mulvaney	Emile Meyer
Fred Colton	Regis Toomey
Mrs. Sheffield	Katharine Warren

Spencer Tracy and his costars furnish enough marquee strength to help get "The People Against O'Hara" rolling initially, but entertainment values do not have enough punch to give it any sustained drive. Boxoffice indications are just about average at best on the overall release.

A basically good idea for a film melodrama is cluttered up with too many unnecessary side twists and turns, and the presentation is uncomfortably overlong at 101 minutes. Death of Tracy at the finale also is unnecessarily downbeat, as is the side issue of having him an alcoholic. These factors, plus several others, get in the way of clean, straight story-telling and serve to lessen some sound, basic suspense that director John Sturges has worked into the footage.

Plot premise finds Tracy, practicing civil law after pressure of criminal cases had driven him to the bottle, taking on the defense of James Arness, a young man he has known since a boy, who has been charged with murder. Arness has been neatly framed for the killing, and asst. district attorney John Hodiak sees it as a cinch case. Despite careful work by Tracy, even to bribing the state's star witness to swing his testimony, he loses the case to Hodiak.

Arness is convicted, but Tracy does not give up and finally convinces Hodiak and homicide policeman Pat O'Brien there is still a chance to prove the frame. Dope-smuggling is mixed in with the murder and Tracy, equipped with a tiny lapel mike and transmitter, maneuvers at the killing site as police listen in while he tries to trap the killer. Sturges' handling injects plenty of suspense into this sequence, but, although Tracy clears his client, he is shot down in the exchange between the hoods and the law.

Despite the complications and confusions to be found in the John Monks, Jr., script, based on a novel by Eleazar Lipsky, the picture has a number of very good performances, sparked by the always soundly valued work of Tracy. As the three costars, O'Brien, Hodiak and Diana Lynn, latter doing Tracy's daughter, have comparatively shorter footage, but each comes through excellently.

Arness, the accused, performs naturally, and there is a very effective portrayal of a cheap, lying young hoodlum by William Campbell. Eduardo Ciannelli, rackets boss married to a young wife, Yvette Duguay, is good, as is Jay C. Flippen as the Swedish sailor who is the state's star witness. Among others showing up are Richard Anderson; Arthur Shields and Louise Lorimer as the parents of Arness, Henry O'Neill and Ann Doran.

The William H. Wright production has been given low-key photography by John Alton, an excellent music score by Carmen Dragon and other good technical assists, but is in need of further editorial tightening. *Brog.*

Pardon My French
(FRENCH-MADE)

Minor comedy entertainment lensed in France. Mild b.o.

Hollywood, Aug. 21.

UA release of Peter Cusick-Andre Sarrut (Cusick International Films) production. Stars Paul Henreid, Merle Oberon; features Maximilienne, Paul Bonifas, Jim Gerald, Marina. Directed by Bernard Vorhaus. Original screenplay, Roland Kibbee; camera, Gerald Gibbs; editor, Derek Armstrong, Gordon Hales; music, Guy Bernard. Previewed Aug. 16, '51. Running time, 82 MINS.

Paul Roncourt	Paul Henreid
Elizabeth Rockwell	Merle Oberon
Mme. Bleubois	Maximilienne
Bleubois	Paul Bonifas
Poisson	Jim Gerald
Mobet	Martial Rebe
Yvette	Dora Doll
Mme. Mobet	Laurie Daryl
Inspector	Lucien Callemand
Francois	Victor Merenda
Marie-Claire	Gilberte Delaucault
Jacqueline	Marina
Michel	Gerard Rousset
Andre	Albert Cullier
Pierrot	Andre Averon
Marcelle	Nicole Monnin

There's not much to recommend, entertainment-wise, in "Pardon My French." Filmed in France with Paul Henreid and Merle Oberon as the only two names known in the States, it will rate a very mild boxoffice reaction in general release.

Scenic values caught by the cameras provide a beautiful background for a trite little comedy that has been given cloyingly cute scripting and direction. Laugh situations set up by Bernard Vorhaus's direction are strictly stereotype and the players respond in kind.

Miss Oberon is a poor Boston schoolmarm who has inherited a French chateau in Cannes. She arrives to take possession and give herself a fling on the few savings left, only to find the chateau already occupied by a motley group of squatters, led by Henreid, a composer of sorts. It isn't hard to figure that Miss Oberon will fall for Henreid and have a change of heart about throwing out the squatters. A little more ingenuity and smartness in approaching this inevitable conclusion would have given the comedy some lift, but it is played off in an entirely stock manner.

Henreid and Miss Oberon had little to work with and it shows. In addition, the camera has been ungracious to Miss Oberon. Other players involved do not impress, with the exception of Marina, playing the young daughter of Henreid.

Roland Kibbee did the original script for production by Peter Cusick and Andre Sarrut. Other than the beautiful French scenery, there's little to the physical furbishings that attract the eye. Technical accomplishments are not up to Hollywood standards. *Brog.*

Saturday's Hero

Topflight drama probing college football, with exploitable b.o. chances.

Hollywood, Aug. 21.

Columbia release of Sidney Buchman production, produced by Buddy Adler. Stars John Derek, Donna Reed; features Sidney Blackmer, Alexander Knox, with Elliott Lewis, Otto Hulett, Howard St. John, Aldo DaRe, Alvin Baldock, Wilbur Robertson, Charles Mercer Barnes, Bill Martin, Mickey Knox, Sandro Giglio, Tito Vuolo, Don Gibson. Directed by David Miller. Screenplay by Millard Lampell, Sidney Buchman; based on novel, "The Hero," by Lampell; camera, Lee Garmes; editor, William Lyon; music score, Elmer Bernstein. Previewed Aug. 17, '51. Running time, 109 MINS.

Steve Novak	John Derek
Melissa	Donna Reed
T. C. McCabe	Sidney Blackmer
Megroth	Alexander Knox
Eddie Abrams	Elliott Lewis
Coach Tennant	Otto Hulett
Beltrage	Howard St. John
Gene Hausler	Aldo DaRe
Francis Clayborne	Alvin Baldock
Bob Whittier	Wilbur Robertson
Moose Wagner	Charles Mercer Barnes
Joe Mestrovic	Bill Martin
Joey Novak	Mickey Knox
Poppa	Sandro Giglio
Manuel	Tito Vuolo
Red Evans	Don Gibson
Vlatko	Peter Virgo
Jamieson	Don Garner
Butler	Robert Foulk
Turner Wylie	John W. Baer
Dr. Comstock	Mervin Williams
John Fitzhugh	Peter Thompson
Toby Peterson	Noel Reyburn
Ted Bricker	Steven Clark

College football gets quite a probing in this Sidney Buchman presentation for Columbia release. The forthright baring of athletic subsidies for players of ability, plus topflight gridiron action, furnish a sizeable exploitation peg on which to push "Saturday's Hero" into promising boxoffice possibilities. General excellence of the story supplies good entertainment values to back full scale ballyhoo. It ties up with current college athletics' exposes. A fall release will be another assist.

Buchman and Millard Lampell did the screenplay from latter's novel, "The Hero," smartly shaping the story for full dramatic value. While athletic subsidies have long since come out more or less in the open, this picture treats them more honestly than most films and keeps the old rah-rah school tradition and spirit to a bearable minimum.

Buddy Adler's production of the Buchman presentation registers strongly in the gridiron department, being particularly able in catching the rough-tough flavor of training and game play as practiced all over the land each fall. It is equally able in the presentation of the human story line of a young highschool football flash who elects to go to a tradition-bound southern college on a pigskin scholarship, in order to have a chance to better his station in life.

John Derek is the highschool hero who seeks to rise above his lowly beginning as the son of Polish immigrants in a New Jersey mill town. He enters the southern college hopefully, sure that the can master the cultural, social and educational requirements, as well as taking his proper place on the gridiron.

Disillusionment comes slow to Derek, and it is not until his junior year, and after an accident that permanently bars him from further football activity, that he finally admits to himself that he has been used by a politically ambitious, wealthy alumnus, Sidney Blackmer, to promote the school and Blackmer's personal aims. Before this happens, though, he has found romance with Blackmer's niece, Donna Reed, herself a cynical girl afraid of her uncle, and picture ends on a note of hope that Derek will continue his studies at night school while working daytimes to provide a life with Miss Reed.

Script's dialog is cynical in treating the phony jobs, the expense accounts and charge accounts furnished promising athletes by schools and alumni. Some of this cynicism carries over into the romance, but there is a sensitive feel here which assures that everything will work out right.

Under the capable direction of David Miller, the players register effectively. Derek is fine as the young man, and his ambitions are so projected as to command sympathy. It takes Miss Reed's character a bit longer to catch, but it scores. Blackmer's part is performed to perfection, and Alexander Knox is a standout as Derek's faculty adviser and English professor.

Elliott Lewis, better known for his radio performances, comes over as the sportswriter-mentor. Impressing strongly are the football characters done by Aldo DaRe, Alvin Baldock, Wilbur Robertson, Charles Mercer Barnes and Bill Martin. Otto Hulett and Don Gibson, coaches, are good. Role of Derek's father is tellingly performed by Sandro Giglio, and Mickey Knox is good as his brother. Others are satisfactory.

Lee Garmes' cameras present the story and action with plenty of movement, lensing being particularly excellent. There is a first-rate music score by Elmer Bernstein to help the mood, and it is laced through with typical college numbers. Other technical assists are in keeping. *Brog.*

The Wooden Horse

"The Wooden Horse," a British-made entry, scheduled to preem Aug. 28 at the Trans-Lux 72d St. Theatre, N. Y., was reviewed from London by VARIETY in the issue of Aug. 2, 1950. *Myro.* felt that "a commendable degree of documentary fidelity has been established in this picturization of the escape of three prisoners of war from a German camp."

Reviewer wrote that the film's slow pacing "won't harm it as a boxoffice attraction at home, but may limit its appeal when it eventually reaches the U. S." Leo Genn stars in this Sir Alexander Korda presentation, which Snader Productions is releasing in America. Cast's performances were described as "good" while Jack Lee's direction was labeled "simple and straightforward."

Man In the White Suit
(BRITISH)

Ealing-Guinness comedy winner; may do also for U. S. market.

London, Aug. 14.

GFD release of Ealing Studios production. Stars Alec Guinness, Joan Greenwood, Cecil Parker. Directed by Alexander Mackendrick. Screenplay, Roger MacDougall, John Dighton. Alexander Mackendrick; camera, Douglas Slocombe; editor, Bernard Gribble; music, Benjamin Frankel. At Odeon, London, Aug. 7, '51. Running time, 77 MINS.

Sidney Stratton	Alec Guinness
Daphne Birnley	Joan Greenwood
Alan Birnley	Cecil Parker
Michael Corland	Michael Gough
Sir John Kierlaw	Ernest Thesiger
Granford	Howard Marion Crawford
Hoskins	Henry Mollison
Bertha	Vida Hope
Frank	Patric Doonan
Harry	Duncan Lamont
Wilkins	Harold Goodwin
Hill	Colin Gordon
Miss Johnson	Joan Harben
Roberts	Arthur Howard
Green	Rody Hughes
Harrison	Stuart Latham
The Tailor	Miles Malleson

The combination of Ealing Studios and Alec Guinness has clicked again. Within a few weeks of the success of "The Lavender Hill Mob," they have come across with a new comedy winner which is set for big grosses locally. It may make an impression in the U. S. market, too, the Guinness tag being figured to help.

The comedy stems not so much from the dialog, as from the pathos inherent in the story and principal characterizations. There is, too, an almost slapstick approach which never gets out of hand. This is the source of many laugh situations. They have been controlled with real skill by Alexander Mackendrick's direction.

The plot is a variation of an old theme, but it comes out with a nice fresh coat of paint. A young research scientist invents a cloth that is everlasting and dirt resisting. The textile industry sees the danger signal and tries to buy him out, but he outwits them. Then comes the disillusionment when the invention doesn't quite measure up.

The polished script merits full praise, but in this film, particular tribute must be paid to the sound effects department. The bubbly sound of liquids passing through specially prepared contraptions in the lab is one of the most effective running gags seen in a British film. The lab scenes generally are handled in a rich comedy style.

Acting standards are universally firstrate. Guinness, as usual, turns in a polished performance. His interpretation of the little research worker is warm, understanding and always sympathetic. Joan Greenwood is nicely provocative as the mill-owner's daughter who encourages him with his work, while Cecil Parker contributes another effective character study as her father. Michael Gough and Ernest Thesiger represent the textile bosses who see disaster. Vida Hope makes a fine showing as one of the strike leaders who fears unemployment returning to the mills. *Myro.*

The Highwayman
(COLOR)

Costume swashbuckler with fair chances in general release.

Hollywood, Aug. 15.

Monogram release of Jack Dietz (Allied Artists) production, produced by Hal E. Chester. Stars Charles Coburn, Wanda Hendrix, Philip Friend; costars Cecil Kellaway, Victory Jory; features Scott Forbes, Virginia Huston, Dan O'Herlihy, Henry Morgan, Albert Sharpe, Lowell Gilmore, Alan Napier. Directed by Lesley Selander. Screenplay, Jan Jeffries; based on poem by Alfred Noyes and story by Jack DeWitt and Renault Duncan; camera (Cinecolor), Harry Neuman; music, Herschel Burke Gilbert. Previewed Aug. 14, '51. Running time, 82 MINS.

Lord Walters	Charles Coburn
Bess	Wanda Hendrix
Jeremy	Philip Friend
Lord Herbert	Cecil Kellaway
Lord Douglas	Victor Jory
Sergeant	Scott Forbes
Ellen	Virginia Huston
Robin	Dan O'Herlihy
Tim	Henry Morgan
Forsythe	Albert Sharpe
Oglethorpe	Lowell Gilmore
Barton	Alan Napier

Alfred Noyes' poem of intrigue in 18th century England and a hero who dies for love provides the swashbuckler elements for this Allied Artists production that Monogram will release. As a poem, the death of the hero and heroine at the finale reads all right. As a motion picture that will play the general market, however, a happy ending would have been more in order and would have helped its grossing prospects. Outlook is just fair.

The Jack Dietz presentation, produced by Hal E. Chester, has Philip Friend in the title role as a nobleman who poses as a Quaker and rides at night robbing the rich to help the poor. His activities are broadened when he discovers a plot by the titled Charles Coburn and Victor Jory to fatten their purses by enslaving free men and shipping them to the Colonies to work.

The skullduggery is put down

(Continued on page 24)

Taylor's $12,000,000 Load

Hollywood, Aug. 21.

Robert Taylor, currently playing the title role in "Ivanhoe" in England, is toting a Metro investment of $12,000,000 in addition to his lance and shield.

That sum includes budgets for the unreleased pictures, "Quo Vadis" and "Westward, the Women," in addition to "Ivanhoe."

THERE'S A FORTUNE FOR YOU IN

A MILLIONAIRE FOR

Christy

THE TRADE SAYS:

"AUDIENCES ON THE PROWL FOR BRIGHT ESCAPIST ENTERTAINMENT WILL FIND THIS RIGHT UP THEIR ALLEY. AUDIENCES GENERALLY SHOULD HAVE A GOOD TIME, WITH BOXOFFICE RETURNS REFLECTING THIS HAPPY SITUATION." —*Film Bulletin*

"ABOUT AS ROLLICKING AS ANY EXHIBITOR COULD HOPE FOR." —*M. P. Daily*

"THE FILM FAN WHO SEEKS ONLY DIVERTISSMENT WHEN HE RELAXES IN A THEATRE SEAT AFTER A HARD DAY AT THE OFFICE IS SURE TO FIND THIS UNINHIBITED ROMANTIC COMEDY TO HIS LIKING." —*M. P. Herald*

"THIS IS HOLLYWOOD'S GREATEST YEAR FOR BRILLIANT MOVIES. FILMDOM ALREADY HAS SUCH OUTSTANDING CLICKERS AS THE GREAT CARUSO, SHOW BOAT, THE THING, PEOPLE WILL TALK, THE FROGMEN, JIM THORPE—ALL AMERICAN, RHUBARB, '*A MILLIONAIRE FOR CHRISTY*' A PLACE IN THE SUN, HERE COMES THE GROOM AND QUO VADIS." —*Jimmy Starr, L. A. Herald-Express*

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FRED MacMURRAY · ELEANOR PARKER

A MILLIONAIRE FOR Christy!

with RICHARD CARLSON · UNA MERKEL · CHRIS PIN MARTIN · DOUGLAS DUMBRILLE · KAY BUCKLEY

Produced by BERT E. FRIEDLOB · Directed by GEORGE MARSHALL

Screenplay by KEN ENGLUND · Original Story by ROBERT HARARI · Music by VICTOR YOUNG · A THOR PRODUCTION · RELEASED BY 20th CENTURY FOX

FLASH!

watch for big news soon on Tremendous Ohio saturation preem!

There's No Business Like 20 Business!

CENTURY-FOX

'Iron Man' Smash $31,000, Disney's 'Alice' Great 44G, 'Sun' Lofty 11G Give L.A. Lift; 'Teresa' Good 27G

Los Angeles, Aug. 21.

Hefty boxoffice interest in four new bills is lifting first-run grosses here curently for second consecutive week. Walt Disney's "Alice in Wonderland" is pacing city with sockeroo $44,000 for two theatres. "Iron Man" is soaring to smash $31,000 in five houses, proving a strong moneymaker right from start.

"Place in Sun" is heading for great $11,000 or better, best opening being score at Fine Arts in some time. "Teresa" and "No Questions Asked" shapes good $27,000 in two spots.

"That's My Boy" is holding in solid fashion with $22,500 in two Paramount houses, for second round, especially strong in view of straight 60c. admission tap. "Capt. Hornblower" looms fine $31,000 in three sites, second session.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 70-$1.10) —"Belvedere Rings Bell" (20th) and "Let's Go Navy" (Mono) (2d wk-4 days). Okay $17,500. Last week $36,500.

Hollywood, Downtown, Wilturn (WB) (2,756; 1,757; 2,344; 70-$1.10) —"Hornblower" (WB) 2d wk). Fine $31,000 opener. Last week, $45,000.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10)—"Teresa" (M-G) and "No Questions Asked" (M-G). Good $27,000. Last week, "Show Boat" (M-G) (4th wk), $23,700.

Hillstreet, Pantages (RKO) (2,890; 2,812; 70-$1)—"Alice Wonderland" (RKO). Smash $44,000. Last week, "Lady and Bandit" (Col) and "Never Trust Gambler" (Col), $13,100.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,430; 60)—"That's My Boy" (Par) (2d wk). Socko $22,500. Last week, $34,300.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 70-$1.10)—"Iron Man" (U) and "Man My Face" (UA). Great $31,000 or over. Pace is near that of "Harvey" (U). Last week, "4 In Jeep" (UA) and "Three Steps North" (UA) (10 days), $17,200.

Four Star (UA) (900; 90)—"Native Son" (Indie) (2d wk). Fair $5,000. Last week, $6,000.

Fine Arts (FWC) (677; 80-$1.50) —"Place in Sun" (Par). Sock $11,000 or better. Last week, "Oliver Twist" (UA) (5th wk-4 days), $1,800.

Beverly Canon (ABC) (520; $1)—"Kon-Tiki" (RKO) (17th wk). Okay $1,500. Last week, $2,000.

Laurel (Rosener) (846; $1.20-2.40) —"Tales Hoffmann" (Indie) (12th wk). Started current frame (20) after strong $6,000 last week.

Marcal, Bard's Adams (Nickolson) (950; 1,200; 70-85) "Alice Wonderland" (Indie) (2d wk). Finished second week and run at $5,300. Stayed over weekend but dropped fast after Disney's "Alice" (RKO) bowed Aug. 15.

Broadway Grosses

Estimated Total Gross
This Week $623,400
(*Based on 19 theatres.*)
Last Year $621,000
(*Based on 18 theatres.*)

'Horatio' Mighty $13,000, Mpls.

Minneapolis, Aug. 21.

Exceptional number of strong holdovers distinguishes the local scene. No less than a trio of them, "Show Boat," "Alice in Wonderland" and "The Frogmen," all ace grossers, are in their third week. Newcomers include two pix that loom sockeroo, "On Moonlight Bay" and "Capt. Horatio Hornblower," but "Long Dark Hall" and "No Questions Asked," are not doing so much.

Estimates for This Week

Century (Par) (1,600; 50-76)—"Long Dark Hall" (UA). Light $3,500. Last week, "Circle of Danger" (UA), slow $4,000.

Gopher (Berger) (1,000; 50-76)—"Frogmen" (20th) (3d wk). Highly regarded picture continues to give good boxoffice account of itself. Okay $4,000 after neat $4,900 preceding stanza.

Lyric (Par) (1,000; 50-76)—"No Questions Asked" (M-G). Satisfactory $5,000. Last week, "Cavalry Scout" (Mono) and "Ghost Chasers" (Mono), $4,500.

Radio City (Par) (4,000; 50-76)—"Show Boat" (M-G) (3d wk). Rates

(Continued on page 24)

'Ran All Way' Fairish 10G, L'ville; 'Boy' 6G, 2d

Louisville, Aug. 21.

First run pace is brisk this week, a result of cooler weather bringing patrons into the downtown district at night. Town has passed through a lenghty torrid spell. "Passage West" at the Rialto looks okay while "He Ran All The Way" at Loew's State is fairish. "Moonlight Bay" looks neat in second round at the Mary Anderson.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Moonlight Bay" (WB) (3d wk). Neat $6,000. Last week, $6,500.

Rialto (Fourth Avenue) (3,000; 45-65)—"Passage West" (Par), and "Bullfighter and Lady" (Rep). Just okay $11,000. Last week, "Alice In Wonderland" (RKO-Disney), $12,000.

State (Loew's) (3,000; 45-65)—"Ran All Way" (UA) and Home Town Story" (M-G). Fairish $10,000. Last week, "Law and Lady" (M-G) and "Night Into Morning" (M-G), $8,000.

Strand (FA) (1,200; 45-65)—"Sealed Cargo" (RKO) and "Pistol Harvest" (RKO). Medium $3,500. Last week, "Guy Who Came Back" (20th) and "Pier 23" (Lip), same.

Too Many H.O.s Hurting Balto; 'Teresa' NG 6½G, 'My Boy' Fat $8,000, 3d

Baltimore, Aug. 21.

Too many holdovers are hurting downtown this week. Lone newcomer, "Teresa," is not drawing so well at Loew's Century. Of repeaters, "Capt. Horatio Hornblower" is holding okay at the Stanley while "That's My Boy," in fourth round is excellent at Keith's.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Teresa" (M-G). Slow $6,500. Last week, "Law and Lady" (M-G), $7,700.

Keith's (Schanberger) (2,460; 20-70)—"That's My Boy" (Par) (4th wk). Starting new round tomorrow (Wed.) after big $8,000 for third on heels of $11,400 for second week.

Mayfair (Hicks) (980; 20-70) — "Warpath" (Par) starts tomorrow (Wed.) after "Passage West" (Par) got okay $4,500 in second week.

New (Mechanic) (1,800; 20-70)—"Belvedere Rings Bell" (20th) (2d wk). Nice $6,000 after $8,800 opener.

Stanley (WB) (3,280; 25-75) — "Capt. Horatio Hornblower" (WB) (2d wk). Holding at okay $9,000 following big $16,900 opener.

Town (Rappaport) (1,500; 35-70) —"Alice, Wonderland" (RKO) (3d wk). Solid $5,500 for Disney opus after $8,300 for second week.

'My Boy' Boff in Buff, $30,000; 'Continent' 12G

Buffalo, Aug. 21.

The big news here this session is the terrific total being racked up by "That's My Boy" at the Century. It is far ahead of any other pic in the city, and seems sure of a holdover. "Lost Continent" is shaping surprisingly sturdy at Paramount but "Strictly Dishonorable" looks dull at the Buffalo.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Strictly Dishonorable" (M-G) and "Kind Lady" (M-G). Dull $9,000. Last week, "Rich, Young, Pretty" (M-G) and "Painted Hills" (M-G) (5 days), oke $7,800.

Paramount (Par) (3,000; 40-70)—"Lost Continent" (Lip) and "G. I. Jane" (Lip). Sturdy $12,000. Last week, "Peking Express" (Par) and "Pier 23" (Lip), $11,400.

Center (Par) (2,100; 40-70)—"Capt. Horatio Hornblower" (WB) (2d wk). Holding at $8,500. Last week, great $12,000.

Lafayette (Basil) (3,000; 40-70)—"Cattle Drive" (U) and "March Wooden Soldiers" (U). Fair $9,500. Last week "Magic Face" (Col) and "Hurricane Island" (Col), $9,000.

Century (20th Cent.) (3,000; 40-70)—"That's My Boy" (Par). Terrific $30,000 or near. Last week, "Alice in Wonderland" (RKO-Disney) (2d wk), $7,500.

'Cyrano' Crisp $14,000, Toronto

Toronto, Aug. 21.

With Walt Disney's "Alice in Wonderland" still topping the town to big returns in second stanza, "Cyrano," first time here at pop prices, is current runner-up and close behind. Only other important newcomer is "He Ran All the Way." Other top films are holdovers, with "On Moonlight Bay" and "Teresa" maintaining hearty pace.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Searboro, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"Never Trust Gambler" (Col) and "Sun Sets Dawn" (UA). Nice $13,000. Last week, "Texas Rangers" (Col) and "China Corsair" (Col), $15,000.

Eglinton, Shea's (FP) (1,080; 2,386; 40-80)—"Moonlight Bay" (WB) (3d wk). Good $13,000. Last week, $17,500.

Hyland (Rank) (1,357; 50-80)—"Browning Version" (Indie) (15th wk). Still steady at $4,500. Current week sets long-run record at this house.

Imperial (FP) (3,373; 40-80)—"Alice in Wonderland" (RKO-Disney) (2d wk). Still big $16,500 and pacing town. Last week, $25,000.

Loew's (Loew's) (2,743; 40-70)—"Ran All Way" (UA). Good $12,000. Last week, "Excuse My Dust" (M-G) (2d wk), $8,000.

Nortown, University (FD) (959; 1,558; 40-80)—"Teresa" (M-G) (2d wk). Holding to good $12,500. Last week, big $15,000.

Odeon (Rank) (2,390; 50-90)—"Cyrano" (UA). A popscale, lusty $14,000 looms for best business at this spot in months. Last week, "Convict Lake" (20th), $11,500.

Uptown (Loew) (2,743; 40-80)—"Strictly Dishonorable" (M-G). Fair $7,500. Last week, "Mark of Renegade" (U), $5,500.

Victoria (FP) (1,140; 40-80)—"San Francisco" (M-G) (reissue). Poor $4,000. Last week, "Fabiola" (Indie) (2d wk), $5,000.

'Iron Man' Smash $12,000, Pitt Leader; 'Cyrano' 9G, 'Young' 15G, 'Samson' 11G

Pittsburgh, Aug. 21.

Cooler weather combined with solid product is telling an okay story this week. Best all-around session downtown in some time looms. "Rich, Young, Pretty" started off big at the Penn and figures to hold up while popular-price showings of "Samson and Delilah," at Warner, and "Cyrano" at Fulton, are both in the big dough, and may hold. World preem bally for "Iron Man" at Harris is paying off in spades, helped by a personal opening night of Jeff Chandler.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Cyrano" (UA). Campaign was aimed at masses and paying off, at strong $9,000. Should mean holdover. Last week, "House Telegraph Hill" (20th) and "Oh, Susannah" (Rep), $4,500.

Harris (Harris) (2,200; 50-85)—"Iron Man" (U). They merchandised the life out of this one with world preem ballyhooo climaxed by personals opening night of Jeff Chandler, picture's star; Cindy Garner and Frankie Van. Lure of Chandler packed the opening, and impetus should carry prizefight pic into top brackets at smash $12,000 or over. Last week, "Sirocco" (Col), $8,300.

Penn (Loew's) (3,300; 50-85)—"Rich, Young, Pretty" (M-G). Spanking $15,000. Last week, "Law and the Lady" (M-G), $9,500.

Stanley (WB) (3,800; 50-85)—"Capt. Horatio Hornblower" (WB) (2d wk). Holding up very nicely at $9,000 on top of fine $15,500 last week.

Warner (WB) (2,000; 50-85)—"Samson and Delilah" (Par). Looks like a sizzling $11,000. May hold. Last week, "On Moonlight Bay" (WB) (2d wk), terrific $7,500.

'My Boy' Sockeroo $14,000, K.C. Ace; 'Lovely' Mild 8G, 'Prince' Okay 15G

Kansas City, Aug. 21.

Paramount has the edge this week with "That's My Boy" going to sock total and due for holdover. It is best money house has had in months. "Happy Go Lovely" looms modest at the Missouri. "Prince Who Was Thief" is average in four Fox Midwest houses. Weather slacked off somewhat from torrid temperatures of last week.

Estimates for This Week

Kimo (Dickinson) (504; 75-99)—"Kon-Tiki" (RKO) (6th wk). Trim $2,000. Last week, $2,200.

Midland (Loew's) (3,500; 50-69)—"Lorna Doone" (Col) and "Texas Rangers" (Col). Light $10,000. Last week, "Law and Lady" (M-G) and "Home Town Story" (M-G), $11,000.

Missouri (RKO) (2,650; 50-75)—"Happy Go Lovely" (RKO) and "Tokyo File 212" (RKO). Medium $8,000. Last week, "Alice in Wonderland" (RKO-Disney) (2d wk), fast $10,000.

Paramount (Tri-States) (1,900; 50-69)—"That's My Boy" (Par). Off to fast start and sock $14,000 looms, biggest here in many months. Will hold. Last week, "Moonlight Bay" (WB) (2d wk), $7,000.

Plaza (Fox Midwest) (1,900; 45-55)—"The Inheritance" (Indie). Opened last Friday. Good $3,000 on three showings daily for 5 days.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Prince Who Was Thief" (U) and "Cavalry Scout" (Mono). Mild $15,000. Last week, "Guy Who Came Back" (20th) and "Sword Monte Cristo" (20th), same.

Key City Grosses

Estimated Total Gross
This week $2,441,000
(*Based on 26 cities, 211 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,356,000
(*Based on 23 cities, and 173 theatres.*)

'My Boy' Record $27,500 in D. C

Washington, Aug. 21.

Though holdovers are keeping down the sock takes of recent weeks, midtown exhibs continue happy. Brightest spot is the Warner, where "That's My Boy" is breaking all records for the company's showcase in recent years. Take would compare favorably even with the best of war years, since admission then was 90c. top, as compared today's 74c. "Belvedere Rings the Bell," at Loew's Capitol, with a vaude, Phelan, also is solid. Of the holdovers, "Alice in Wonderland," in its third session at RKO Keith's, is still above house average, thanks partly to two nights of theatre TV.

Estimates for This Week

Capitol (Loew's) (2,434; 44-90)—"Belvedere Rings Bell" (20th), plus vaude. Sturdy $25,000. Last week, "Convict Lake" (20th) plus vaude topped by Les Paul and Mary Ford, wham $32,000, even better than hoped.

Dupont (Lopert) (372; 50-85)—"Kon-Tiki" (RKO) (5th wk). Still strong at $4,500 after $5,000 last week.

Keith's (RKO) (1,939; 44-80)—"Alice in Wonderland" (RKO-Disney) (3d wk). Hefty $13,000, with Louis-Bivins bout on TV at upped admissions and televised "Alice" contest helping. Last week, $18,000. Holds again.

Metropolitan (Warner) (1,164; 44-74)—"Capt. Hornblower" (WB) (2d run). Fine $6,000 for third week on F Street. Last week, "Moonlight Bay" (WB) (2d run), solid $7,000.

Palace (Loew's) (2,370; 44-74)—"Frogmen" (20th) (2d wk). So-so $9,000 for final 5 days, after disappointing $18,000 last week.

Playhouse (Lopert) (485; 55-$1) —"Women Without Names" (Indie). So-so $4,500. Last week, "Tony Draws Horse" (Indie) (2d wk), $3,500.

Warner (WB) (2,174; 44-74)—"That's My Boy" (Par). Skyrocketing to torrid $27,500, after biggest opening day since 1944. Holds. Last week, "Capt. Horatio Hornblower" (WB) (2d wk), firm $12,000.

'Alice' Rousing $20,000, St. Loo; 'Twist' Big 8½G

St. Louis, Aug. 21.

"Alice in Wonderland" is taking the kiddies by storm here this week, the downtown Loew's being jammed from opening until close. It will grab a smash session. "That's My Boy" still is red hot in second round at the Missouri after a wham opening week. "Oliver Twist" is shaping big at two small-seaters.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Convict Lake" (20th) and "Capt. Horatio Hornblower" (WB) (m.o.). Okay $12,000. Last week, "Moonlight Bay" (WB) and "Sirocco" (Col), $11,000.

Fox (F&M) (5,000; 60-75)—"Belvedere Rings Bell" (20th) and "Molly" (Par). Oke $15,000. Last week, "Capt. Horatio Hornblower" (WB), $19,000.

Loew's (Loew) (3,172; 50-75)—"Alice in Wonderland" (RKO-Disney). Big $20,000. Last week, "Ran All Way" (UA) and "When Redskins Rode" (Col), $13,000.

Missouri (F&M) (3,500; 60-75)—"That's My Boy" (Par) and "Dear Brat" (Par) (2d wk). Still great at $18,000 after $24,000 initial stanza.

Pageant (St. L. Amus Co.) (1,000; 50-90) "Oliver Twist" (UA). Big $4,000. Last week, "Trio" (Par) (3d wk), $1,000.

Shady Oak (St. L. Amus. Co.) (800; 50-90)—"Oliver Twist" (UA). Great $4,500. Last week, "Trio" (Par) (3d wk), $1,500.

Weather Boosts Boston; 'Continent' Okay $15,000, 'Jungle' Hotsy $14,000

Boston, Aug. 21.

Miserable vacation weather is helping the majors this session with biz holding to fairly good levels for this time of year. "Capt. Horatio Hornblower" in 2nd stanza at Met continues okay while "Thunder on Hill," also on holdover at Astor, still sock. "Jungle Headhunters" at Boston, shilled by lobby display of shrunken heads and mechanical natives, is best in some time. "Sirocco" at Orpheum and State shapes average. "Lost Continent" at Paramount and Fenway started strong, but slipped somewhat.

Estimates for This Week

Astor (B&Q) (1,200; 50-95) — "Thunder on Hill" (U) (2d wk). Expected to equal first week's sock $13,000.

Boston (RKO) (3,200; 40-85) — "Jungle Headhunters" (RKO) and "Jungle of Chang" (Indie). Heading for nifty $14,000. Last week, "Cattle Drive" (U) and "Without Pity" (Indie), $7,000.

Exeter (Indie) (1,300; 55-80) — "Kon Tiki" (RKO) (7th wk). Shapes almost as strong as sixth week or $3,300.

Fenway (NET) (1,373; 40-85) — "Lost Continent" (Lip) and "G. I. Jane" (Lip). Only okay $4,000. Last week, "Peking Express" (Par) and "Good Raiders" (Indie), same.

Memorial (RKO) (3,500; 40-85)—"Alice in Wonderland" (RKO-Disney) (3d wk). Near $14,000 after oke $18,200 for second.

Metropolitan (NET) (4,367; 40-85) — "Capt. Horatio Hornblower"

(Continued on page 24)

'HORATIO' HEFTY 12G, PROV.; 'WHISTLE' 6½G

Providence, Aug. 21.

"Captain Horatio Hornblower" is leading the list at Majestic this week with fine session. RKO Albee is holding "Alice in Wonderland" for a third session. Loew's State is fair with "Teresa."

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Alice in Wonderland" (RKO-Disney) (3d wk). Nice $7,500. Second week was strong $12,000.

Majestic (Fay) (2,000; 44-65)—"Capt. Horatio Hornblower" (WB). Fine $12,000. Last week, "Thunder on Hill" (U) and "Varieties On Parade" (Lip), $11,000.

State (Loew's) (3,200; 44-65)—"Teresa" (M-G) and "Kind Lady" (M-G). Average $13,500. Last week, "Law and Lady" (M-G) and "No Questions Asked" (M-G), $10,000.

Strand (Silverman) (2,200; 44-65) —"Trio" (Par) and "Dear Brat" (Par). Opened Monday (20). Last week "Whistle at Eaton Falls" (Col) and "Corky Gasoline Alley" (Col), slow $6,500.

'Guy'-Shore Solid $56,000 in Chi; 'Pickup' $16,000, 'Leathernecks' Huge 35G; 'My Boy'-Vaude Lofty 51G, 2d

Chicago, Aug. 21.

Last week's covey of strong pix is being bolstered this week with more of the same. On sheer strength of films plus All-Star grid game and perfect weekend weather, downtowners for most part loom topnotch. The Chicago, with "Guy Who Came Back" plus Dinah Shore, Mr. Kitzel and Will Mastin Trio onstage, is pacing the pack with a solid $56,000. "Pickup" and "Never Trust a Gambler" is nice $16,000 at Grand. United Artists looks bright $17,000 with "Strictly Dishonorable" and "14 Hours."

Woods, with "Fighting Leathernecks," is huge $35,000. "That's My Boy" and vaude at Oriental is topping holdovers with lusty $51,000 in second frame. Roosevelt warmover bill, "Peking Express" and "Two of a Kind," is fast $14,000.

Third week of "Alice in Wonderland" continues boff $23,000 at Palace. "Horatio Hornblower" is strong $19,000 in second week at State-Lake.

Estimates for This Week

Chicago (B&K) (3,900; 55-98) — "Guy Who Came Back" (20th) plus Dinah Shore, Mr. Kitzel and Will Mastin Trio onstage. Solid $56,000. Last week, "Little Egypt" (U) and Billy Eckstine headlining (2d wk), smash $48,000.

Grand (RKO) (1,200; 55-98) — "Pickup" (Col) and "Never Trust Gambler" (Col). Sturdy $16,000. Last week, "Mark of Renegade" (U) and "Footlight Varieties" (RKO) (2d wk), $8,000.

Oriental (Indie) (3,400; 98) — "That's My Boy" (Par) and vaude (2d wk). Loud $51,000. Last week, terrific $70,500.

Palace (RKO) (2,500; 55-98) — "Alice in Wonderland" (RKO-Disney) (3d wk). Strong $23,000. Last week, $30,000.

Roosevelt (B&K) (1,500; 55-98)— "Peking Express" (Par) and "Two of Kind" (Col) (2d wk). Crisp $14,000. Last week, $19,000.

State-Lake (B&K) (2,700; 98) — "Horatio Hornblower" (WB) (2d wk). Husky $19,000. Last week, $25,000.

United Artists (B&K) (1,700; 55-98)—"Strictly Dishonorable" (M-G) and "14 Hours" (20th). Fancy $17,000. Last week, "Bombardier" (RKO) and "China Sky" (RKO) (reissues), $11,000.

Woods (Essaness) (1,073; 98) — "Fighting Leathernecks" (RKO). Giant $35,000. Last week, "Frogmen" (20th) (5th wk), $12,500.

World (Indie) (587; 80) — "Teresa" (M-G) (5th wk). Perking to nice $4,000. Last week, $3,500.

Ziegfeld (Lopert) (434; 98) — "Four Men in Jeep" (UA). Opens today (Tues.). Last week, "Tales of Hoffmann" (Indie) (17th wk), $4,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Horatio' Wham $25,000, Det.; 'Alice' Great 28G, 'Young' Rich With 17G

Detroit, Aug. 21.

"Capt. Horatio Hornblower" is blowing up the best biz in town this week at the Palms. Close behind is Disney's "Alice in Wonderland" which looks great at the Michigan. "Rich, Young and Pretty" is just that at the United Artists. "Belvedere Rings Bell" is disappointing total at the Fox. "Strictly Dishonorable" at the Adams is strictly slow.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) —"Belvedere Rings Bell" (20th) and "Let's Go Navy" (Mono). Dull $16,000. Last week, "Pickup" (Col) plus Duke Ellington and Ella Fitzgerald onstage, sharp $42,000.

Michigan (United Detroit) (4,000; 70-95) — "Alice in Wonderland" (RKO-Disney). Strong $28,000. Last week, "Moonlight Bay" (WB) and "Hurricane Island" (Col) (2d wk), $12,000.

Palms (UD) (2,900; 70-95)— "Capt. Horatio Hornblower" (WB). Terrific $25,000. Last week, "Warpath" (Par) and "Roadblock" (RKO), $16,000.

Madison (UD) (1,800; 70-95)— "Cattle Drive" (U) and "Yes Sir, Mr. Bones" (Lip). Weak $7,000. Last week, "Mark of Renegade" (U) and "Country Parson" (Indie), $6,000.

United Artists (UA) (1,900; 70-95)—"Rich, Young, Pretty" (M-G) and "Tall Target" (M-G). Rich $17,000. Last week, "Show Boat" (M-G) (6th wk), $10,500.

Adams (Balaban) (1,700; 70-95) —"Strictly Dishonorable" (M-G) and "Kind Lady" (M-G). Poor $7,000. Last wk, "Cyrano" (RKO) (3d wk), $5,000.

'Show' Lush at $14,000, Seattle; 'Cyrano' 13G

Seattle, Aug. 21.

Swell run of "Show Boat" continues, with fifth stanza at Music Hall still big. "Alice in Wonderland" at 5th Avenue and "That's My Boy" at Paramount are other standout holdovers. Of the new fare, "Cyrano" is solid at Orpheum and "Meet Me After Show" is great at Coliseum.

Estimates for This Week

Coliseum (Evergreen) (1,877; 65-90)—"Meet Me After Show" (20th) and "Roadblock" (RKO). Great $14,000. Last week, "Suicide Attack" (Indie) and "Beasts of East" (Indie) $9,000.

Fifth Avenue (Evergreen) (2,349; 65-90) — "Alice in Wonderland" (RKO-Disney) (2d wk). Big $11,000. Last week, $16,800.

Liberty (Hamrick) (1,650; 65-90) —"Rich, Young, Pretty" (M-G) and "Kind Lady" (M-G) (2d wk). Good $6,500, after big $10,500 last week.

Music Box (Hamrick) (850; 65-90)—"Flame of Paris" (Indie) and "Girl from Tangier" (Indie). Modest $3,500. Last week, "Jungle Headhunters" (RKO) and "Tokyo File 212" (RKO), oke $4,000.

Music Hall (Hamrick) (2,200; 65-90) — "Show Boat" (M-G) and "Night Into Morning" (M-G) (5th wk). Still hot at $7,500. Last week, $10,700.

Orpheum (Hamrick) (2,600; 65-90)—"Cyrano" (UA) and "First Legion" (UA). Solid $13,000 or near. Last week, "Moonlight Bay" (WB) and "Fugitive Lady" (Rep) (2d wk), solid $8,600.

Paramount (Evergreen) (3,039; 65-90)—"That's My Boy" (Par) and "Man With Your Face" (UA) (2d wk). Great $13,000 after terrific $21,700 opener.

'Belvedere' Rings Bell In Cincy, Loud $11,000; 'Alice' Big 13G in 2d

Cincinnati, Aug. 21.

"Belvedere Rings Bell," sweet music at Capitol, is leader of four new bills this stanza. "Sirocco" looms mild at Palace. "Kind Lady" stacks up okay in Grand. Town topper for second stanza, "Alice in Wonderland" has Albee in high clover and is helping to keep general downtown count above seasonal level.

Estimates for This Week

Albee (RKO) (3,100; 55-75)— "Alice in Wonderland" (RKO) (2d wk). Big $13,000 on heels of sock $19,500 unveiling.

Capitol (Mid-States) (2,000; 55-75)—"Belvedere Rings Bell" (20th). Sweet $11,000. Last week, "Peking Express" (Par), $7,500.

Grand (RKO) (1,400; 55-75)— "Kind Lady" (M-G) and "Tall Target" (M-G). All right $8,500. Last week, "Three Steps North" (UA) and "Two Gals, Guy" (UA), $7,500.

Keith's (Mid-States) (1,542; 55-75)—"Warpath" (Par). Tame $6,000. Last week, "Passage West" (Par), $6,500.

Lyric (RKO) (1,500; 55-75)— "Moonlight Bay" (WB) (m.o.) (2d wk). Solid $7,000 trailing hefty $9,000 last week for theatre's banner take in months. Holds again.

Palace (RKO) (2,600; 55-75)— "Sirocco" (Col). Moderate $10,000. Last week, "Rich, Young, Pretty" (M-G), good $12,500.

'MY BOY' SOCK $12,500 IN OMAHA; 'LADY' 8G

Omaha, Oct. 21.

"That's My Boy" will top the town this week by healthy odds. The Orpheum is starting showings early in the morning to care for crowds with smash session in sight. Walt Disney's "Alice" is in its third week at the Brandeis. The Paramount's "Strictly Dishonorable" shapes barely okay. "Kind Lady" looms fairish at the Omaha.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-70)—"That's My Boy" (Par) solo run looks sock $12,500. Holds. Last week, "Comin' Round Mountain" (U) and "Operation Disaster" (U), good $10,500.

Paramount (Tristates) (2,800; 16-70) — "Strictly Dishonorable" (M-G). Barely okay $8,500. Last week, "Ft. Worth," (WB), $10,000.

Omaha (Tristates) (2,100; 16-70) — "Kind Lady" (M-G) and "No Questions Asked" (M-G). Fairish $8,000. Last week, "Folsom Prison" (WB) and "Smuggler's Gold" (Col), $8,500.

State (Goldberg) (865; 25-75) — "Belvedere Rings Bell" (20th). Good $4,000. Last week, "Man Who Came Back" (20th) and "Double Deal" (RKO), $5,200.

Brandeis (RKO) (1,500; 35-70)— "Alice in Wonderland" (RKO-Disnew) (3d wk). Holding at $5,000. Last week, nice $5,500.

'Show' Sturdy $23,000, Philly

Philadelphia, Aug. 21.

Helped by heavy budget promotion campaign, "Capt. Horatio Hornblower" is shaping sock at the Mastbaum here this round. Warner sea film provided biggest splash in generally becalmed late summer doldrums although weekend was better than expected in several houses. "Meet Me After Show" broke fast at the Fox while "Oliver Twist" is heading for record at 500-seat World. "Mark of Renegade" looms above par at Stanton.

Estimates for This Week

Boyd (WB) (2,360; 50-99)— "Alice in Wonderland" (RKO-Disney) (3d wk). Good $9,000. Last week, strong $18,000.

Earle (WB) (2,700; 50-99)— "Peking Express" (Par). Oke $12,000. Last week, "Francis To Races" (U), $8,000.

Fox (20th) (2,250; 50-99)— "Meet Me After Show" (20th). Big $23,000. Last week, "Belvedere Rings Bell" (20th) (2d wk), $14,000.

Goldman (Goldman) (1,200; 50-99)—"Warpath" (Par) (2d wk). Off to $8,500. Last week, fat $16,000.

Mastbaum (WB) (4,360; 50-99)— "Capt. Horatio Hornblower" (WB). Sock $30,000. Last week, "Moonlight Bay" (WB) (2d wk), dim $13,000.

Midtown (Goldman) (1,000; 50-99)—"Law and Lady" (M-G) (2d wk). Slow $5,000. Last week, $11,000.

Randolph (Goldman) (2,500; 50-99)—"Show Boat" (M-G) (7th wk). Fine $8,000. Last week, $10,500.

Stanley (WB) (2,900; 50-99)— "That's My Boy" (Par) (5th wk). Trim $12,000. Last week, tops at $20,000.

Stanton (WB) (1,473; 50-99)— "Mark of Renegade" (U). Neat $9,500. Last week, "Cattle Drive" (U), $10,000.

Trans-Lux (T-L) (500; 50-99)— "Kind Lady" (M-G) (2d wk). Good $4,500 after solid $7,000.

World (G&S) (500; 50-99)— "Oliver Twist" (UA). Terrific $8,000. Last week, "Paris Waltz" (Indie), $3,200.

Polio Whams B'ham

Birmingham, Aug. 21.

This city's worst polio epidemic since 1940 has hurt biz, particularly the moppet trade. One downtown second-run closed and two nabes are on the block.

Estimates for This Week

Alabama (W-K) (2,600; 44-50)— "Strangers on Train" (WB) opens Wed. (22). "Moonlight Bay" (WB). Oke $6,500. "Miss Alabama" contest on stage Mon. (20) a help.

Empire (Acme) (980; 35-50)— "Law and Lady" (M-G) opens Wed. (22). Last week "Alice" (RKO-Disney), poor $2,600.

Melba (Merritt) (950; 35-50)— "Iron Man" (U). Fair $2,500. Last week, "Mark of Renegade" (U) poor $1,500.

Ritz (W-K) (1,500; 44-50)— "As Young As Feel" (20th). Opens Wed. (22). Last week, "Frogmen" (20th) fair $6,000.

B'way Perking; Berle Boosts 'Show' To Record 145G, 'David' Giant 80G, 'Man' Socko 32G; 'Boat' 137G, 5th

Break in the fresh heat wave over the past weekend and six new bills are giving Broadway first-run theatre business a real hypo this session. Drop in temperature over Saturday - Sunday was just what the boxoffice needed, and it enabled many extended-run bills to continue briskly despite new, strong competition.

Biggest money is going to "Meet Me After Show," which is being boosted by Milton Berle and his own revue headed by Dagmar on the stage to a terrific total, best at the Roxy in many weeks. Berle-Dagmar-"Show" combo is soaring to $145,000, biggest opening week ever done by Berle at this house and new record for a name personality at Roxy.

"David and Bathsheba" also is going great guns, with gigantic $80,000 on initial week at the Rivoli. House was unshuttered after a summer hiatus for preem of this opus. Considerably upped scale, with high opening prices and fairly rapid turnover, is spelling this figure, near all-time mark at house.

"The Iron Man" is the next most startling straight-film newcomer, heading for socko $32,000 at the State. Looks in for a run. Novel lobby display is attracting numerous passers-by. "Force of Arms" shapes good $22,000 at the Warner, while "Law and the Lady" is fairly good at same figure in the Capitol. "Guy Who Came Back" with vaude is just okay $19,000 at the Palace in regular weekly change.

Pacing the extended-run bills is "Show Boat" with stageshow, still great with $137,000 for fifth week at the Music Hall. This insures a sixth frame and probability of holding through Labor Day. "That's My Boy" plus stageshow topped by Modernaires, Danny Lewis and Bob Chester band is off from second week pace, but still fine at $60,000 for third session at the Paramount.

"Alice in Wonderland" is down sharply from previous frame but continues as a big grosser with $24,000 in fourth week at the Criterion. "Bright Victory" dipped to $14,000 in the third stanza at the Victoria.

Estimates for This Week

Astor (City Inv.) (1,300; 55-$1.50) —"Happy Go Lovely" (RKO) (5th wk). Fourth stanza ended last night (Tues.) held about even at $4,500 after $5,500 in previous week. Stays two extra days, with "Jim Thorpe, All-American" (WB) opening Friday (24).

Bijou (City Inv.) (589; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (21st wk). The 20th session ended last night (Tues.) continued around recent levels at $10,500, after $10,000 last week. Stays on indef.

Capitol (Loew's (4,802; 55-$1.25) —"Law and the Lady" (M-G) (2d wk). Initial round ended last night (Tues.) hit fairly good $22,000. Holds only two weeks. In ahead, "Rich, Young, Pretty" (M-G) (3d wk), $16,500.

Criterion (Moss) (1,700; 70-$1.80) —"Alice in Wonderland" (RKO-Disney) (4th wk). Suddenly started slipping but still great at $24,000 after $36,000 for third round. Stays on.

Globe (Brandt) (1,500; 50-$1.20) —"Convict Lake" (20th) (3d wk). Still in chips at about $9,000 after $11,000 for second frame. Latter was below expectancy.

Holiday (Zatkin) (950; 50-$1.50)— "Tomorrow Is Another Day" (WB) (3d wk). Initial holdover frame ended last night (Tues.) held to $7,000 after fairish $10,400 opener.

Mayfair (Brandt) (1,736; 50-$1.20) —"My Outlaw Brother" (UA). Opens today (Wed.). Last week, "No Questions Asked" (M-G) (2d wk-6 days), slipped to slow $5,500 after mild $9,500 opener, which was smaller than hopes.

Palace (RKO) (1,700; 55-$1.20)— "Guy Who Came Back" (20th) with vaude. Just okay with $19,000 or a bit better. Last week, "Best of Badmen" (RKO) and vaude, $20,500, slightly above expectancy.

Paramount (Par) (3,664; 70-$1.80) —"That's My Boy" (Par) with Modernaires, Danny Lewis, Bob Chester orch heading stage bill (4th-final wk). Third stanza ended last night (Tues.) slipped to $60,000, but still fine profit, after big $81,000 for second week.

Park Avenue (Reade) (583; 90-$1.50)—"Oliver Twist" (UA) (4th wk). Third session ended Sunday (19) continued great with $15,400 after $17,500 for second week. Latter was not far from opening week's figure.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Show Boat" (M-G) with stageshow (5th wk). Smash $137,000 but off from recent pace. Last week, $150,000. Holds a sixth session, and possibly over Labor Day.

Rivoli (UAT-Par) (2,092; 90-$2)— "David and Bathsheba" (20th). First week ended last night (Tues.) soared to huge $80,000, close to all-time high here under present operating conditions. Includes $2,500 for Tuesday (14) night. Upped scale, with house getting $1.10 before noon some weekdays and $1.25 soon after that, along with midnight shows last Friday and Saturday, helping achieve this figure. Puts it up in class with "Two Years Before Mast" (Par) and "Frenchman's Creek" (Par). Last week, house shuttered.

Roxy (20th) (5,886; 80-$2.20)— "Meet Me After Show" (20th) with Milton Berle plus his own revue headed by Dagmar onstage (2d-final wk). Initial session ended last night (Tues.) roared to $145,000, terrific biz, and biggest week ever done here by Berle and topping Jack Benny old high of 1947. Slightly tilted scale helping to this figure. In ahead, "Belvedere Rings Bell" (20th) with iceshow, stage bill (2d wk), $59,000.

State (Loew's) (3,450; 55-$1.50)— "The Iron Man" (U). First week ending next Friday (24) heading for socko $32,000. In ahead, "Cattle Drive" (U), $17,500 in 11 days.

Warner (WB) (2,756; 55-$1.25)— "Force of Arms" (WB) (2d wk). First session ended Monday (20), including Monday night opening trade, was good $22,000. Helped some by Louis-Bivins fight on TV screen Wednesday night. Last week, "Moonlight Bay" (WB) (3d wk-5 days), $8,000.

Sutton (R & B) (561; 90-$1.50)— "Kon-Tiki" (RKO) (21st wk). The 20th round ended Monday (19) was $5,000, after $5,500 for 19th week. "The Medium" (Indie) opens Sept. 5.

Trans-Lux 60th St. (T-L) 453; 74-$1.50) — "Emperor's Nightingale" (Indie) (15th wk). Pushing up to $2,300. Okay profit for this stage of run, after $2,000 last week.

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"Kind Lady" (M-G) (3d wk). First holdover stanza ended Monday (20) held at $9,000, after nice $13,000 opening week, below expectancy.

Victoria (City Inv.) (1,060; 55-$1.50)—"Bright Victory" (U) (4th wk). Third round ended Monday (20) slipped to $14,000, after solid $22,000 for second week. Holding through Sept. 9, with "Saturday's Hero" (Col) due in Sept. 10.

'Alice' Frisco's Leader At Brisk $26,000; 'Sun' Terrif 14G, 'Boy' 17G, 2d

San Francisco, Aug. 21.

Despite a large tourist influx this round, biz is spotty, with the Golden Gate the brightest spot on Market Street. "Alice in Wonderland" is headed for a big session at that house, the Disney pic easily grabbing top money in town this round. Preem of "Place in Sun" also is landing a terrific total at the much smaller St. Francis. Some of holdovers are doing standout trade in city, with "That's My Boy" still socko at the Paramount.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"Alice in Wonderland" (RKO-Disney). Big $28,000. Last week, "Night Into Morning" (M-G) and "Hell's Gateway" (Indie), $10,500.

Fox (FWC) (4,651; 60-95)—"Capt. Horatio Hornblower" (WB) and "Let's Go Navy" (Mono) (2d wk). Nice $15,000. Last week, $24,500.

Warfield (Loew's) (2,656; 60-85) —"Strictly Dishonorable" (M-G). Mild $13,000. Last week, "Teresa" (M-G), $10,000.

Paramount (Par) (2,646; 60-85)— "That's My Boy" (Par) (2d wk). Held to $17,000. Last week, sock $32,000.

St. Francis (Par) (1,400; 60-85)— "Place In Sun" (Par). Terrific $14,000. Last week, "Happy Go Lovely" (RKO), $10,000.

Orpheum (No. Coast) (2,448; 55-85)—"Sirocco" (Col) and "When Redskins Rode" (Col). Oke $15,000 or near. Last week, "Mark

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"THE GREAT CARUSO"

GREAT!

"97% Will Recommend"

"SHOW BOAT"

GREATER!

"98% Will Recommend"

"AN AMERICAN IN PARIS"

GREATEST!

"98.1% Will Recommend"

Yes, the audience-reaction poll by Film Research Surveys gives "AN AMERICAN IN PARIS" the highest "Will Recommend" mark in the history of M-G-M musicals. A typical neighborhood audience at the Loew's 72nd Street Theatre Sneak Preview last week confirmed all the advance word-of-mouth about M-G-M's magnificent new Technicolor musical. This mighty attraction will have its World Premiere at Radio City Music Hall. Watch! Wait! Again M-G-M gives your industry something to be proud of!

TIP-OFF! Also screened at the Preview: "Car of Tomorrow" an M-G-M Technicolor cartoon short subject. A riot! Get it fast! Produced by Fred Quimby.

Berlin Gets RCA, CBS Tele, Via ECA Setup, After Myriad Headaches

By BILL CONLAN

Berlin, Aug. 14.

Television is the No. 1 topic here today, and there is a real reason why. Both Radio Corp. of America and Columbia Broadcasting System are in town to put on the biggest TV display outside of the U. S. Not only is it a giant demonstration, but also the complexities encountered are immense. Berlin is spread out for many miles. When RCA's Dick Hooper came in last week with 29 technicians, he discovered that it was quite a job to set up a transmitter and find suitable locations for some 100 video receivers. Every midnight the RCA people returned exhausted from the incidents and struggles they encountered in this quartered city.

Last night was the opening night of the demonstration. Only two hours prior to the start, the opening had been called off. It seems that the RCA antenna atop the city hall tower was also sharing the same spotlight with the Berlin police car radio frequency. When RCA started to test in the afternoon, the Berlin policecar system was thrown into chaos (there are 1,000,000 Communists attending a youth fest in the east sector, and all western units are on the alert). It was reported that every time RCA tested, Dick Hooper's face appeared on the windshield of each Berlin policecar. The U. S. company's reps finally talked the Berlin police into using another frequency.

2 Cameras Blew at RCA Show

During the demonstration two important cameras "blew" and the program was changed. A live show at Titania Palast was not put on until 10:30 p. m., and the TV films, which were used during the breakdown, were rather poor. A crowd of about 12,000 Berliners jammed the Stadtpark in front on the RCA stage. There were several Communist agitators who were sent into the crowd to start trouble, but the Berlin police took care of them promptly. By the time the live show was ready to start at Titania a lot of the Berliners had gone

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FRENCH CINEMA-BIZ DOWN 12% SINCE '46

Paris, Aug. 14.

Despite the absence of any TV in France worth mentioning, French cinema attendance is decreasing considerably. The 426,000,000 payees of 1946 have dwindled to 370,000,000 or a 12% drop. In Paris, where the gross take is about $18,000,000 yearly, biz is off 25%. Lyons, with $6,000,000 yearly gross, the drop in attendance is 21%.

France is not overseated: there are 5,145 houses with an average seating capacity of 500, meaning one seat per 16 inhabitants, as compared to one for 11 in Italy, and one for 12 for England.

French patrons made Sundays the most popular, take that day being 40% of the week. Saturday biz represents 20% of weeks total.

Decrease in attendance cannot be traced to prohibitive prices since they are 11 times less than the 1938 prices, while the average cost of living prices are 23 times higher. Shortage of funds in most families where the cost of living spiral has worked havoc, is blamed mostly for the biz decline.

BBC to Air Discussion On U.S.-British Policies

London, Aug. 21.

An Anglo-American transatlantic discussion on "How far should British and U. S. foreign policy be co-ordinated" is to be aired via the British Broadcasting Corp. on Thursday (23). It is to be a recorded program arranged in co-operation with the University of Chicago Round Table.

Two British politicos, who have been officially concerned with foreign policy, will debate with two members of the U. S. Senate about the causes and effects of the differences between British and American foreign policy. They will be Senator Edwin Johnson and Senator Karl E. Mundt, with R. A. Butler, a Conservative M.P. and Christopher Mayhew, a Labor M.P. putting on the British case.

2 U.S. Singers Set For 'Rainbow Square,' London

Two American singers, Martha King and Gloria Lane, are due in London this week to start rehearsals on a new British musical, tentatively titled "Rainbow Square," which is scheduled to open Sept. 27 at the Stoll. Prince Littler production is budgeted at $150,000.

A musical play set in present day Vienna, "Rainbow" is based on a book by Guy Bolton and Harold Purcell, the latter also contributing the lyrics with music composed by Robert Stolz. Production is to be directed by Robert Nesbitt.

Among the British cast already inked for the show are Bruce Trent, Sonnie Hale, Alfred Marks and Vera Peers. Miss Lane appeared here last season in "The Consul," in which she previously sang on Broadway.

O'Brien Asks For Probe of NFFC

London, Aug. 14.

The granting of an additional credit of $5,600,000 to the National Film Finance Corp., following an interview between Sir Hartley Shawcross, Board of Trade prexy, and Tom O'Brien, M.P., general secretary of National Assn. of Theatrical and Kine Employees, has been followed by a demand for an inquiry into the management of the NFFC.

In a letter to Shawcross, O'Brien declares the decision to provide the extra coin has been received with considerable satisfaction, but he considers it unwise to leave the matter there since a number of people are not happy about the NFFC affairs.

"Public funds," O'Brien wrote, "cannot be squandered on mental defectives on the one hand, who believe they are the heaven-sent geniuses of the producers' paradise, nor on the buckled brains of those who, on the other hand, have been found wanting. The BOT has the power to investigate the affairs of any company in any industry."

With the creation of the Eady Fund and the extra money for the NFFC, O'Brien believes there is a gleam of hope for the British film industry, with the possibility of reviving the interest of financial circles and private financiers.

As the industry cannot afford to take any more chances, however, O'Brien urges the BOT topper to call a conference of top film execs to hear whether the NFFC, in its present form, is best suited to do the job for which it was created and whether the present management is for the good of the industry as a whole. He also considers that his suggestion of an Anglo-American Film Negotiating Committee might be discussed at such a confab. Finally, O'Brien calls for a report from Shawcross on the promised talks with J. Arthur Rank on the future of Denham Studios.

Gates New Mono Topper In Europe, Gt. Britain

Shuffle of personnel in sales wing of Monogram International Corp. was announced by prexy Norton V. Ritchey last week. Bernard J. Gates sailed over the weekend for London where he will headquarter as supervisor for Great Britain and Europe. Gates, who previously was Latin American supervisor, also will continue to hold down that post. He replaces William Satori, who returns to U. S. for homeoffice assignment.

Unaffected by the switch are Clifford Dickinsin, Mono rep in London, and Ernest Wettstein in Paris. Both will stay in existing capacities.

Galindo New Mexico Studio Head

Mexico City, Aug. 14.

New director general of the Churubusco film studios here is Cesar Santos Galindo, veteran filmman. He succeeds Richard Tompkins, who resigned recently.

Muni in Rome for 'Milk'

Rome, Aug. 14.

Paul Muni has arrived to take over leading role in "A Bottle of Milk," film to be made in Italy starting Aug. 27. Film will be produced in Pisa and Leghorn. The Tirrenia studios, in Pisa, recently put in working order after not being used since the war, will be used for all interiors. Alberto Salvatore has arranged for financing the film via Italian and American sources, and will be production manager. Joe Losey came in from the U. S. to direct.

Ben Barzman's script concerns the adventures of a small boy sent to a store to buy a bottle of milk.

Talent Exec Paul Nathan Urges H'wood to Heed European Mkt. Demands

Hollywood, Aug. 21.

Europe is a great and imposing market for Hollywood, and producers here should attempt to meet its demands, Paul Nathan, talent and casting director for Hal Wallis, reported upon his return recently from a three-month survey abroad. Sent by the producer primarily to scout fresh talent, Nathan, during his European stay, was a close observer, and returned with many opinions pertinent to Hollywood production.

"In Europe, they're all movie fans. They'll cue up to see a good movie . . . and they're very interested in movie stars," Nathan observed. "Each country, of course, likes different kinds of stories . . . and different stars. But, generally, I'd say, they want sex and adventure . . . or musicals and comedies. And love stories. Beautiful love stories. Everywhere I went, this was a No. 1 request.

"They are not keen about problem stories . . . they have had enough problems of their own to solve. And they are a little tired of the American gangster film. Unless they are loaded with action, I don't think they want them. Westerns? Yes! A good western is appreciated all over Europe.

"I think any unusual foreign background interests them. Casting helps, too. They worship foreign players.

"Musicals are great all over Europe. They like the beautiful Technicolor and the pretty girls. And the American jitterbugs and music.

"Comedies, too, are popular all over Europe, but rather than the sharp-talk comic, they prefer the pantomime artist. They will see a Chaplin picture again and again, and Laurel and Hardy were playing in many first-run theatres . . .

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old pictures that they had seen before, and would still stand in line to see again.

"They love pratfalls, pie-throwing type comedy. The dialog is

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COWAN QUITS WILCOX TO PRODUCE INDIES

London, Aug. 14.

Maurice A. Cowan, for the last three years associated with Herbert Wilcox, is to turn independent on the completion of his current Wilcox-Neagle production, "Derby Day." As his first venture, Cowan has acquired film rights of R. C. Sheriff's "Home at Seven," for which he bid against U. S. interests.

Among other subjects lined up are "Where Was Wych Street?"; "It Had To Be You," based on "Les Femmes" which will probably be made as an Anglo-American musical; an original comedy, "Life Is Sweet," and a story about newspapermen.

Moore's BBC Musical Disks

London, Aug. 21.

Phil Moore taped a series of four musical programs for the British Broadcasting Corp. before he planed back to U. S. last weekend. They are to be aired during the peak program times on Sunday nights.

With chanteuse Dorothy Dandridge, Moore recently completed a four-week cabaret season at the Cafe de Paris. He may return in October for another nitery engagement.

Other Foreign News
On Pages 16 and 18

Cool Weather Booms West End B.O.; 'No Highway' Stout $15,000, 'Train' 10½G; Disney's 'Alice' $13,700, 2d

London, Aug. 14.

The advent of the August holiday season coincided with the end of the warm spell to give the West End its best week in months. Biz this last stanza has been well ahead of average, and newcomers and holdovers benefited from this minor boxoffice boom. Indication of the sharp upturn is shown by the fact that "Alice in Wonderland" and "Law and the Lady," both did more in their second rounds than opening sessions.

Best newcomer was the 20th-Fox British-made, "No Highway," which got a rousing $15,000 in its initial week at the Odeon, Leicester Square. Another sock new entry was WB's "Strangers on Train," which finished its opening stanza with a stout $10,500 at the Warner. UA's "Sound of Fury" did a good $6,700 in its second round at the London Pavilion stand, after opening to a powerful $8,500.

Estimates for Last Week

Carlton (Par) (1,128; 70-$1.70)—"Love Happy" (Monarch). Not helped by adverse notices, but did fair $3,000 in first three days. In ahead, "Tales of Hoffmann" (BL) (16th wk), big $4,300.

Empire (M-G) (3,099; 55-$1.70)—"Law and the Lady" (M-G) and stageshow (2d wk). Strong $21,900 after opening week's $19,000. To stay another fortnight, with "American in Paris" scheduled to follow on Aug. 26.

Gaumont (CMA) (1,500; 50-$1.70)—"Chicago Masquerade" (GFD) and "Iron Man" (GFD) (2d wk). Shaping fair $5,000 after average $6,400 opening session. "Golden Horde" (GFD) and "Frances to Races" (GFD) opening Aug. 16.

Leicester Square Theatre (CMA) (1,753; 50-$1.70)—"Alice in Wonderland" (RKO-Disney) (2d wk). Powerful $13,700, and about $500 ahead of opening week. Stays another week only because of advance release date. "The Frogmen" (20th) follows Aug. 16.

London Pavilion (UA) (1,217; 50-$1.70)—"Sound of Fury" (UA) (2d wk). Very good $6,700 after surprise $8,500 opening round. "Murder, Inc" (WB) opens Aug. 17.

Odeon, Leicester Sq. (CMA) (2,200; 50-$1.70) — "No Highway" (20th) (2d wk). Excellent $8,500 or better for weekend after opening at fancy $15,000. Stays at least one more round, with "Decision Before Dawn" (20th) as next pic.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Man in White Suit" (GFD). Not quite up to hopes still good at $9,500 or near. Continues for another two weeks.

Plaza (Par) (1,902) (70-$1.70) — "Red Mountain" (Par) (2d wk). Nice $7,000 or near, following good $8,500 initial frame. Continues.

Rialto (LFP) (592; 50-$1.30) — "Tales of Hoffmann" (BL). Opened second West End run here at strong $2,000 in first three days, after four months at the Carlton. Stays on indef.

Warner (WB) (1,735; 50-$1.70)—"Strangers on Train" (WB) (2d wk). Second weekend did pleasing $5,800 after handsome $10,500 initial week. Stays a third, with "Communist for FBI" (WB) beginning Aug. 23.

London Theatre Wages Upped $9,000,000 Per Yr.

London, Aug. 14.

Wage increases, ranging from 12½% to 15%, went into effect last week for approximately 4,000 London West End theatre workers. Higher wages follow conclusion of a new agreement negotiated by the National Assn. of Theatrical & Kine Employees with the Society of West End Theatre Managers. They apply to stage technicians, electricians, backstage and front of house staffs.

This is the fifth agreement concluded by NATKE in the industry during the last few months. Total additional wage bill is around $9,000,000 per year.

Tourist Traffic To England Up 8%

London, Aug. 14.

Despite a drop in tourist traffic from America, the number of overseas visitors to Great Britain in the first six months of this year jumped 8% compared with 1950. According to figures released by the British Travel & Holiday Assn. almost 282,000 tourists had come to the country by the end of last June.

As tourist traffic is normally heavier in the latter half of the year, the Travel Assn. confidently expects that the total will reach the 700,000 goal. That would be a record figure which will yield almost $280,000,000, a big part of which would be in dollars.

Prospects for increased American tourist traffic, the BTHA believes, depend largely on the outcome of the cease-fire negotiations in Korea. Successful solution of the conflict would probably give a last minute fillip to transatlantic tourist traffic and compensate for the decrease during past few months. During June, for example, 17,357 U. S. travellers booked into Britain. Although this figure was 14% ahead of 1949, it represented a drop of 9% over last year.

Tourists Flood Spain

Barcelona, Aug. 14.

Flood of tourists is proving big windfall to theatres and shops here. Americans, English and Swiss find everything very cheap here as compared with other spots. Local people are delighted with the visiting gentry. At Sitges, seaside resort, 30 miles from here, the mayor of the village staged a free show of Spanish dances at the Retiro Garden Theatre for tourists. Local residents and the Spanish summer colony had to pay as usual.

Film houses and legit theatres here are nearly deserted. Outdoor niteries also are doing fine biz despite it being a mild summer.

Mex Tourists Spend $65,000,000

Mexico City, Aug. 14.

Tourists spent $65,000,000 in Mexico during the first half of 1951, the National Tourist Commission has announced. It sees an even bigger yield during the last half of the year. About 75% of tourist trade comes from the U. S.

The commission is particularly gratified about the increasing number of Europeans, mostly French and Spaniards, vacationing in Mexico.

Mex City Studio Boss Quits

Mexico City, Aug. 14.

Richard Tompkins has resigned as general manager of the Churubusco pic studios here. RKO and a Mexican syndicate established the plant six years ago. Tompkins had managed the studios for four years. Reason for his quitting has not been revealed but he announced that he will continue attending to RKO's remaining interests in the plant and that of Cormex for feature and shorts pix production and TV making.

Tompkins is making a quick biz visit to N. Y. and Hollywood. His general manager successor has not yet been named.

DANES TIGHTEN SCREWS ON U.S. DISTRIB COIN

Washington, Aug. 21.

Danish government has tightened the screws a little more on the amount of dollar remittances it is permitting for American films. For the current year, reports Nathan D. Golden, chief of the National Production Authority motion picture division, a total of about $490,000 has been allotted for film dollar remittances; this is a reduction of $42,000 below 1950.

"Only 90% of the 1951 quota," said Golden, "was allotted for immediate distribution, and the remaining 10% will be retained pending eventualities during the course of the year. Film rental receipts due United States producers in excess of these dollar remittances will continue to be blocked to the account of the producer. No proposal has been made yet for use of the blocked funds."

W. German Take of 10 Top U. S. Pix Expected to Better 1950 By 50%

By GEORGE F. GAAL

Frankfurt, Aug. 14.

The total take of films of 10 top American producers is expected to increase 40-50% in the current calendar year as compared with 1950, according to Marc M. Spiegel, Motion Picture Assn. of America representative in Germany. Spiegel also believes that, with the west German government's most likely acceptance of a liberalized pix imports policy, western Germany may emerge as one of the major markets for the U. S. film biz on the Continent.

Reviewing the Yank industry's situation in Germany in 1950-51, and its expectations for the coming year, Spiegel told VARIETY that biz during the past season has been "quite good" but that it is expected to improve further in 1951-52. During the past year, grosses of the 10 major companies represented by MPAA was about $9,500,000, of which approximately $6,180,000 went for dubbing costs and distribution operational expenses. The remaining amount was almost covered by the convertibility guarantee.

Trade is expected to increase because of American films, popularity and the fact that western Germany has become signatory to the General Agreement on Trade and Tariffs at Torquay, England, this year. The GATT pact calls for elimination of present imports restrictions, while permitting a nominal screen quota of 27% if the German industry deems it necessary to have protection. Agreement goes into effect Oct. 1.

In the 1950-51 season, Spiegel continued, major efforts of MPAA, backed by the U. S. High Commission, were centered on fighting off certain industry and government attempts to introduce a legislative imports quota. This goal has been achieved even though there were difficulties in getting an adequate number of interim imports licenses. Nevertheless, after some eight months of continuous negotiations, an imports increase was effected.

MPAA recieved 140 licenses (15 for each company, except Monogram which got five), Society of Independent Motion Picture Producers received 20, and individual distributors received five, a total of 165, in the 1949-50 season, the total was 160, including 150 for MPAA (15 each per company) and 10 for SIMPP.

Spiegel emphasized that relations with German film industry and goveernment circles today are excellent. With the liberalized imports policy in the coming season, Spiegel said, there is no real danger of the market being flooded because of the high dubbing costs. Before an imported black-and-white film can be shown, the average costs are in excess of $23,800. Technicolor pix cost considerably more.

'THIEF' RATED ANOTHER 'ARSENIC' BY WEST END

London, Aug. 15.

Peter Cotes transferred his recent production of Dalton Trumbo's "The Biggest Thief in Town" from the New Boltons Theatre Club to the Duchess Theatre, Aug. 14. This macabre comedy, sharpened and commendably speeded up, was received with uproarious laughter and hailed as another "Arsenic and Old Lace."

Hartley Power repeats his superb performance of the opportunist mortician with Launce Maraschal and Fred Johnson excellent foils as his bibulous friends. Ann Zane and Maurice Kaufman are a natural pair of lovers and Evelyn Roberts makes the most of his brief moments as the resuscitated corpse. Bright direction gives point to every line.

Toff Quits Southern Music

London, Aug. 14.

David Toff, for the last 12 years with Southern Music, where he held the post of general manager and director, resigned last week to start his own music publishing company.

The first song to be handled by the new company will be an American waltz, "Oh, Marry, Marry Me." It will be followed by two or three British numbers.

Menuhin's Socko Draw In Japanese Concerts

Tokyo, Aug. 14.

Japanese longhair fans last week broke all b.o. records by buying up 13,000 tickets for a series of five concerts in Tokyo by Yehudi Menuhin within four hours after opening of advance sale. Violinist will play in Tokyo's Hibiya Hall latter part of September in a tour arranged by Asahi Shimbun, leading Tokyo newspaper. He also will appear in 15 other Nipponese cities.

Visit will be Menuhin's first to Japan, and he will also be the first internationally known concert celebrity to appear here since the end of the war. Violinist, however, is known among Japanese longhair fans through his recordings, which have been sold widely by Nipponese diskeries.

Yank Distribs Finally To Be Represented On British Films Council

London, Aug. 21.

The three-year resistance to American representation on the Cinematograph Films Council is about to end. Since 1948, when the new Council constitution was defined in the Films Act, major U. S. distributors, who had previously played an important part in the affairs of this government advisory panel, had been excluded, and only British industryites were granted representation.

Now, after continuous pressure from the industry, the Films Council has invited Sam Eckman, Jr., local Metro chief, to be one of the distrib representatives during the coming year. He will have as his distrib colleague Sir Arthur Jarratt, the British Lion topper. When the Board of Trade dropped the distributors' quota in the 1948 Films Act, it took the view that that ended the need for U. S. representation on the Films Council, and for three years remained unmoved by protests from various sections of the trade.

Among the functions of the Films Council is the responsibility of advising the BOT prexy each year on the quota percentage for British pix. Although the annual decision vitally affects the Hollywood industry, they have been denied the right of participating in the discussions. It is believed that this aspect of U. S. exclusion from the Council was one of a number of problems discussed off the record by members of the U. S. negotiating team during their recent confabs with the BOT.

Among the British members who will serve on the new Council starting October will be J. Arthur Rank and Sir Phillip Warter, the former repping the producers and the latter sitting as an exhib. Other exhibitor nominees are E. J. Hinge, treasurer of the Cinematograph Exhibs Assn., and Cecil Bernstein, of the Granada circuit. The two main labor reps again will be Tom O'Brien, M.P., and George H. Elvin.

Catholic Scribe Raps 'Go to Pictures' Drive

Dublin, Aug. 14.

A sharp rap is taken at publicity men and the current "Let's Go to the Pictures'" campaign by T. J. M. Sheehy, film correspondent of Irish Catholic, religious weekly published here.

"The time has come, in this country at least, when posters saying 'Let's Go to the Pictures' fail to attract a single client," says Sheehy. "The time has also come when crazy publicity stunts or human-interest stories no longer interest the public. It is time the film trade awakened to the fact that the only thing which will help the boxoffice is a supply of good films."

Most exploitation in this country is on a restrained scale, but "Let's Go to the Pictures" campaign has been running single-sheet posters and bus bills on a country-wide basis for last two months. Campaign is conceded in trade to have concentrated interest on film biz during the normally slack summer period.

Discina Prexy to Paris

Norman Katz, head of Discina International Films, planes to Paris Aug. 26 to look at completed French product which he will distribute in the U. S.

While in Paris Katz will confer with Andre Paulve, head of Discina production in Europe. He will also attend the Venice Film Festival.

59 Italian Films In Prod., New High

Rome, Aug. 14.

Italian film studios currently boast a record number of feature pictures in production in Italy, the 59 all being Italian or French-Italian. In previous years since the war there has been at least one American film made here, especially during the summer months.

This year saw Metro here for six weeks shooting on "When In Rome." Van Johnson starrer directed by Clarence M. Brown. However, all work here was on exteriors since interiors were done in Hollywood. Although this sounds as though the market would be flooded with Italian pix, it is not likely since few of the total number started before last June.

Perhaps the main reason for this is that Italian producers were waiting for the signing of the Italo-American trade pact (May 23) to see where they stood on distribution and other points of co-production as well as lire valuation on frozen assets.

The rise in cost of production was considerable during the last 12 to 18 months. Better and more equipment is available. While this added to the costs, the increase in prices of all commodities and personnel is partly to blame.

The pictures now in production in Rome are topped by Cine Cetta with 15, and Qitanus with nine.

Edinburgh Fest Defies Brit. Musicians Union Over N.Y. Philharmonic

Edinburgh, Aug. 14.

The Festival Society, governing body of the International Festival of Music and Drama, will defy the Musicians Union of Britain over the New York Philharmonic Symphony deadlock. A real royal was launched here following the musicians' union call to British orchestras to stop seven British Broadcasting Corp. airings by the N. Y. orch.

Ian Hunter, artistic director of the Edinburgh Festival, says he will not give in to threats. He has informed the British union that it will be a crippling blow to British prestige abroad to cancel the scheduled broadcasts by the New York organization. Hunter said that cancellation would also cause great hardship to the musicians' union own profession as well as being "a pretty poor reward" for all that the Edinburgh Festival has done for British music and musicians in the last four years.

The number of broadcasts by British orchestras this Festival will be nine against seven by the Philharmonic Symphony. The Festival Society say this is "by no means an unfair ratio at an international festival."

First N. Y. orch concert is set for Aug. 22.

Mex Producers Agree To 20%-70% Pay Tilts

Mexico City, Aug. 14.

Film producers proved they are not as hard up for coin as they asserted when their players, through the national actors union, demanded pay hikes of 35%-90%. They yielded to the demands more freely than the industry expected. Producers granted all players a pay boost of 20%-70% above the 1949 scales. Pact was inked for the producers by Jesus Grovas, head of the Mexican producers, and Jorge Negrete, film actor-singer, union secretary, for the performers.

Increases are for each production and off a per day basis. Lift of 20% is per production at the rate of $1,150 for stars, $800 for first supports and $570 for second supporting roles. Daily scale was upped 70%.

New 50% Playing Time Law For Mex Pix Causes U. S. Withdrawal Threat

Mexico City, Aug.

Campaign launched by the eight top U. S. film companies operating in Mexico against enactment of the film trade regulating law is slowing down. Slight cooling off began when Adolfo Ruiz Cortines, secretary of the interior, told the three reps of the distributors that enforcement of the law (set to start Aug. 6) is stayed until the new federal senate and congress get going Sept. 1. This is done to allow all who want to protest the law to do so formally. Leaving the case up to the new legislature was to allow enactment of any changes the government considers necessary.

Representatives for the U. S. majors are Arthur L. Brackett, Par's northern Latin America supervisor; Carlos Neibla, Metro manager; and Enrique Zienert, companies' attorney. Other five companies are RKO, 20th-Fox, Universal, Columbia and Republic, but 15 foreign firms are involved. The big eight U. S. distribs have suspended bringing pix into the country until the law is clarified.

Law demands 30%-50% exhibition for Mexican films throughout Mexico; kills all showcasing (forbids any cinema to exclusively exhibit one company's product) and allows the government, through the national cinematographic board, to tell the theatres just which films they may or may not exhibit. Exhibitors disobeying the measure face penalties of fines, and extending up to expropriation of their houses.

That Yank distributors may drop Mexico as a market was hinted by Attorney Zienert.

Seek Equitable Distrib Basis

"If Hollywood can't operate on an equitable basis, perhaps it had better quit Mexico," he said.

He asserted that some cinemas here play Mexican pix more than 50% of total time. He termed the government plan to tell cinemas what they could screen "violation of the freedom of trade."

Niebla branded as false a printed story here that the U. S. will take reprisals against Mexican pix in the U. S. because of the law. Government data shows that of the 352 features imported last year, 280 came from the U. S. Niebla remarked that if foreign film companies quit Mexico, the cinemas will have very thin fare and "less business."

Mexican Producers Like Law

The Mexican Film Producers and Distributors Assn. bought newspaper ads to laud President Miguel Aleman and Ruiz Cortines upon the law.

Jesus Grovas, head of the association, and a top producer, stated:

"The American picture producers and distributors are unwarrantedly alarmed about this law because they haven't stopped to think that it doesn't precisely prejudice their interests nor that it is indispensable for the nourishment of the Mexican industry; also that it is much less drastic than others in force in certain American and European countries.

"Mexican pictures are taxed 15% in the U. S. but American films exhibited in Mexico are taxed barely 5%."

Fairbanks To Do Wax Of 'Three Musketeers'

London, Aug. 14.

Douglas Fairbanks, Jr., has signed a deal with Hector Ross Radio Productions of London for a one-hour waxing of "The Three Musketeers" to be recorded on Decca LP disks. Howard Ross is directing and Monty Bailey-Watson producing.

Marion Harris, Jr., also has signed with Ross for a series of 26 half-hour programs to be recorded at Ciro's Club with the Ambrose orch doing the background music. Guest stars will be introduced on each show.

Mex, Yank Showmen Can't Understand That 50% Quota Law Vs. U.S. Pix

Drastic decline in U. S. film revenue from Mexico is certain if the new 50% quota law is applied by the Mexican government in October, Maurice Silverstein, Metro Latin-America sales chief, declared last week. The law would limit American product to 50% playing time in Mexican theaters and naturally would make serious inroads on the U. S. take and would spread the product too thin, he said.

"No one can find reason for the law," Silverstein pointed out. "Everybody seems completely satisfied with the present setup. No one can learn how or why the law was made. Labor unions, exhibitors, distributors, and producers are working now to get an injunction and eventually have the law abrogated.

"The State Department is working on it and Ambassador O'Dwyer's aid has been enlisted by an American film committee. The law was first published Aug. 6 and will not be applied for a period of 60 days. Mexican film leaders are optimistic about getting an amendment."

Silverstein, who spent a week in the New York office, had just returned from a six-week tour of South America. He returned to his Mexico City headquarters early this week.

SUMMER LEGITS SOAR AT ITALIAN RESORTS

Genoa, Aug. 14.

With most big-city Italian legiters closed for the summer and the fall season still several weeks away, local theatre spotlight has moved to the provinces and resort towns. Legit actors and directors, not busy on foreign tours, this year have been called on in increasing numbers to stage tourist-luring, large-scale shows in many of Italy's major vacation cities. Large deficits incurred on the brief runs (in some cases only single performances are given) are in most cases covered by aid from tourist bureaus and generous government subsidies.

So far, Verona already has seen Shakespeare's "Henry IV" and Eliot's "Murder in the Cathedral," both staged by Giorgio Strehler. Paul Claudel's "Colombo" had its world preem at Nervi. Among the upcoming shows are Moulnier's "Joan and Her Judges," directed by Guido Salvini, to be staged at San Miniato, with a repeat planned for Portovenere on the Riviera; Andre Gide's "King Candaule" and Morselli's "Glauco," starring Tino Carraro, at Tavormina; "Don Friolera's Horns" by Ramon del Valle Inclan in Naples; Sophocles' "Elektra" and Tasso's "Intrigues of Love" are billed for Vicenza, and a Pirandello series has been scheduled for Palermo, to star Evi Maltagliati, with direction by Tatiana Pavlova.

Valentino Disk on BBC Show

London, Aug. 21.

On the 25th anni of his death next Thursday (23), the voice of Rudolph Valentino will be heard singing in a British Broadcasting Corp. program, "Film Time."

Valentino's recording of "El Relicario" and "The Eashmiri Song" will be aired on the program for the first time in this country.

Briskin to Dub, Score 'Magic Face' on Coast

Vienna, Aug. 21.

Mort Briskin, indie who broke the ice for Yank pic production here in Vienna with "The Magic Face" in 1950 sails for U. S. Aug. 22 with his second Austrian production, "No Time for Flowers" in the can. He will confer in N. Y. with Columbia execs on "Magic Face" which Col may release in September and then goes to the Coast for scoring, final cutting and dubbing of "Flowers."

"Flowers" stars Viveca Lindfors and Paul Christian. It was shot in eight weeks at Sievering (U. S. Zone) studios of Wien Film, Vienna with Don Siegel as director. It deals satirically with Communism in Czechoslovakia. State Department and U. S. Information Service officials who watched shooting have expressed unofficial enthusiasm for the theme of "Flowers." In addition to American principals, pic uses Austro American cast including Ilka Windisch, Viennese beauty and Ludwig Stossel.

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LOOK FORWARD! SILVER ANNIVERSARY Warner OF TALKING PICTURES GO FORWARD!

Soviets Seeking Yanks Films As Relief From Their Own Screen Fare

Vienna, Aug. 14.

In recent weeks Universal Film, local unit of Russia's Sovexportfilm, has been sounding out Vienna offices of U. S. indies outside the Motion Picture Export Assn. structure on possibility of rental or outright buy of a number of Yank features for distribution in the Russ zone of Austria and Germany and also possibly in satellite countries. Local State Department officials frown on a possible deal and have cabled Washington to pass this word on to film head offices. (Universal Film has no connection with Universal Pictures, with headquarters in N. Y.)

The Soviet objective is to fatten their heavily propaganda weighted skeds with some entertainment. Latter pix would be used in block-booking deals to force exhibs to take the Russki product in order to get even a few U. S. features. The plain fact is that without western fare, boxoffice trade in eastern zones is practically negligible. In spots like Budapest and Sofia, where big U. S. product formerly played long dates with top biz, theatres fill only when occasional Italian or French product is played to vary the sledge-hammered Soviet product.

In Austria's Soviet zone, western product is barred, but individual exhibitors often come to Vienna and personally carry a U. S. print back for a quick couple of days' showings before authorities crack down. They figure the fines are worth the boxoffice shot in the arm.

The only Red product even aimed in the direction of entertainment is made at the Wien Film Rosenhugel studios by Austrian producers with Russ financing and close Soviet supervision. But even these releases have proved far inferior even to run-of-mill Hollywood product.

Charles Mayer Leaving MPEA in Japan Nov. 17; Harry Davis Succeeds

Tokyo, Aug. 14.

Charles Mayer, general manager of Central Motion Picture Exchange, Tokyo distributing outlet for Motion Picture Export Assn., will terminate his services with the MPEA on Nov. 17. Mayer probably will return to the U. S. after that date. He is leaving because the CMPE is folding in Japan this fall. He will be succeeded as CMPE topper by Harry Davis, now serving as Central's general sales manager. Agency's folding date is Dec. 31. U. S. majors, whose product has been released here by MPEA for over five years, will begin solo operations next Jan. 1.

Mayer, CMPE chief since the agency was established in March, 1946, is a veteran of the film biz in the Far East. Before the war he was 20th-Fox Far Eastern rep for a number of years, and served as officer in charge of the Army's Overseas Motion Picture Service in Gen. MacArthur's headquarters throughout the Pacific conflict. In the four-year trail from Brisbane to Okinawa, Mayer's GI operation reached a peak of 3,200 screenings nightly.

Rome's Colosseum To House Shows Once More

Rome, Aug. 17.

Rome's Colosseum, built in the first century by Emperor Flavius, will be used as a concert hall, starting in September. This will be the first time the ancient amphi has been used as a theatre since the fall of the Roman Empire.

The Roman Organization for Musical Shows recently made the decision to use the Colosseum for symphony concerts after the conversion of two other historical monuments had been used for similar purposes—the Basilica of Massentius in the Roman Forum, which is used for concerts, and the Caracalla baths, now used for the Rome Opera Co. summer season.

The arena floor will be arranged to seat several thousand persons. Colosseum formerly held 70,000. Next year, there will be a full season arranged for the summer.

Swedish Crix For Once Agree 'Julie' Is Good

Stockholm, Aug. 14.

For the first time in many years all Swedish crix agreed on the merits of a Swedish picture, Sandrew-Bauman Film's "Miss Julie," which opened recently at the Grand here. The film's international success (awards in Cannes and Berlin and five weeks at a Paris cinema) may have influenced the reviewers. Swedish Communist daily, Ny Dag, was among crix who agreed that the pic is a success. This is unusual because Russia's Pravda knocked the film after its screening at the Cannes Film Festival.

"Miss Julie" stole attention from other good films which opened the same day, notably the Italian film, "Women Without Names."

Nathan Urges

Continued from page 13

hard to translate; thus the real reason for pantomime preference. We haven't released any of the Martin and Lewis comedies in Europe yet, but all of Europe seemed anxious to see the two zanies. They have read about them, heard about them, and now they want to see them.

"Paris is a real movie-fan type town. Along the Champs Elysees, there are at least a dozen new movies playing, and most of them have long lines in front of them for their evening shows.

"Pictures are mixed . . . American films, French, Italian, German. The point is, they want to see films. After weeks and weeks, they were still lining up to see 'Sunset Boulevard.'

"They are certainly interested in new people, too. They particularly like lush, sexy girls.

"The taste in male stars differs in each country. England, Denmark, Sweden are similar. They mainly like good actors. If a man has charm, is pleasant to watch, that's it. In France, they like their heroes rugged. Like Burt Lancaster, or Humphrey Bogart. But in Italy, they aren't as keen for rugged men as they are for attractive men. Like Tyrone Power or Robert Taylor. Not that these men aren't rugged, but they like a handsome face to go with it.

Italians Like Love Stories

"The Italians, in particular, like love stories. They like to see pretty people making love. And they also like to see tragedies. They like to see suffering, at least for a few reels.

"In Italy, I saw film on two girls that I was very impressed with. Upon further checking, I discovered that both girls were in Hollywood. One, Pier Angeli, had already signed a term contract with Metro. The other, Franca Faldini, was appearing in an Italian movie, 'Black Magic,' but at the moment was visiting Hollywood. I cabled my boss, Hal Wallis, who immediately tracked her down, tested and signed her.

"In France, I wasn't that successful. I won't reveal the young lady's name, since I'm still hoping we'll sign her.

"In England, the leads aren't as important as are the characters. I think they have the finest character actors in the world, and I'm hoping that we can find right spots for some of them in our future productions.

"Otherwise, I found that business was good. Everybody is looking forward to it being even better this fall and winter."

Aussie Actor in Title Role of 'King of Scots'

Dunfermline, Aug. 14.

Australian-born actor John McCallum will have the role of Scots king in new play, "The King of Scots," preeming in Dunfermline Abbey, Aug. 20. His wife, British film actress Googie Withers, will accompany him but will not be in the play.

Robert Kemp wrote the play in verse, chiefly to help the actors in their battle against the Abbey acoustics.

Edinburgh's Big Screen TV

Edinburgh, Aug. 14.

Big screen television was used for the first time here when the Duke of Edinburgh, opening the British Association conference, was televised on to a screen a half mile away at an overflow meeting. The demonstration was carried out by Cinema Television Ltd., a subsid of the J. Arthur Rank Organization. Two cameras picked up the proceedings and maintained a changing series of long, medium and close-up shots.

Technicians say the resulting pictures, seen by an audience of 2,500 were even better than those appearing at the Festival of Britain South Bank Telecinema in London.

Bid For Sabbath Pix Stirs Aussies

Sydney, Aug. 14.

Bid by Hilda Hattam, indie film operator of Surry Hills, industrial nabe centre, to open her 1,120-seater Premier on Sundays has brought down the ire of the Theatrical Employees Union (controllers of projectionists, ushers, etc.), many independent exhibitors and church leaders. Miss Hattam already has a permit to open on Sabbaths, granted by New South Wales Chief Secretary Clive Evatt, in charge of all cinemas and theatres in this zone.

Understood that product for Miss Hattam was okayed by Columbia via newly-appointed chief Leroy Brauer, who has openly expressed his approval of Sunday playdates. Brauer favors seven-day cinema operation here. Still unknown whether the other major distribs will make a play for Sabbath operations because of the likelihood of an all-out battle with the Independent Exhibitors Assn., the unions and the church.

Miss Hattam pointed out that since bank nights, dancing and various other indoor entertainment obtains high Sabbath revenue, there should be no further objection to opening cinemas on Sundays.

In Perth, western Australia, Sabbath film shows have had the okay for a long time via silver coin offerings. Recently the government okayed Sunday dates at regular admissions in four key spots. Whether or not Sunday openings are to become general both here and in Perth remains to be seen. Insiders feel that union pressure may prove too strong for the distribs to buck.

Form Mexican Indie Film Exhibitor Unit

Mexico City, Aug. 14.

Mexican independent pic exhibition here is to be pushed and expanded by Impulsora de Cine Independiente, a society being formed by Gen. Abelardo L. Rodriguez, ex-President of Mexico, who heads Credito Cinematografico Mexicano, semi-official film financing unit, and a combo of indie exhibitors. Impulsora will have $2,310,000 capitalization, and plans a $34,600,000 investment in building. It will lease or cooperatively operate cinemas in places which either lack film fare or where entertainment is under par.

Current London Shows

(Figures show weeks of run)

London, Aug. 21.

"Anthony"-Caesar," St. Jas. (16).
"Blue for Boy," Majesty's (38).
"Carousel," Drury Lane (63).
"Fancy Free," Pr. Wales (15).
"Folies Bergere," Hipp. (24).
"Gay's the Word," Saville (27).
"Hollow," Fortune (12).
"House in Order," New (7).
"Intimate Relations," Strand (4).
"King's Rhapsody," Palace (100).
"Kiss Me, Kate," Coliseum (24).
"Knight's Madn'ss," Vic. Pal (75).
"Latin Quarter," Casino (24).
"Little Hut," Lyric (52).
"London Melody," Empress (12).
"Love 4 Colonels," W'ndh'm (14).
"Man & Sup'rm'n, Prince's (27).
"Penny Plain," St. Mart (8).
"Reluctant Heroes," Wh'th. (49).
"Ring Round Moon," Globe (73).
"Seagulls Sorrento," Apollo (62).
"Take It From Us," Adelphi (42).
"Three Sisters," Aldwych (17).
"To D'r'thy a Son," Garrick (39).
"Waters of Moon," H'ym'kt (17).
"Who Is Sylvia," Criterion (38).
"Who Goes There?" York (21).
"Wife's Lodger," Comedy (5).
"Winter's Tale," Phoenix (8).

Henri Jeanson Starts Something With Blast Vs. All Pix Festivals

Paris, Aug. 21.

A $6,000 suit against scenarist Henri Jeanson capped the wordy exchange this week between him and the French film world, with local attorneys getting new conceptions about the rights of scenarists in the disposition of their films. Jeanson started the fireworks last week when, as scenarist for two ("Le Garcon Sauvage" and "Barbe Bleu") of the three French entries in the Venice Film Festival, he demanded that the two films be withdrawn as a general protest against pix festivals.

However, the first suit for damages came from Edouard Dechaime, producer of "Barbe-Bleu." Jeanson's threatened suit to control the disposition of the films is just a threat so far.

After Jeanson's public damning of festivals and demands for control of films, director Jean Delannoy denied that he agreed with Jeanson in trying to withdraw "Sauvage" from Venice. The pic was entered as far as he was concerned. Fellow-scenarist Andre-Paul Antoine also questioned Jeanson's authority to speak for "Barbe-Bleu" as to the Venice showing.

Jeanson crossed swords with cinema critic Louis Chauvet of Le Figaro because he denounced Jeanson as "capricious." He charged Chauvet with collusion in the Venice selections of 1950. Jeanson fired another salvo at Antoine, claiming to have saved a hackneyed script.

Scenarist Antoine did not accept this lying down and claimed Jeanson had reversed the characters and that he, Antoine, was mainly responsible for the script.

The only neutral in the verbal battle is Director Delannoy, who ran afoul of the Venice Festival last year with his film, "Dieu A Besoin Des Hommes." He explained that he agreed fundamentally with Jeanson's attitude toward festivals and the rights of authors to control their pix scripts. But he is not trying to pull "Sauvage" out of the Venice Fete.

Metro Forced to Drop Upped Scale on 'Mines'

Rio de Janeiro, Aug. 21.

After raising admission prices to 10 cruzeiros (about 53c) for showing of "King Solomon's Mines," which opened here July 26, Metro theatres had to drop them again last week to the original price of seven cruzeiros, 70 centavos, by order of the district federal court.

Theatre admission prices in Brazil are controlled by the Comissao Central de Precos of each state. Following the example of Paramount's distributors, who were granted permission by the CCP to raise their prices for "Samson and Delilah," on the grounds that the picture had a higher entertainment value and in view of high production costs, Metro applied to a local board of CCP and were likewise granted permission to charge for "Solomon's Mines," on the same basis.

A newspaper reporter here, already steamed over the case of "Samson and Delilah," started after Metro. With the assistance of an ambitious lawyer, he got the case forced into court before Judge Darce Ribeiro. The judge's decision was that Metro would have to drop its prices again.

Berlin Gets

Continued from page 13

home, which was fortunate, since the reception from Titania, two miles away, was very poor. The picture came in quite streaky.

The RCA microwave plate hangs near the top of the City Hall tower. The RCA initials can be seen for blocks. The tower also houses the famed freedom bell, dedicated by General Clay last year. When it was decided to erect the antenna there last week, apparently everyone was informed except the City Hall custodian. The RCA people got to the building after closing hours, and the janitor refused to let them in. It took 20 phone calls from various officials before the janitor was convinced that it wasn't a Communist conspiracy. The antenna, by the way, weighs 800 pounds, and men had to lug it part of the way up some very narrow stairs to a spot where a hoist could be used.

CBS Used Closed Circuit

The CBS people did not encounter as many problems because operating on a closed circuit for its color demonstration. Its display, consisting of eight receivers, is located in the former British building at the Funkturn Exposition grounds. The first hour of the opening show was exclusively for the press and invited guests. All went well except for the normal distortions and off-color flareups until the general public was invited in. Then the color system broke down and was out for about an hour.

The CBS show consisted of an introductory statement by Howard P. Jones, State Department chief in Berlin. Jones used no makeup resulting in a magnification of red lips and a distorted face. The brilliant blue background drop and the red and orange balloons came through as pastels. General comments, however, were very favorable. Fred Taylor, director of Radio RIAS (Radio in American Sector), took over as emcee when it was discovered that nobody had been appointed for this job. Taylor did a swell job. Other acts included a small band combo, a blonde singer (who came in nicely until the camera got too close to her, producing a skeleton effect on the screen) and a dance team.

Special credit for the television demonstration must be given to Economic Cooperation Administration's info chief in Washington, Robert Mullin, who masterminded the promotion. Dr. Peter Goldmark, of CBS, and Dick Hooper, of RCA, have done a fine job, as have Elmer Cox, Berlin TV project chief here; Toby Rodes, ECA trouble-shooter, and all the engineers who volunteered to come here.

London Film Notes

London, Aug. 14.

Row going on for several months between ABPC and Anthony Asquith, with both claiming rights to film Oscar Wilde's classic "The Importance of Being Earnest," has finally been adjusted, with Asquith winning out. Pic's cast will be headed by Michael Redgrave, Edith Evans, Nigel Patrick, Margaret Rutherford and Joan Greenwood, with shooting at Pinewood studios to start in October. Film will have a J. Arthur Rank release . . . Flora Robson, currently starring in H. M. Tennent's "The Winter's Tale," at Phoenix Theatre, is latest addition to Raymond Stross's film "Tail Headlines." Pic will be released by Grand National Pictures, with shooting to start late this month at Walton Studios, with Terence Young to direct.

Group Three, Ltd., government-sponsored film company, to do next pic titled, "Nothing To Lose," with shooting to start early in September, at Southall Studios. It is to be produced by Herbert Mason, with Lewis Gilbert directing . . . Top roles in Arnold Bennett's classic, "The Card" go to Alec Guinness, Glynis Johns, Valerie Hobson, Petula Clark and Edward Chapman. Shooting starts late in September at Pinewood studios. Ronald Neame to produce, with J. Arthur Rank releasing.

Shows in Australia

(Week ending Aug. 15.)

SYDNEY

"Worm's Eye View" (Williamson), Royal.
"Private Lives" (Williamson-Fuller), Palace.
"Ice Follies" (Tivoli), Tivoli.
Franquin (Hypnotist) (Williamson), Empire.
"Beyond the Horizon" (Fritton), Independent.

MELBOURNE

"Brigadoon" (Williamson), His Majesty's.
"Bell, Book and Candle" (Williamson), Comedy.
"Chez Paree" (Tivoli), Tivoli.
"See How They Run" (Carroll), Princess.

BRISBANE

"Pirates of Penzance" (Williamson), His Majesty's.

JAY EMANUEL THEATRES
246-48 NORTH CLARION STREET
PHILADELPHIA 7, PA.

KEY CITY THEATRES, INC.
PARK-ASTOR
FULTON THEATRE CO., INC.
SENATE THEATRE CO., INC.
EXETER DRIVE-IN CO., INC.
READING DRIVE-IN CO., INC.
DANIEL BOONE REALTY CO., INC.

TELEPHONE

August 15, 1951

Mr. A. W. Schwalberg
Paramount Film Distributing Corp.
1501 Broadway
New York 18, N. Y.

My deal Al:

When I screened "ACE IN THE HOLE" I felt that you had a truly great motion picture and I did not hesitate to tell you so. I also told you that "ACE IN THE HOLE" was a showman's picture and, I am sure, you will recall how I urged you to move very slowly and to test various approaches in presenting it to the public.

I played the picture in my theatres in Reading and in Harrisburg under the title "ACE IN THE HOLE". I personally supervised the campaign in each city to make certain it was proper and adequate. I also checked the comments of our patrons. The result can be summed up briefly. The people who came to see the picture enjoyed it immensely but the picture did not roll up the gross to which I felt it was entitled.

A survey of our regular patrons indicated that too many of them were confused by the title "ACE IN THE HOLE". Some thought it was a picture about gambling, others thought it was a picture about hoodlum gangsters, and still others, particularly women, had no idea at all about what the phrase, "ACE IN THE HOLE" meant.

I told you all my doubts about the title and expressed the belief that the title "THE BIG CARNIVAL" which you had used as a working title was a much, much better one.

I HAVE JUST RECEIVED THE REPORTS OF THE ENGAGEMENTS UNDER THE TITLE "THE BIG CARNIVAL" AND I AM VERY MUCH IMPRESSED WITH THE WONDERFUL BOXOFFICE RESULTS. I AM SO HAPPY, AL, THAT I AM NOT EVEN GOING TO SAY "I TOLD YOU SO".

With kindest personal regards.

Sincerely yours,

JAY EMANUEL

JE:RAE

KIRK DOUGLAS
THE BIG CARNIVAL
with
JAN STERLING
Bob Arthur
Porter Hall
Produced and Directed by
BILLY WILDER
Written by
Billy Wilder,
Lesser Samuels
and Walter Newman

So Right!
"THE BIG CARNIVAL" is doing the business in
Trenton, N. J.—Binghamton, N. Y. ... on, O.—Norwich, Conn.
Biggest business since "As Was With The Array"

All UA Mgrs. Due At Chi Sales Meets

All United Artists division, district and branch managers will participate in a series of four sales meetings beginning in Chicago on Saturday (24), for discussions of upcoming product, campaigns, sales policies and economic operations.

William J. Heineman, distribution v.p.; Max E. Youngstein, ad-pub v.p., and sales manager Bernard Kranze will conduct the conclaves, which will be attended by the field personnel in each respective general territory. They've set a whirlwind tour for themselves, covering the country in less than a week.

Following the Chi meeting, the trio of h.o. execs will continue on to San Francisco for a confab on Monday, to New Orleans Wednesday (29) and back to N. Y. for a Waldorf-Astoria huddle the next day, Thursday.

Western division head Milton Cohen will sit in on the Chi meeting, western district head Jim Velde will participate in the S. F. meet, and eastern division topper Nat Nathanson will join the N. Y. conference.

Among the specific items on the agenda is preparation for a national sales drive which UA will get underway in early October.

1st-Run Clearance

Continued from page 3

cult to find enough stories which lend themselves to motion picture treatment. The feverish competitive bidding by studios for 'best-sellers,' the use of historical incidents as a source of inspiration, the attempts to dramatize momentary topics of discussion—all are indicative of the problem which a demand for a greater number of pictures might create.

"The first-run establishes a picture. The advertising for it is intense over the first-run area. The income from first-run is highest, after which the law of diminishing returns begins to work. At times, the rental for a subsequent run is less than the cost of a print. The staggered release plan helps the distributor, who benefits by the prestige established for the picture by preceding runs. It also enables a larger number of persons to see a picture at a price within their reach, as the later showings are in theatres in the lower price range. So, on the whole, the plan protects the producer and the distributor as well as the public."

Clearances Value

Discussing the 21-day clearances for pictures in certain areas, Judge Yankwich quoted previous definitions by the Supreme Court: "Clearances are designed to protect a particular run of a film against a subsequent run. They are designed in part to protect the value of the license which is granted." Continuing on that subject the jurist said:

"The nature of the product with which motion picture distributors and exhibitors deal is such as to require the regulation of the manner of exhibition. It would be economically unwise, even if feasible, to throw the product on the market on the same day in all the thousands of theatres in the United States, or even in a theatre-going area like Los Angeles. The average minimum number of prints for a feature picture is 280, the maximum is 400. These must serve 15,000 accounts. For the Los Angeles area, 12 prints are reserved, which number, after the 21-day playoff, is increased to 30. The minimum cost of a print is $165. So preference must be given to certain theatres. And to make such preference effective, the exhibition of pictures at other theatres must be limited to a lapsed period after exhibition of the picture at first-run theatres.

"All these factors warrant the conclusion that the system or runs and clearances as it functions now in the Los Angeles district is not only necessary, but it is also, in all respects, a reasonable attempt to solve a difficult and exacting problem."

Defendants in the action were Paramount Pictures, Loew's, Inc., RKO-Radio Pictures, Universal Pictures, Inc., United Artists Corp., 20th Century-Fox Film Corp., National Theatres Corp. and Fox West Coast Theatres Corp.

Levy Raps

Continued from page 7

systems of licensing product. The burden lies with distribution, not with exhibition, to formulate such systems."

Cites Example

Levy said that the recent Windsor-Walbrook decision (U. S. Circuit Court of Appeals, District of Maryland, 1951) offers one opportunity to distributors to depart from the "viciousness of competitive bidding when not requested by exhibitors."

This decision, Levy explained, ruled that distributors must act independently and not jointly in conspiracy, and in selecting one customer against another the distributor must be actuated, as stated by the District Court, "by the ordinary business motives of making more money from pictures from an established customer owning a larger and more productive theatre."

"If the distributors refuse to follow this decision, but seek competitive bidding, the conclusion of bad faith in inescapable," Levy said.

He also pointed out the Milgram case (U. S. District Court, Eastern Pennsylvania, 1950) in which a drive-in theatre sought first-runs as against conventional theatres. The court held that the distributor should not have refused the privilege and ordered it granted. This decision was appealed and a U. S. Circuit Court Court decision is awaited.

Levy concluded: "Distributors in many instances have turned to the Windsor-Walbrook decision where they wish to select their own customers and to the Milgram decision where they wish to employ competitive bidding.

"A great opportunity presents itself to distributors: (1) to use competitive bidding only where it is wanted and requested by exhibitors, and (2) only where, in good faith, it is believed that it alone will avoid litigation."

Theatre TV

Continued from page 3

atre TV. Because the bout itself was dull for most of the 10-round distance, the audience reaction was negligible. Fans woke up shouting, though, in the torrid 10th, when Louis almost scored the anticipated kayo. He won on a unanimous decision.

In-and-Out Biz

Broadway Warner and Paramount, as well as the RKO Fordham in the Bronx, reported SRO biz. Same held true for the Tivoli, Chicago, while the RKO Palace, Cleveland, and the Lincoln, Philly, were filled almost to capacity. But such previously top-grossing houses as the Stanley, Philly, and Fabian's Palace, Albany, were only about a third to one-half filled. In Albany the house had boosted its ticket tab to $1 from the 74c charged for the three previous fights, and also was playing Walt Disney's "Alice In Wonderland" for the ninth day, which might have affected the take adversely.

Philly attributed the haziness of the pictures received in both houses to faulty line connections of American Telephone & Telegraph. On the basis of the quality recorded at the Broadway Warner, which was utilizing its RCA instantaneous projection unit for the first time, however, the technical quality was standout. Engineers manning the unit compensated for the few poorly-delineated frames by stepping up the contrast, and the images were so clear that closeups of the boxers' faces as they sat in their corners between rounds clearly showed the beads of sweat.

Pickup was made by an ABC crew, working with WBAL-TV, Balto. They used three cameras and scored particularly with one lens set at canvas-level in a corner of the ring. This camera shot up at the boxers, providing excellent views of the action in that part of the arena. Director, however, several times kept the camera on the air after the action had shifted away, and the resultant loss of definition was n.g. Bill Corum, who called the blow-by-blow, displayed his acknowledged knowhow about boxing, but too often brought in extraneous comments, which elicited hoots from the audience. He also emphasized Louis' work in the ring more than the ex-champ merited on the basis of his showing.

Stal.

Release Breakdown

Following is a company by company breakdown of releases for the last six months of 1951, as compared to the similar period of 1950:

	1951 (July-Dec.)	1950 (July-Dec.)
Col	25	27
ELC	—	30
Metro	23	20
Mono	19	20
Par	15	11
RKO	25	17
Rep	21*	21
20th	20	16
UA	20	12
Universal	18	17
Warners	14	14
Total	200	205

* Estimated.

W-K TO ROLL NINE MORE PIX BEFORE YEAR'S END

Hollywood, Aug. 21.

Howard Hughes approved starting dates for nine Wald-Krasna pictures before the end of the current year at RKO. Schedule for the last four months of 1951 calls for two productions, "Clash by Night" and "Cowpoke," to start simultaneously Sept. 15.

"Size 12" and "The USO Story" start Oct. 15. "High Heels" gets under way Nov. 1 and "I Married a Woman" Nov. 15. December program starts on the first of the month with "Exclusive Model," followed by "Strike a Match" and "Pilate's Wife" on the 15th.

Releases Up 15%

Continued from page 3

swing in the RKO release slate. In disclosing last week that his company will release 36 major features in the '51-'52 season, prexy Ned Depinet also noted that 18 of these pix are to be funnelled from now until the end of the year. Number of the films were lifted from the firm's sizable backlog.

UA's present release volume, which is the greatest ever achieved in the history of the company, was partly inherited from product acquired in its ELC takeover, as well as stemming from a necessity to corral as many indie pictures as possible to maintain weekly billings.

In keeping with the trend toward more and more pix in the release hopper, are the recent product announcements of Metro and Columbia for the '51-'52 season. Metro will make a minimum of 40 pictures in the next 12 months, production chief Dore Schary revealed last week, of which half will be in color.

Columbia will have its strongest program of pictures within any single year, declared general sales manager Abe Montague at the firm's annual sales conclave held in Chicago early this month. Product lineup includes some 45 features, of which 20 will be supplied by independent producers.

Metro will hit its peak production activity of the year this month, with four pictures now before the cameras and four more scheduled to start before Aug. 31. Rash of filmmaking at the Culver City lot, as well as at other studios, is basically motivated by the companies' effort to bring down per-picture overhead.

Moreover, shorter runs at key theatres throughout the country leads to a drastic need for more films. However, trade observers emphasize that if the boxoffice continues to rise to perhaps the levels of 1947 or even '46, the trend toward increased production may be reversed.

Benagoss Prods.

Continued from page 7

Rogers Benjamin, accompanied her on the trip back from France. Already earmarked for United Artists distribution, "Glove" is now being edited and scored.

Reports that William Auten had recently withdrawn as Benagoss head were confirmed by Miss Gossler. After a "difference of views" developed, she said, he resigned. Benjamin then moved over from board chairman to assume the presidency. Meantime, no stars have been signed for "Moneyman" nor has a director been set. A period story, it's to be lensed in France.

Inside Stuff—Pictures

They had a film premiere in Mt. Clemens, near Detroit, last week. It was a real Hollywood production, with the heroine the town. Film is titled "The Mt. Clemens Story." The 15-minute pic, filmed by Jerry Fairbanks Co., is designed for theatres, television and club showings.

The film shows how Mt. Clemens gets along with a "jet-age" neighbor—the Selfridge Air Force Base. Using Mt. Clemens' citizens and Air Force men, the film shows how each helps the other. One sequence shows dances held in the recreation centre for servicemen. Another shows the Selfridge air-rescue service rescuing four Mt. Clemens residents whose sailboat had overturned in a nearby lake.

The idea for the film originated about a year ago when Benjamin Sternberg, area representative of the President's Committee for Religion and Welfare in the Armed Forces, visited Mt. Clemens, and the Mt. Clemens Military-Community Relations Committee was subsequently formed. Their hospitality to airmen brought about Air Force interest in doing the film. Among those who attended the premiere was Gen. Hoyt S. Vandenberg, Air Force chief.

Trade finds considerably refreshing an appraisal of Hollywood recently made by Alistair Cooke over the British Broadcasting Corp. Far from using the U. S. film industry as a whipping boy, the commentator praised American producers for making provocative pictures and tossed encomiums at Hollywood's writers, directors, technicians and sundry other manpower.

"In the last three years," said Cooke, "Hollywood has made more moving films about some of the social and racial dilemmas of American life than it made all through the 1930s, which some folk tend to look back on as the golden age of courage and praiseworthy building. And who makes these films? Some isolated colony of double-dome thinkers who would shudder at being part of Hollywood? No. No! They are people who can in their day make inferior films, too, who are paid by results. . . . Let us then salute these men like Joe Mankiewicz, and Jerry Wald, and John Huston, and Hal Wallis, and Fred Zinneman, and Billy Wilder and Charles Brackett."

Stake of local merchants in the business done by film theatres in their community is pointed up in the current bulletin of the Allied Theatre Owners of Indiana. Large influx of mothers toting their kids into Walt Disney's "Alice In Wonderland" at the Indiana Theatre, Indianapolis, gave a tremendous upsurge in patronage to Block's department store, nearby, ATOI reported.

Declaring that business men were shortsighted to do any gloating over published reports that TV was keeping people away from pix, ATOI bulletin adds: "People who don't leave their parlors also don't eat in restaurants, buy gasoline or wear out shoe leather. The truth of this was well borne out in Indianapolis this past week. The unusual number of mothers and their children in the downtown stores was very obvious. Our reporter was so impressed that he stood on the corner of Illinois and Washington for 20 minutes watching the mamas and their youngsters coming out of the Indiana and going into Block's department store."

Final public hearings of the Senate Crime Investigating Committee held in Washington last week disclosed that Abner (Longy) Zwillman, an ex-bootlegger and North Jersey racketeer, had small investments in two films released by United Artists in 1945. Jules Endler, a banker and stockholder in several picture companies, testified that Zwillman had a 6% interest along with attorney Arthur Garfield Hays, his trustee, in a Fred Allen starrer, "It's In the Bag."

Zwillman's profit on "Bag" was around $12,000, Endler recalled. The witness also testified that the racketeer held a 25% interest in "Guest Wife," which starred Claudette Colbert and Don Ameche. This investment also resulted in a profit. Both "Bag" and "Wife" were produced by Jack H. Skirball. Sen. Herbert O'Conor (Dem., Md.) of the committee emphasized, however, that the stars who appeared in the pair of pix were unaware of who financed the ventures. Zwillman, incidentally, has refused to answer a committee subpoena.

Screen credits for Cecil B. DeMille's "The Greatest Show on Earth" are as long as a circus parade. After the Paramount trademark, the producer and the title, come five stars, all in big letters. They are Betty Hutton, Cornel Wilde, Charlton Heston, Dorothy Lamour and Gloria Grahame. Then come the featured players, Henry Wilcoxon, Lyle Bettger, Lawrence Tierney, Emmett Kelly, Cucciola and Antoinette Concello. Following in smaller type are John Ringling North, Tuffy Genders, John Kellogg, John Ridgele, Frank Wilcox, Bob Carson, Lillian Albertson and Julia Faye. Then comes special billing in big type, reading: "James Stewart as 'Buttons,' a Clown." Then comes Ringling Bros.-Barnum & Bailey Circus; John Ringling North, President; Henry Ringling North, Vice President; Arthur M. Concello, General Manager, and Pat Valdo, General Director of Performances, followed by the names of 57 big top personnel.

Twenty-four sheets now beginning to appear on RKO's "His Kind of Woman," new Jane Russell-Robert Mitchum starrer, are causing some raised eyebrows in the trade. Russell-Mitchum art that features the poster is the cause. The 24-sheets brought up reminiscence among trade observers of the battle that RKO topper Howard Hughes got into with the Motion Picture Assn. of America over advertising on "The Outlaw," Miss Russell's initial pic. MPAA withdrew its seal from the film, resulting in filing of a triple-damage anti-trust action by Hughes against the association. Following the producer's purchase of control of RKO, prez Ned E. Depinet was instrumental in working out a compromise whereby the seal was returned. Hughes only recently withdrew the suit.

General Precision Labs is putting out a new theatre television unit, which is basically similar to the RCA instantaneous projection unit, but which incorporates several modifications which GPL engineers claim will reduce light aberration and provide better definition for the images. Innovations were designed by Louis Raitiere, an optical physicist with GPL. System utilizes the same Schmidt optical process and the seven-inch viewing tube as the RCA unit but substitutes a glass mirror ground by the American Optical Co. as a correcting plate, for the plastic plate used in the RCA system. In addition, the GPL system utilizes a larger diaphragm to reflect the light rays, and places the diaphragm closer to the face of the tube.

Show-of-the-Month Club, which purchases group tickets for legits at the rate of one show per month for its members, pulled a switch in its September selection. Chosen was a film, Ken McEldowney's "The River," United Artists release, which bows at the Paris Theatre, N. Y., Sept. 10. S-of-the-M outfit, headed by Sylvia Siegler, bought out the house for four evening performances and two matinees at a cost of about $6,000.

Paramount's trend toward multiple-duty contracts has reduced the number of exclusive director pacts to one—that of Byron Haskin. Charles Vidor, John Farrow and Mitchell Leisen, other contract directors on the lot, are working under one-picture-a-year deals. Multiple-duty deals include Philip G. and Julius J. Epstein, William Hammerstein, Leo McCarey, George Stevens, Billy Wilder and William Wyler as producer-directors, and F. Hugh Herbert as writer-director.

HURRY! HURRY! HURRY! Here's...
The SHAPE that SHOOK the World!
THE SCANDALOUS TALE OF THE SPECTACULAR GAL
WHO ROCKED THE GREAT CHICAGO WORLD'S FAIR
WITH THAT FAMOUS HOOCHY-KOOCHY DANCE!
"LITTLE EGYPT"
COLOR BY TECHNICOLOR
Universal International
Starring
Mark STEVENS · Rhonda FLEMING
with Nancy GUILD · Charles DRAKE
Screenplay by OSCAR BRODNEY and DORIS GILBERT · Directed by FREDERICK de CORDOVA · Produced by JACK GROSS · A UNIVERSAL-INTERNATIONAL PICTURE
U-I...THE BIGGEST THING IN BUSINESS TODAY!

Paris Show Biz

Continued from page 3

days later, food and water all but gone, we had finally penetrated into the outer inner office of the Secretary in Charge of Files. Only four more offices to go, and we'd be within sight of our goal. The question was, could we keep on? Our nerves were stout as steel, but it's enough to grey Benny's toupee, the things you see in a French government office.

One poor devil of an American, clothes tattered, body wasted away to a shadow, came up to us and sobbed out his story. He'd been trying to settle a traffic ticket since 1931 . . . and was starved for news of America. We gave him what provender we could spare, wrapped in an old VARIETY we happened to have with us, clapped him on the shoulder, told him to be a man and set out anew. The last we heard of him was a despairing, "When you get back to New York, tell Mayor Walker Judge Crater said hello."

Saved by F. Scott

When we finally got to the man we were to see, he demanded why we wanted to change our address in the first place. Was not, he sneered, all of la belle Paris beautiful to live in? We agreed it was. We managed to hint, in Shattered French, that seldom since the days of Attilla the Hun have any foreigners found Paris more to their liking. We went on to mention some of the other distinguished Americans who had loved Paris . . . Benjamin Franklin, John J. Pershing, Pearl White, Mabel Walker Willebrandt . . . we even went so far as to quote passages from F. Scott Fitzgerald on the beauties of Paris by night . . . and this had a magical result. Quickly the necessary forms were filled out, and before you could say rue Blondel it became possible for F. Scott Fitzgerald to get his mail at our address.

We pass lightly over the third attempt . . . which involved a suspicious official who seemed convinced we wanted to move the whole hotel from one part of Paris to another . . . and we merely note that we have taken the entire matter up with Charles Torem, our attorney, who tells us he will be able to do something about this as soon as he finishes handling the Aly Khan end of the Rita-Aly divorce. So our address as at the top of page one (care American Express Co.) will only be good until then . . . about September, 1980.

That British Festival

Besides all of this, we've been to England, which, as you know, is a small country entirely surrounded by the water they cook all their food in. We have unearthed positive proof that the British Empire was founded by Britons who left home to escape their own cooking. The man who has the Tums concession in London will be worth a fortune overnight. We went to London to see the Festival, and our host there was quite amazed to discover that we had heard of the Festival in America. "After all," he said, "it's just a small supper club on Deane Street. There are others I like much better." We said, no that wasn't what we meant. We meant *the* Festival . . the thing on the South Bank of the Thames that was built to show the progress of England.

Our friend doubted that there could be any such place as that, because, as everybody knew, there hadn't been any progress in England. But just to be polite, he asked around among his friends, and finally heard one of them say that his cook's eldest boy, Harry, had a girl named Alice, who had a job at one of the Festival's exhibits. She's in complete disgrace with her family, of course, because the English have agreed among themselves that the Festival of Britain is shocking bad form, and decent people don't even mention it, let alone go to work in it.

So, because we were guests in a foreign land, we said no more about the Festival, but concentrated on seeing London nightlife . . which isn't easy, because there isn't any.

Nite Life (Life ??)

London night-life goes on in the small private clubs from about 10:30 p.m. to 11 p.m. After this, if you want to go on drinking, you either go to a private party, or retire to your hotel room and stare moodily at the wallpaper which, in London, has the habit of staring back. The private parties are usually inaugurated this way: You'll be standing at a bar with friends, idly tossing down 15 or 16 whiskeys. In the fifth-drink, somebody says, "I say, let's all go around to my flat for a nightcap." Two drinks later, somebody else says. "Good idea." Three drinks later the prospective host says, "I'll get hold of Boodie and Mops and Winkies and Poopie, and you see if you can snaffle Cookie and Flip." (The English go in for repulsive nicknames like this. It seems to have resulted from parents naming all their children Nigel and Diana, which, God knows, is reason enough). Ten minutes later, the entire group is clustered around the bar gloomily tossing down whiskeys and longing for the good old pre-war days when bars stayed open till midnight.

When the barkeeper announces, "Time, please," the host has one more drink and falls on his face. The party is thereupon postponed till the following night, and you go home too loaded to care whether the wallpaper stares back at you or not.

British Veisteadism

As for London theatre, it has apparently been taken over by the Anti-Saloon League. Theatre curtains go up just as the bars are about to open, and come down as the bars are about to close. But it was nice to see theatre where the language barrier is less than it is here in Paris . . there were times during one London play when we could understand every 10th word.

We saw "Waters of the Moon," a play whose producers have given the public Dame Sybil Thorndyke, Dame Edith Evans, and Woman Wendy Hiller; a fine production, fine direction, lighting, etc., and a play that must have been adapted from an early Lillian Gish epix. It's the kind of thing where visitors come to what the author hopes you'll think is a perfectly ordinary house . . . that is, one where every member of the family is secretly frustrated about something, including a daughter who is secretly frustrated about being frustrated. Several hours of uninterrupted analysis later, the visitors leave . . always after breakfast . . and the daughter starts slowly clearing away the breakfast things with a "life-must-go-on" look. Procter & Gamble do it much better.

We also took in more than our share of classics, including the Olivier's tandem production of "Caesar & Cleopatra" and "Antony & Cleopatra," both of which are great to watch but the Shakespeare number is something of a struggle. Also John Gielgud in "Winter's Tale," one of the most inexplicable revivals of modern times.

Lend-Lease Joemillers

Also a tender little revue called "Fancy Free," in which Tommy Trinder proves that the Marshall Plan has been sending Berle's old jokes to England, too . . if there is such a thing as an old joke of Berle's. It was the kind of musical that made us long to be seeing "The Girl from Nantucket" or "Lady from New Orleans" again and as we left the chorus was madly plunging into the British version of an American square dance, a thing that must be believed to be seen.

Of course, playwrights writing for London have an easier job than we do writing for the American stage. An English playwright simply starts with a teaset and works from there, always being very careful not to have so much plot as to interrupt the tea-scene in Act II. Here in Paris, there is still a third version of playwriting. The idea of a French play is that a group of actors is (but not very well) paid to come out and sit on the stage and discuss things . . . or maybe discuss how they'd like to discuss things if they weren't so busy talking. And, as with all conversations between people who know each other very well, they do not like interruptions of any kind . . . especially laughter, if there should accidentally be a funny line. In fact, the average French play gives you the idea that the cast would still come out and sit around and talk if the whole durn theatre were empty . . . more, that the cast actually resents the presence of people who have paid to come in and overhear their conversations. We have, however, managed to interrupt some French plays by getting up and tip-toeing out shortly after the Act I curtain had been up for two hours. This, of course, has tended to set Franco-American relations further back than anything since the French-Indian Wars, but a human derriere can stand only so much.

Another Gallic Invasion

You, incidentally, are going, if plans work out, to see a spate of French plays on Broadway this coming season . . . and there is one whose arrival we are awaiting, with breathless indifference. It is a play of Jean Anouilh's called "La Repetition, ou L'Amour Puni" (translated, "The Rehearsal, or Love Punished," which is the greatest inducement on a marquee since "Oh Mr. Meadowbrook"). The entire first act is played in Louis XVth costume, because it has to do with a group of Parisian upper-crusters who are rehearsing a play of Marivaux set in that period . . . and (get this) half the fun of the play comes from the audience having an intimate knowledge of what is in the sorry play and being able to relate it to what is happening in the Anouilh play. *That* is the kind of thing to buck this TV competition, boys. I don't know who has done the American version of this clambake, but five'll get you ten the prospective producers end up screaming for Burrows (Abe, not the solution).

As for present French movies, the situation here is about what it used to be in N. Y. C. in the summer. They ain't got no product, so they reissue oldies, both French and American. "Orphee," the Jean Marais pic, has started to play around again . . . so has a thing Le Figaro calls the last good French picture to be made during this past year, "Quai des Orfevres," which is the Parisian answer to "Naked City," and in which Suzy Delair sings something called "Avec Son Tra-la-la-la," which I would love to have translated into Fractured French.

N. Y. Arties

Continued from page 3

when remodeling is completed. Richard Davis will operate the house. Rugoff & Becker circuit has leased a 550-seater in the N. Y. Life Insurance Co.'s housing development near 65th St. & Third Ave. Now under construction, the theatre is slated to be unveiled in late November or December.

While outside the geographical area of the aforementioned houses, the Plaza-in-Scarsdale which opens Sept. 8 is still another outlet for foreign product. To be operated by Leo Brecher, the 1,000-seater will be the seventh link in his chain. It will use an occasional art pic. Berk & Krumgold, theatre brokers, transferred the house from its former owners to the Brecher interests.

New sureseaters augment a hefty list of existing firstrun art houses. These include the Paris, Park Ave., Sutton, World, Trans-Lux 52nd St., Trans-Lux 60th St., Fifth Ave. Playhouse and the 55th St. Playhouse. Although Raybond Theatres as yet hasn't set a product policy for its Normandie, it's expected that the house will lean toward quality imports.

Taken over last January by Jean Goldwurm and George Schwartz, the Little Carnegie will have its seating capacity increased from 382 to 530 when alterations are completed. Besides foreign product on the screen, an art gallery and TV facilities will also be available for patrons.

Pioneers Fund

Continued from page 3

Allan Freedman, and Charles O'Reilly.

Harry Brandt will head the entertainment committee, with Abel Green as co-chairman. Y. Frank Freeman will head the Los Angeles division of the committee, with Marvin Schenck as co-chairman. Advertising and publicity will be headed by Paul Lazarus, Jr., with Si Seadler as co-chairman, and Bernard Estes as coordinator. Jack Cohn and Harry Brandt were named as co-chairmen of a coordinating committee. Martin Quigley and Jack Alicoate will be co-chairmen of the trade paper committee. Coordinating efforts of organized labor will be headed by Richard Walsh.

Ill. Allied Prexy Blasts Luce on 'Destructive' Yarn

Chicago, Aug. 21.

From an area where 133 theatres have closed, Jack Kirsch, Illinois Allied prexy, is the latest to put the blast on Life mag editor-in-chief Henry R. Luce, calling his Aug. 13 story on the film industry "the most destructive piece of journalism that I have ever seen."

In a letter to Luce last week, Kirsch called Robert Coughlan's article "unwarranted," since the film industry currently provides "the most popular form of entertainment for millions of people."

Kirsch laced into Luce for Coughlan's apparent disregard of COMPO statistics, which reveal that more new theatres have been built than those that have closed. The Allied prexy also cited the biz upsurge—though it's still fairly imperceptible—in Chicago neighborhood theatres, claiming that there's presently "a healthy public interest here in movies."

RKO Fight Pix

Continued from page 4

The thought here is that the theatres alone could not afford to pick up the tab on the costs. With RKO in for $30,000, the theatres' share is considerably lighter.

The idea is that theatre TV, because of fundamental economics, could not land rights to any important sports contest in cases where well-heeled sponsors are interested in home TV rights and are willing to put up heavy coin. This happened with the recent Walcott-Charles bout, rights to which were taken over by a pool of TV set manufacturers.

Theatre's Advantage

Now, the combination of RKO and TV-equipped theatres means a far better chance of future top events staying off home TV to the obvious advantage of all theatres. RKO feels the competition of regular home TV has been more or less fixed at a certain level. But big sporting events, such as top fights, when carried on home TV, invariably result in serious b.o. dropoffs.

Idea the film company has is to continue arrangements such as the Robinson-Turpin tieup, until theatres with TV installations are sufficient in number by themselves to make a big payoff to IBC commercially safe. Next fight to be filmed by RKO will be the Sandy Saddler-Willie Pep featherweight championship contest, at the Polo Grounds, Sept. 26.

Another financial factor militates against home telecasting of events such as the Robinson-Turpin go. This is, that the promoters of the N. Y. fight will license the rights only outside the N. Y. area to guard against TV inroads on the Polo Grounds audience.

Consequence is that TV sponsors are nixing any deals, for the reason that the elimination of N. Y. means the loss of the biggest audience potential.

U.S.-Brit. Pact

Continued from page 4

conditions two years hence are in any way favorable.

The codicil is an extra precaution taken by the American negotiators, Joyce O'Hara, acting prez of the Motion Picture Assn. of America; John G. McCarthy, director of the MPAA's international division, and James A. Mulvey, prez of Goldwyn Productions and rep of the Society of Independent Motion Picture Producers.

Actually, the Yanks foresee little coin frozen by the end of 1953, since the new pact is very favorable. It will permit the distribs to withdraw about $24,500,000 annually from Britain if they maintain the present rate of production there. Americans, getting only $19,500,000 out annually under the present agreement expiring next Sept. 30, have less than $5,600,000 remaining in frozen balances. These will be carried over to future years, and may well be consumed under the schedule of 28 ways of using coin, permitted by both the old and new pacts.

Meantime, as expected, both the MPAA and SIMPP stamped approval last week on the agreement worked out in London by their reps. Notification was forwarded to Fayette W. Allport, MPAA's London man, who conveyed it to the British Ministry of Trade. Agreement thus becomes effective Oct. 1.

Brickbats on Luce

Continued from page 3

spired." Most of the communications are from exhibs.

Heinkell's attitude in his conversation with Mayer reportedly was that the industry is overly-excited about the article — that the contents were all pretty well known and printed in various places previously. He added that the information all came from industry sources, and that both points of view were included.

Mayer is understood to have contended that Life, being primarily a picture magazine, the readers tended to accept what they saw pictorially, and that there were no two sides presented in the photographs.

COMPO exec was aided in his letter-writing by Oscar Doob, Loew's theatre exec, and Art Schmidt, Columbia's publicity-advertising chief.

Protests, Formal Or No

Meantime, during the past week, additional exhibitor organizations issued formal protests against the Life article to Editor-in-chief, Henry R. Luce, including Allied Theatre Owners of Illinois, Theatre Owners of Oklahoma, and Loew's Theatres.

Jack Kirsch, prexy of Allied Theatres of Illinois, wired: "Your article in the Aug. 13 issue of Life dealing with Hollywood is, to my mind, one of the most destructive pieces of journalism that I have ever seen. It is an unwarranted attack upon the movie industry, which is still the most popular form of entertainment for millions of people, and can only lead to inference that the motion picture theatre is destined for oblivion, which is farthest from the truth." The telegram urged a factual, constructive article on the industry be published in the near future.

A bulletin issued by the Allied States Assn. of Motion Picture Exhibitors, Washington, pointed out that "March of Time" became known as "Time Drags Its Feet" and was yanked from regular theatres and relegated to newsreel theatres.

The Wrong Corpse

"When those houses succumbed to television, 'M.O.T.' was out of luck—and out of business, too," the bulletin said. "Maybe his ignominious failure as a motion picture producer is what is biting Henry Luce and explains his malice toward the industry. His mortician, Coughlan, thinks he has laid out and buried the movies, but he had to wrong corpse in the casket. Our guess that what he buried was the Luce Publications which television has made 'old hat.' The news events which the citizen sees on television today will be insipid when Henry tries to warm it over in his periodicals."

Allied's general counsel, Abram F. Myers, also stated, "News and picture magazines which are prematurely burying the motion picture industry as a victim of television are more likely to supply the corpse."

Loew's Theatres, in a letter to all film editors in cities where the circuit operates houses, jumped on the article's prophecy of financial doom: "If you read this Life thing analytically, you can get yourselves some laughs and giggles. For instance, it does its best to prove that doom is ahead, especially financial disaster. Calamity is around the corner. Then it blithely remarks that the financial credit of the big companies is excellent. 'Any of them could go into financial markets and raise many millions more easily than the average man could finance a new car.' Does that sound like a business on the way to the graveyard?"

The letter also stated: "Another of the sly implications that seem unworthy of American journalism is the reference to Warner Bros. 'nearly' selling out. They 'nearly' sold out because somebody thought enough of the future of the company to offer $25,000,000 (supported by banks) for a part of it. But good as that offer was, Warners rejected it. What the devil does that prove about the popularity of movies? Ho, hum!"

Par's Morgan Week

Paramount has designated the week of Sept. 30 as "Oscar Morgan Week," in honor of the company's short subjects and newsreel sales chief.

This marks the third successive year that the shorts sales drive has carried the Morgan banner.

THRILL AND THUNDER STORY OF THE DARE-DEVIL SKY MARINES!

HOWARD HUGHES *presents*

JOHN WAYNE ROBERT RYAN

IN

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COLOR BY TECHNICOLOR

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RKO RADIO PICTURES

BIG 4-COLOR NATIONAL ADS!
Sensational full-color two-page spreads in LIFE, LOOK and the AMERICAN WEEKLY Sunday Supplement in 23 big-city newspapers! . . . Action color pages in SATURDAY EVENING POST, COLLIER'S and THIS WEEK Sunday Supplement in 28 metropolitan newspapers! Seat-selling *for you* to a total of 35,366,332 CIRCULATION!

BARES THE HEARTS OF THE WOMEN WHO WAIT!

with

DON TAYLOR · JANIS CARTER · JAY C. FLIPPEN · WILLIAM HARRIGAN · NICHOLAS RAY · JAMES EDWARD GRANT

Picture Grosses

MINNEAPOLIS

(Continued from page 12)

with season's best boxoffice performers. Finishing at stout $8,000 after hefty $14,000 preceding canto.

RKO-Orpheum (RKO) (2,800; 40-76)—"Moonlight Bay" (WB). Great $14,000. Last week, "Alice in Wonderland" (RKO-Disney) (2d wk), boff $9,500.

RKO-Pan (RKO) (1,600; 40-76)—"Alice in Wonderland" (RKO) (m.o.). Third loop week, hefty $5,000. Last week, "Seven Days of Horror" (Indie) (reissues), $5,500.

State (Par) (2,300; 50-76)—"Capt. Horatio Hornblower" (WB). Giant $13,000. Last week, "Peking Express" (Par), $7,500.

World (Mann) (400; 50-90)—"Kind Lady" (M-G) (2d wk). Okay $2,400 after good $3,000 initial session.

'Horatio' Hefty $23,000, Denver; 'Young Feel' 20G

Denver, Aug. 21.

"Capt. Horatio Hornblower," big at the Denver and Esquire, is giving the city its top gross here this session. "As Young As Feel" also is doing fine at three houses. "Show Boat" is showing enough in fifth stanza at the Broadway to insure a sixth week.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80) — "Young As You Feel" (20th) and "House Telegraph Hill" (20th), day-date with Tabor, Webber. Fine $8,000. Last week, "Ran All Way" (UA) and "Little Giant" (Indie), $5,000.

Broadway (Wolfberg) (1,500; 40-80)—"Show Boat" (M-G) (5th wk). Holding at $7,500. Last week, nice $9,000. Stays a sixth round.

Denham (Cockrill) (1,750; 40-80) —"Peking Express" (Par). Mild $9,500. Last week, "That's My Boy" (Par) (3d wk), fine $8,500.

Denver (Fox) (2,525; 40-80) — "Capt. Horatio Hornblower" (WB) and "G. I. Jane" (Lip), day-date with Esquire. Big $19,000. Last week, "Moonlight Bay" (WB) and "Secrets Monte Carlo" (Rep), $18,000.

Esquire (Fox) (750; 40-80) — "Capt. Horatio Hornblower" (WB) and "G. I. Jane" (Lip), also Denver. Big $4,000. Last week, "Moonlight Bay" (WB) and "Secrets Monte Carlo" (Rep), $3,500.

Orpheum (RKO) (2,600; 40-80)—"Alice in Wonderland" (RKO-Disney). (3d wk). Down to $7,500. Last week, nice $9,000.

Paramount (Fox) (2,200; 40-80) —"Katie Did It" (U) and "Black Angel" (Indie). Good $9,500. Last week, "American Spy" (Mono) and "Cavalry Scout" (Mono), good $9,000.

Tabor (Fox) (1,967; 40-80) — "Young As Feel" (20th) and "House Telegraph Hill" (20th), also Aladdin, Webber. Fine $8,000 or near. Last week, "Ran All Way" (UA) and "Little Giant" (Indie), $5,500.

Webber (Fox) (750; 40-80) — "Young As Feel" (20th) and "Telegraph Hill" (20th), also Aladdin, Tabor. Nice $4,000. Last week, "Ran All Way" (UA) and "Little Giant" (Indie), $3,000.

BOSTON

(Continued from page 12)

(WB) and "Let's Go Navy" (Mono) (2d wk). About $14,500. Last week, nifty $23,500.

Orpheum (Loew) (3,000; 40-85)—"Sirocco" (Col) and "Smuggler's Gold" (Col). Not too strong at $13,000. Last week, "Teresa" (M-G) and "Strictly Dishonorable" (M-G), $16,000.

Paramount (NET) (1,700; 40-85) — "Lost Continent" (Lip) and "Smuggler's Gold" (Lip). Average $11,000. Last week, "Peking Express" (Par) and "Gold Raiders" (Indie), $11,000.

State (Loew) (3,500; 40-85) — "Sirocco" (Col) and "Smuggler's Gold" (Col). Fairish $7,200. Last week, "Teresa" (M-G) and "Strictly Dishonorable" (M-G), $8,500.

SAN FRANCISCO

(Continued from page 13)

Renegade" (U) and "Secrets Monte Carlo" (Rep), $12,000.

United Artists (No. Coast) (1,207; 55-85)—"Cyrano" (UA) (5th wk). Good $7,000. Last week, $7,500.

Stagedoor (A-R) (370; $1.80-$2.40)—"Tales of Hoffmann" (Indie) (9th wk). Oke $6,500. Last week, fine $6,600.

Clay (Rosener) (400; 65-85)—"Blue Lamp" (UA) (2d wk). Off to $2,400. Last week, big $3,300.

Larkin (Rosener) (400; 65-85)—"Blue Lamp" (UA) (2d wk). Down to $2,100. Last week, husky $3,800.

'MY BOY' TERRIF 28G, CLEVE.; 'CONVICT' 14G

Cleveland, Aug. 21.

Autumn-like nights are getting people film-minded again here, kiting "That's My Boy" at State to a smash stanza to pace city. On its second round "Captain Horatio Hornblower" is still lively for the Allen. Coming on heels of the Disney edition, Bunin's copy of "Alice in Wonderland" looks dim at Lower Mall. Palace's "Secret of Convict Lake" shapes above average.

Estimates for This Week

Allen (Warner) (3,000; 55-80)—"Capt. Horatio Hornblower" (WB) (2d wk). Forging ahead steadily at $12,500 in 9 days following great $18,000 last week.

Hipp (Sheftel-Burger) (3,700; 55-80)—"Texas Rangers" (Col) and "Lorna Doone" (Col). Mild $11,000 or less. Last week, "Belvedere Rings Bell" (20th), satisfactory $14,000.

Lower Mall (Community) (585; 55-80)—"Alice in Wonderland" (Indie). Dim $2,500. Last week, "Oliver Twist" (UA) (5th), good $2,500.

Ohio (Loew's) (1,244; 55-80)—"Rich, Young, Pretty" (M-G) (3d wk) (m.o.). Brisk $6,000, after fine $7,500 last week.

Palace (RKO) (3,300; 55-80)—"Secret Convict Lake" (20th). About average $14,000. Last week, "Alice in Wonderland" (RKO-Disney) 2d wk), pleasing $13,000.

State (Loew's) (3,450; 55-80)—"That's My Boy" (Par). Smash $28,000, and likely will hold. Last week, "Peking Express" (Par), mild $10,000.

Stillman (Loew's) (2,700; 55-80) —"Passage West" (Par). Great $5,000. Last week, "Strictly Dishonorable" (M-G), dreary $4,500, lowest take for a Pinza film in this area.

Tower (Scheftel-Burger) (500; 55-80)—"Belvedere Rings Bell" (20th). Okay $4,000. Last week, "Try and Get Me" (UA) and "Circle of Danger" (UA), $3,500.

'Riviera' Giant $35,000 In Mont'l; 'Alice' 20G

Montreal, Aug. 21.

Biz is booming here this session at nearly every house, with "On Riveria" huge at Loew's. Disney's "Alice in Wonderland" is socko at the Palace while "Peking Express" looms strong at the Princess. "Frogmen" still is big in second round at Capitol.

Estimates for This Week

Palace (C.T.) (2,626; 34-60) — "Alice in Wonderland" (RKO-Disney). Sock $20,000 or near. Last week, "Take Care Little Girl" (20th), $15,000.

Capitol (C.T.) (2,412; 34-60) — "Frogmen" (20th) (2d wk). Big $15,000 following great $19,000 first round.

Princess (C.T.) (2,131; 34-60) — "Peking Express" (Par). Strong $14,000. Last week, "Cyrano" (UA) (2d wk), $10,000.

Loew's (C.T.) (2,855; 40-65) — "On Riveria" (20th). Huge $35,000. Last week, "Great Caruso" (M-G) (8th wk), $18,000.

Imperial (C.T.) (1,839; 34-60) — "Cattle Drive" (U) and "Kentucky Jubilee" (U). Oke $8,000. Last week, "Ft. Worth" (WB) and "Hometown Story" (WB), $10,000.

'My Boy' Standout In Indpls., Smash $21,000

Indianapolis, Aug. 21.

"That's My Boy" had biggest opening day at Indiana in three years and is heading for a smash gross to lead new entries here this stanza. It probably will hold, which is rare at this big house. Recent upswing in first-run biz also is reflected in strong showing by "Rich, Young and Pretty," at Loew's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 44-65) — "Passage West" (Par) and "Sun Sets at Dawn" (UA). Thin $7,000. Last week, "Capt. Horatio Hornblower" (WB), $12,000.

Indiana (C-D) (3,200; 44-65) — "That's My Boy" (Par) and "Two Guys, Gal" (UA). Terrific $21,000. Last week, "Alice in Wonderland" (RKO-Disney), $15,000.

Loew's (Loew's) (2,427; 44-65)—"Rich, Young, Pretty" (M-G) and "No Questions Asked" (M-G). Very nice $12,000. Last week, "Sirocco" (Col) and "Painted Hills" (M-G), $10,500.

Lyric (C-D) (1,600; 44-65)—"Capt. Horatio Hornblower" (WB) (m.o.) and "Rodeo King, Senorita" (Rep). Modest $4,000. Last week, "Best of Badmen" (RKO) and "Girl From San Lorenzo" (Indie), $5,000.

'Alice' Smash $17,000 In Port.; 'Cargo' 7½G

Portland, Ore., Aug. 21.

Strong product is keeping the coin rolling into first-runs here despite the big heat wave and outdoor attractions. "Alice In Wonderland" looks great at the Paramount and Oriental. "Sealed Cargo," the only other new picture, is okay. "Show Boat" is shaping up for a strong fifth week.

Estimates for This Week

Broadway (Parker) (1,890; 65-90) —"Rich, Young, Pretty" (M-G) and "Night Into Morning" (M-G) (2d wk). Big $9,500. Last week, $13,300.

Mayfair (Parker) (1,500; 65-90)—"On Moonlight Bay" (WB) and "14 Hours" (20th) (m.o.) (2d wk). Fine $3,400 in 4 days. Last week, $5,500.

Oriental (Evergreen) (2,000; 65-90)—"Alice In Wonderland" (RKO-Disney) day date with Paramount. Big $6,000. Last week, "Care Little Girl" (20th) and "House Telegraph Hill" (20th), $4,300.

Orpheum (Evergreen) (1,750; 65-90) — "Sealed Cargo" (RKO) and "Yukon Manhunt" (Mono). Okay $7,500. Last week, "Little Girl" (20th) and "Telegraph Hill" (20th), $9,800.

Paramount (Evergreen) (3,400; 65-90) — "Alice In Wonderland" (RKO-Disney), also Oriental. Terrific $11,000. Last week, "Sirocco" (Col) and "When Redskins Rode" (Indie), $10,000.

United Artists (Parker) (890; 65-90)—"Show Boat" (M-G) (5th wk). Big $6,500. Last week, $8,000.

Mpls. Exhibs

(Continued from page 7)

sell and convince the public in such a way as to bring people into showhouses and insure the latter getting their full share of the amusement dollar."

Dr. Luther in his talk said television, radio and poor pictures have decreased pix attendance from 90,000,000 per week in 1946 to 60,000,000 now.

O'Donnell told his listeners that the sixty millions attending theatres today are substantially more than did so in the best prewar boomtime year, and that the boomtime 1946 year attendance was seventy-three millions, not 90. He cited the fact that there has been a 20% increase in the number of operating theatres and a 19% gain in theatre capacity the past year, despite Government building restrictions. As compared with 743 drive-in theatres in 1948, the first year of television, there are today 3,323, he pointed out. And there hasn't been a good "A" pix theatre closed anywhere, he declared.

One hopeful development for the industry, in Dr. Luther's opinion, is the establishment of a policy by small neighborhood theatres to present the better foreign films and so-called American art, and adult pictures in response to sophisticated people's demands.

"We realize that television is here to stay and always will compete for the amusement dollars, but it never will be able to present entertainment of a quality available in theatres, and the pictures shown on its comparatively small screens will never give the pleasure or afford the satisfaction that they are doing in theatres," said O'Donnell.

Naify Testimony

(Continued from page 7)

Naify, and his partner McNeil, to Hollywood for lunch at the Goldwyn studio. This was done and, the testimony stated, Goldwyn urged the partners to pay him a higher film rental and treat him as well as Skouras did. Goldwyn was quoted as saying that Skouras treated him very fairly in dealing on film rentals and, if necessary, he would give him pictures free.

Naify and McNeil are reported to have replied that their operation was mostly nabe houses in small towns and that they couldn't afford to match rental terms with FWC.

The contract between Naify, Emmick and McNeil, covering the formation of the circuit, was placed in evidence.

In the questioning of Roy Cooper, chief film buyers for the Naify outfit, the testimony included a statement by Cooper to the effect that the runs and clearance in San Francisco were unreasonable and discriminated in favor of FWC. In reply to a direct query, Cooper said that if conditions from 1938 to 1948 on runs and clearance were the same as after the Paramount case, his circuit might have paid higher film rentals by 15% to 20%.

Film Reviews

Continued from page 10

The Highwayman

with a lot of derrin-do by Friend, aided by his girl friend, Wanda Hendrix; Dan O'Herlihy, a man he has rescued from hanging, and Cecil Kellaway, a lord who loses his life fighting against evil. Both the heroics and the villainy are ably projected by the cast, and the romance between Friend and Miss Hendrix comes over excellently. In this respect, film's ending, which has the girl killing herself so the sound of gunfire will warn Friend of an ambush, and his ride into the ambush anyway, could easily be switched to give the picture a more upbeat finale.

Cast names in the production are considerably stronger than usually found in a Monogram release, and will help film on the more general booking. Lesley Selander's direction of the Jan Jeffries screenplay crowds in a lot of action, sometimes too much, as in the case of the dueling scene between Friend and Jory, which is permitted to go on much too long.

Presentation of the picture in color adds sales value, but the hues are not good. Otherwise, Harry Neuman uses his cameras very well. Other technical credits are good. *Brog.*

This Is Korea!
(COLOR)

Republic release of U. S. Navy production. Filmed by U. S. Navy and U. S. Marine Corps photographers (Trucolor). Supervision by John Ford, Rear Admiral, U.S.N.R. (Ret.). At Loew's State, N. Y., Aug. 30, '51. Running time, 50 MINS.

This story of the 7th Fleet and the First Marine Division, filmed with the cooperation of the 8th Army and the U. S. Air Forces, is little more than well-edited newsreel clips with dramatic effect heightened by Trucolor.

The film details the roles each element of land, sea, and air forces played in the advance of the Marines through Seoul, into the far north, and the retreat or "advance in the other direction." It begins with touching scenes of Korean kids, then switches to tell the story of our kids. It ends with a brief explanation why our kids are again fighting on foreign soil.

Up and down an endless number of hills, through valleys, blasting the enemy from foxholes, the cameras follow the Marines on their relentless march into the 20-below-zero climate of the north. Emphasized is the fact that young men grow old in a hurry and that war is a dirty, methodical, business which affects not only soldiers, but also civilians and children.

Although this film does not consist of newsreel clips, one has the impression that one has seen it all before. Redeeming feature is the dramatic impact of color, especially in sequences showing nepbombing and the big guns of the battleship Missouri in action.

"This Is Korea!" also stresses the excellent job done by the Medical Corps in caring for the wounded and, not incidentally, the care of Korean war orphans.

Mussorgsky
(COLOR)

Artkino release of Lenfilm Studios production. Produced and directed by Gregory Roshal. Stars Alexander Borisov, Nikolai Cherkassov, Lubov Orlova. Music linking excerpts of Mussorgsky's works performed by Leningrad State Opera Theatre, arranged by Dmitri Kabalevsky; camera (Magicolor), M. Magid, L. Sokolskyy; screenplay, Anna Abramova, Gregory Roshal; sets, N. Suvorov, A. Vexler. At Stanley, N. Y., Aug. 18, '51. Running time, 116 MINS.

This is one Russian invention for which the Soviet can claim full credit, and welcome, as far as its boxoffice appeal to American audiences is concerned.

As a biographical study of the music and times of the Russian composer of "Boris Godunov," "Khovanschina," "Song of the Flea," and other operas, it is strangely disjointed, inconsistent, with sudden breaks of continuity. Also it is difficult to follow the story line, especially with the badly translated English titles and misspelled words.

Its color is equally inconsistent, ranging through drab pastel shades, mottled and chalky flesh tones, too much red, to excellent. Lighting, photography, and staging for the most part are good.

Musically, both voices and score are superior and should hold interest for those who like the fiery and brilliant music of this contemporary of Russia's "Big Five" in music, including Rimsky-Korsakov, Borodin, Balakirev, and Cui.

Briefly, this two-hour film tells the story of Mussorgsky's struggle to gain recognition as a composer of opera, his sympathy for the peasants, his triumph with his four-times rewritten "Boris Godunov," which one character described as "a revolution, not an opera."

Prize winner at the 1951 Cannes International Film Festival. "Mussorgsky" is lavishly mounted and certainly not without interest.

Les Cinq Sous De Lavarede
(The Five Cents of Lavarede)
(FRENCH)

Paris, Aug. 7.

Gray Film production and release. Stars Fernandel. Directed by Maurice Cammage. Story by Jean-Louis Bouquet; camera, George Clerc. At Balzac, Paris. Running time, 95 MINS.

Lavarede	Fernandel
Aurette	Josette Day
Bourveuil	Marcel Vallee
Jim	Andrex

Film was made during the war and severely cut by the Germans for some unknown reason. A comic burlesque on a mad scramble around the world it is capitalizing here on the Fernandel name and the tag of being the unexpurgated version. A good idea, the lagging direction, obvious small budget and haphazard pacing do not give this much chance for top U. S. slotting. On the Fernandel monicker, film might do for special situations.

Story concerns a blowhard who has a fortune left to him by an uncle, providing he can go around the world in three months with only 5c in his pocket.

Direction does not set an even pace so badly needed to give it real comic value. Editing also does not help keep the film from dragging and rambling around at times. Lensing is ordinary. Fernandel uses his expressive face and fine timing to advantage as the bumbling Lavarede. *Mosk.*

Judicious Goodwill

(Continued from page 6)

appearing before women's groups, civic clubs, and on television and radio, plugging not only 20th-Fox's "David and Bathsheba," but also the film industry as a whole, emphasizing that the "good old days" label is a misnomer as far as motion pictures are concerned. He lauds the improvement in filmmaking and the outstanding quality of today's product. Bushman makes a great play of "meeting the people," buttonholing people in hotel lobbies, department stores and on the street. Socko reaction has been reported.

Some 18 months ago Wilcoxon, with dignity and persuasion, impressed both veteran film showmen as well as the public with one of the most solid public relations programs yet accomplished. For five months he was on the road, taking in 86 cities, in behalf of "Samson and Delilah" and, not incidentally, in behalf of the industry. His open forum sessions after his regular spiel invariably set many questioners straight on what's right with Hollywood. And, like Bushman, he addressed varied audiences and appeared on radio and television.

George Murphy's periodic appearances as an industry representative and Metro star, ready to take on all comers who felt the urge to dig at Hollywood, also has provided public relations on a high level.

COMPO's Attitude

Many exhibitors have criticized COMPO's policy of not allowing p.a.'s at theatres, arguing that the purpose of the drive is to increase the boxoffice take. They complain that they want the crowds in the theatres, not at a civic luncheon. National "Movietime" director Robert J. O'Donnell explained that because the personalities will be on tour for only six or seven days and are routed to take in as many cities in each state as possible, two or three a day if feasible, theatre appearances would seriously handicap the aim of contacting "the most with the best." Others have pointed out that the object is to impress the public outside the theatre and convince them that the film houses provide the best entertainment buy.

COMPO's present setup for the 48-state troupe follows closely the advice of veteran public relations operators in that every effort will be made to make the pitch before civic groups, women's clubs, church groups, schools, press, radio and television. The attitude, aver the experts, should be: "What can we do for you?" Not: "What can we do you for?"

Philly's First Gen'l Drive Vs. B.O. Slump Gets Rousing Response; Exhibs United

Philadelphia, Aug. 21.

Film men here watched the response and contributions to the industry's first general drive in this city to combat the boxoffice slump. The Greater Philadelphia Council of Motion Picture Exhibitors met last Wednesday (15) at the Broadwood Hotel and approved a budget of between $75,000 and $100,000 for a three months' exploitation job.

The council's meeting was attended by more than 60 independent exhibs representing 95% of the houses in the area. They set Aug. 31 as the deadline to raise funds. Circuits already committed to the project, will go along if independent support is 100%, or nearly so, and the initial contributions heartened backers of the project.

Meeting found exhibs united and the dozen or more speakers all were in favor of the plan. Surprise was the whole-hearted backing of Sidney E. Samuelson, president and business manager of Allied's ousted Philadelphia unit. Samuelson made one of the strongest speeches for the proposal and his Allied membership in the city, who were urged to attend, went right along with him.

Support of the Allied crowd found the Philly insurgents lined up with the industry here on proposals that the campaign committee work hand in hand with COMPO and "Movietime," utilizing their best features to further the area effort.

Involved in the campaign are the more than 250 theatres in the city of Philadelphia, Camden and nearby sections of adjoining Delaware, Bucks, Montgomery and Camden counties. Money contributed was asked from exhibs at the rate of four mills, based on 1951 gross receipts. It is doubted if exhibs will be so quick to give out figures of grosses, but it's expected that each will make an appropriate contribution.

Fund will be used to advertise and sell pictures via newspapers, billboards, radio and television during the three-month campaign period. It was also announced at the meeting that distributors would release top product to spur the drive here, even if this meant reshuffling national release schedules.

Albert M. Cohen, theatre counsel, who acted as chairman at the meeting, appointed a committee to take charge of the campaign, which has been in the proposal stage for the last 18 months. Named to the committee were Paul Kleiman, Harry Pennys, Morris Wax and Cohen.

Theatremen Beef

Continued from page 3

plus administration cost by TNT. Latter gets around $250 per house, the actual amount being pro rata after expenses are figured.

Since most theatres, as far as is known now, are planning to show their usual film program in addition to the fight, exhibs have an added expense in that direction, plus normal overhead. That's how they arrive at the argument that they can't come out, even at $2.

Ill-Will Feared

They feel that the high b.o. tab is also harmful, in that it may well anger potential patrons. They're fearful of creating ill-will in territories where they have long been an established part of the community, and where they have to do business, too, during the long between important large-screen TV attractions.

Most exhibs with tele equipment are looking forward to the bout as the hottest item they've yet had to offer their patrons, which is the principal reason there's not more squawking. The fee, however, is by far the highest they're been called on to pay in the four fights they've shown exclusively to date.

Arrangement heretofore hasn't been on a per-seat basis with IBC, although the number of seats and admission price figured in the amount each house paid. Previously, TNT has made a flat deal with IBC and then pro rated this payment among the theatres on a formula basis. Formula was arrived at by multiplying number of seats by the admission price. Fee came to somewhere around 40c. per seat, plus line and TNT charges.

'Movietime' Fund

Continued from page 7

additional advertising and in the activities of campaign organizations in their areas.

Following the suggestion conveyed in the original COMPO prospectus, full emphasis of the campaign will be focused on "Movietime U.S.A.—Celebrating the Golden Jubilee of the Motion Picture Theatre."

To set the stage for O'Donnell's tour of company exchanges, which opened Monday (20) in New Haven, sales managers and ad-publicity heads alerted field personnel and instructed them to extend fullest assistance in their areas. A. W. Schwalberg, chairman of the MPAA distribution committee, instructed all sales managers to have branch office personnel attend organizational meetings in their cities.

Continuity of Drive

Although the campaign had been originally planned for October and November, O'Donnell stated that the drive will extend throughout the year, beginning Oct. 1.

"Reason for this extension," he said, "is that we do not want people to get the impression that this is merely a shot-in-the-arm effort, with our best pictures bunched for a temporary effort. We know from scrutiny of the studios' production schedules that there will be a continuity of superior product for as far into the future as we can now see, and we want this all-industry effort to continue, so that the public will be thoroughly aware that it is only the movie theatre that offers the best entertainment."

O'Donnell said that several special events will be staged during the winter and spring to give further impetus to the campaign. Chief among these will be a mammoth motion picture exposition which will be held at the Grand Central Palace in N. Y. late in March, after which it will tour the principal cities of the country.

Reason for the "Golden Jubilee" tag, he said, is that the first theatre in America to be devoted exclusively to the showing of pix, the Talley's Electric Theatre in Los Angeles, was established by Thomas Talley just 50 years ago.

Because of a conflict with the annual governors' conference during the last two days of September, Hollywood personalities will visit the 48 state capitols on Oct. 8 instead of Oct. 1 as originally planned. The drive's kickoff, a nationwide radio broadcast from Hollywood, is still set for Sept. 24.

COMPO's "Movietime" staff was increased last week with the appointment of C. N. Odell, formerly with Paramount's publicity department, as assistant to Charles E. McCarthy, coordinator of publicity, advertising and exploitation.

D.C. Pitch

Continued from page 7

state for a series of personal appearances on radio, TV and for newspaper interviews, but that there would be no theatre appearances. Luncheons will be held in the capitals of the 48 states with the Governors invited in every instance. From there on the local exhibitor associations will have to carry the ball.

Myers told the audience "If we cannot make this drive, of which we are the sole beneficiaries, a success, then we deserve all that Life magazine said about us."

Mayer emphasized that the campaign was started before appearance of the recent Life article and not as a defensive move following the article.

Ask Annual Roundtable

Hollywood, Aug. 21.

Motion Picture Industry Council passed a resolution asking COMPO to make an annual event of its roundtable discussions, and suggested the last week in July as the proper time for the meetings.

Allen Rivkin was elected president of MPIC for the next six months, succeeding B. B. Kahane. New delegates from the Screen Directors Guild are George Sidney, Frank Capra, Mark Robson and Howard Koch.

COMPO TO DISTRIBUTE MPIC ANTI-RED BOOKLET

Hollywood, Aug. 21.

Council of Motion Picture Organizations has asked the Motion Picture Industry Council for facts on its campaign against Communist attempt to control Hollywood, to incorporate in a booklet to be published as an industry promotion for circulation in women's clubs, civic organizations, newspapers, etc.

The MPIC is planning to digest material it has compiled over the years, including talks by Ronald Reagan, Roy Brewer, Allen Rivkin, Karl Tunberg and others. COMPO plan is to have exhib members distribute the booklets at a local level to insure saturation coverage.

Par-UPT Hassle

Continued from page 7

Par's accounts even include E. V. Richards who, when he was aligned with the film company via a 50-50 partnership, had refused to book the company's pix for a long period.

Differences between Par and the N. Y. showcase owned by United Paramount Theatres were aggravated when "A Place in the Sun" was booked into the Capitol, a Loew's house. This made it clear Par was out for the best deal, and the fact UPT's flagship theatre was once a member of the family didn't matter.

This has been the situation down the line, it's understood. Par is making it clear the family ties have been severed, and the former partners are on the same competitive basis as all other exhibs.

Insiders recall, of course, that even prior to divorcement the partners were among Par's "toughest" customers, particularly those, such as Richards, who operated their circuits on a fully autonomous basis. But the fact is that while there were disagreements, the Par product almost invariably found its way into the partnership houses. Richards was the big exception.

Pointing up Par's endeavor to up rentals was a homeoffice letter sent to division and branch managers last week. This stated that setting a floor of 37½-to-40% on a couple of pix doesn't solve the company's problems. It was indicated that a general revision of all deals was the aim, including increased percentage and flat deals covering those films not in the top bracket.

Mayer-Yates

Continued from page 3

of a capital gains profit for the Rep topper may just be too attractive to resist.

Film Library Magnet

Magnet as far as Rep is concerned for financial investors and speculators is, of course, its film library. The hundreds of negatives it owns are figured to be worth many millions of dollars in TV rights.

Indicative that the value is not overestimated was the sale of rights Rep consummated last week of about 175 features to KPTV, Los Angeles, for one year. Fee for the single station was $225,000. (See story in TV section.)

Mayer's reported interest in Rep was written off by Coast intimates. Their contention is that it isn't logical, since Rep's status and reputation has been built on low-budgeters, while Mayer's is based on top-cost picturemaking. It's felt it would take years to re-establish Rep on a big-picture basis.

Feeling among Coast sources is that Mayer will not return to production. They think that his recent investment of $600,000 in horses indicates that he will concentrate his interest in improvement of the breed and in politics. They were both sidelines in which he was deeply involved during much of his tenure at Metro, and which continued until slipping grosses caused him to focus completely on his studio chores.

There have been various rumors regarding projected picture deals by Mayer since his departure from M-G, but none has shown even the smallest sign of jelling. Best guess is that if Mayer ever does return to production, it would probably be as a head of an indie unit.

Montreal Kid Ban on Pan Again As 'Alice' Bows Sans Moppets

Montreal, Aug. 21.

With the opening last Friday (17) of Disney's "Alice In Wonderland" at the Palace, the annual rhubarb on the government's stand against children under 16 being allowed in film houses arose. Chief blaster this time is S. Morgan-Powell, drama and film critic of the Montreal Star, who minced no words in a two-column editorial denunciation of the government's policy, winding up with, "Let Montreal emerge from its medieval darkness and take a sensible modern attitude towards this problem."

Original ban on no kids under 16 was invoked in an amendment to the Motion Picture Act in 1928 following a fire in the Laurier Theatre the previous year, when a number of children lost their lives. Although various governments have made promises to study and revise the act, nothing has been done. As Morgan-Powell points out, it is rather ironical for a province to allow children to marry as young as 14 on one hand and then ban them from theatres and pix houses, with or without escorts, till they are 16.

However, there have been occasions when the government relented in certain areas and for certain films. When Disney's previous films, "Snow White" and "Cinderella" were shown in Quebec, children were allowed in with escorts, but only in the mornings. This rule also applied to "Henry V," "Joan of Arc" and "Fabiola." The latter two because of the religious content, despite the horror sequences in both films.

U. S. Govt. Exhibit Opens At Edinburgh Pic Fest

Washington, Aug. 21.

Official U. S. Government exhibit at the Fifth Edinburgh Film Festival which opened Sunday (19) consists of 17 films produced by the Depts. of Agriculture, Defense, Interior and State. Elliott A. Macklow, chief of the Interior Dept. Fish and Wildlife Service visual information presentation unit, is serving as the government's official delegate.

Twenty-eight countries, 23 organizations and five press associations are taking part in the Festival this year. It continues till Sept. 9.

Springfield Mayor Raps Exhibs for Brushoff To Vets in Fund Campaign

Springfield, Mass., Aug. 21.

Martin Mullin, national co-chairman of the Jimmy Fund, and some 35 western Massachusetts film exhibitors were given a lesson in history and public relations last week by Mayor Daniel Brunton.

After Mullin had lauded Springfield for raising $27,000 for children's cancer research in the past four years, Mayor Brunton declared it was the Veterans of Foreign Wars and other veterans' organizations who raised the first $7,000.

"Theatre interests refused to help the first year," Brunton declared. "The VFW staged a parade one night during their convention, and by going up and down Main street and soliciting, they and my office staff raised the sum of $7,000.

"And what do you think happened? The following year when the theatres volunteered to help the cause, the veterans' organizations were not even invited to help. Since then they have refused to actively support the campaign in Springfield. I can hardly blame them, I remember bringing the check for $7,000 down to Braves Field, and I also remember not being asked to take part in the campaign the following year."

Brunton closed by urging the theatre interests to contact the various veterans' organizations to get their help. Mullin had lauded the theatre men's achievement, especially the personal gift of $1,100 by Samuel Goldstein, chairman of the Jimmy Fund in western Massachusetts. Mayor Luke Ryan of Northampton was also among the guests. Dinner was held Wednesday (15) at the Hotel Sheraton.

SULLAVAN-COL ONE-PIC DEAL NIXED; NO STORY

Hollywood, Aug. 21.

Margaret Sullavan's one-pic commitment with Columbia was cancelled by mutual consent because no property could be found that was mutually acceptable. Miss Sullavan was anxious to get back to N. Y. and her seven children, three by marriage to Leland Hayward, and four foster kids as result of her recent marriage to Kenneth Wagg, veepee of Horlick's Malted Milk Co.

Cancellation of the commitment was effected by Paul Small, repping the actress.

Legion Raps 20th, Col, WB Pix for 'Moral Lapses'

Three films from 20th-Fox and one apiece from Columbia and Warners were rapped by the National Legion of Decency this week. Placed in the Legion's "B" classification were "David and Bathsheba" (20th), "Meet After the Show" (20th), "People Will Talk" (20th), "Magic Face" (Col) and "Streetcar Named Desire" (WB).

"David," "Face" and "Show" were criticized for "suggestive sequences." "People" was said to tend to "condone immoral actions." "Streetcar" contains "suggestive dialog and scenes" as well as a "low moral tone."

Vet Pic Toppers

Continued from page 5

ing the field for suitable TV single productions.

Kelly, who reported he's providing part of the financing himself, plans on production in France, in association with his brother-in-law, Albert De Courville. Latter has produced and directed in both the legit and film fields.

Their initial plans are for a series of 12½-minute situation comedies concerning a touring American schoolteacher and her femme companion, latter being on the prowl for romance. Plan is to make the pix informative, via travel hints, without impairing the comedy flavor.

Kelly disclosed four of the episodes will be done on a "pilot" basis, with the results to determine the future output. He figures one such film is insufficient to determine the merit of the overall idea for a series. France was chosen because it lends itself to the theme of the series.

In addition to his new pursuits, Kelly, who's a former exec-v.p. of United Artists, will continue with his film trade associations. He's distribution rep on Small's and Stromberg's indie product in addition to the same role with Chaplin.

WB Pro-Rating

Continued from page 5

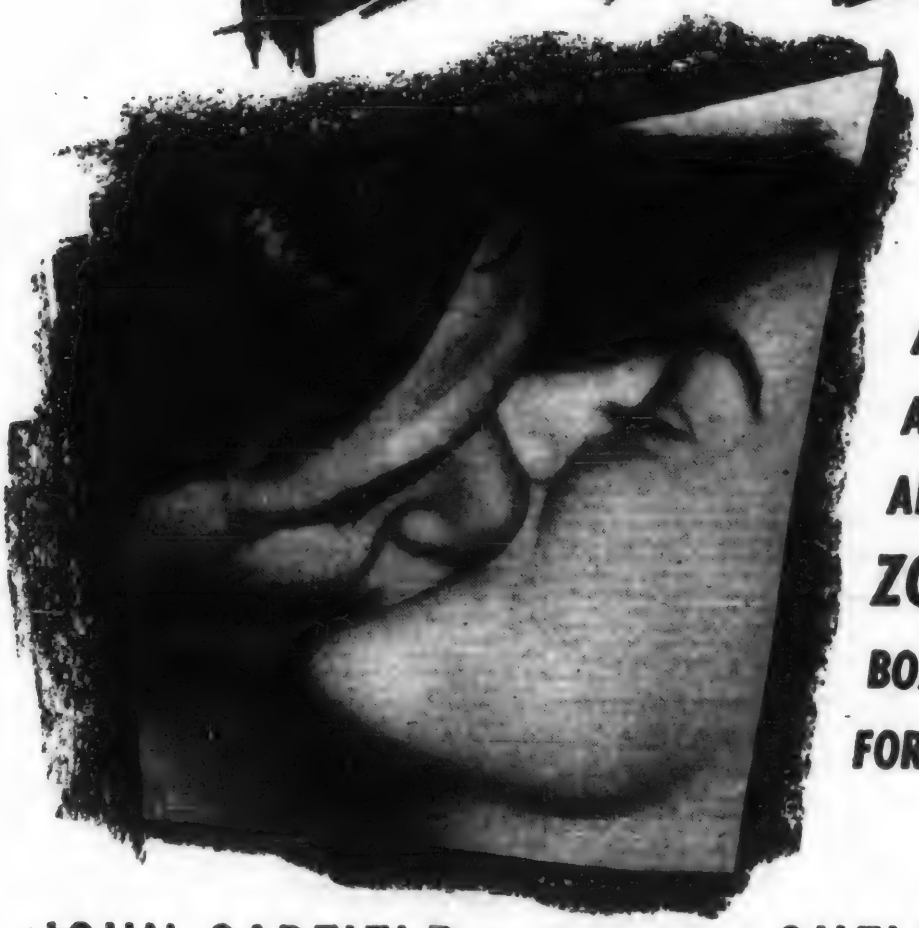
was stock they didn't own yet, but intended to pick up if their tenders were accepted. As a precautionary measure, the short tenders are virtually all at the maximum price.

That the downtowners guessed right was evident Monday (20), when the WB common was selling at about 14⅛. Shorts were still waiting before buying, however, until they heard from WB as to how many of their $15 tenders were accepted.

If the stock continues at around the present price, the shorts will have a tidy profit without laying out a dime. The risk they took, of course, was that their tenders would be accepted and the price would have gone up over $15. However, it is said that the WB standstill following the tender operation was typical, so that there was little chance involved.

The tenders had to be in the hands of Guaranty Trust Co., N. Y., by 3 p.m. last Thursday (16). Except in cases of members of the New York Stock Exchange and banks and trust companies, tenders had to be accompanied by stock certificates.

Blazing



ACROSS THE NATION AND IN PLAYDATE AFTER PLAYDATE ZOOMING BOXOFFICE RETURNS FOR SMASH RESULTS!

JOHN GARFIELD *Their kind of love is dynamite in* SHELLEY WINTERS

HE RAN ALL THE WAY

A ROBERTS PRODUCTION

JOHN GARFIELD • SHELLEY WINTERS

"HE *RAN* ALL THE WAY"

with WALLACE FORD • SELENA ROYLE and Bobby Hyatt
Based on a novel by Sam Ross • Screenplay by Guy Endore and Hugo Butler • Directed by John Berry • Produced by Bob Roberts • Released thru United Artists

They're running all the way to get it thru **UA!**

GRIFFITH TO INDIA FOR 'MONSOON' START

Hollywood, Aug. 21.

Gordon Griffith, who recently bowed out of a deal with Wald-Krasna, left for Bombay to function as associate producer on "Monsoon," slated for October shooting by Forrest Judd's indie company, Film Group.

Griffith was associate producer on the Albert Lewin-Joseph Kaufman picture, "Pandora and the Flying Dutchman," in Europe, and is familiar with the film situation in India.

L.A. Decish

Continued from page 5

fronted them were identical, and the same solution presented itself."

Further along, Judge Yankwich stated:

"In the case before us, we are concerned with certain specific clearances and availabilities as they affect the plaintiff. If . . . we find that these clearances are warranted by special conditions which reasonable persons may take into consideration in determining their action, it is our duty to say so. No parallelism, conscious or unconscious, can overcome the finding of reasonableness."

Basic Tenets Upheld

Faced with damage demands that would easily bankrupt them if they were found guilty in all cases pending, the majors got a particularly strong lift from the Baldwin decision in that it followed so soon after the Dipson decision by the U. S. Circuit Court of Appeals in Buffalo. Judge Augustus N. Hand held there three weeks ago that conspiracy found among distribs in the industry (Paramount) anti-trust case, is insufficient as a reason for awarding damages to an exhib in a private action.

Distribs had further reason to be gleeful on the Baldwin decision in that Judge Yankwich also upheld many basic tenets of distribution practice. Most important of these is clearance. Another is the necessity of a house having a constant policy; in other words, regularly having the same run.

On clearance, the bench held that only "unreasonableness" constitutes a violation of the anti-trust laws. After pointing out that decisions of higher courts had all upheld the legality of clearances, Yankwich stated:

"Simultaneous release would result in an anarchy that would destroy both the producer and the distributor, even if it were financially possible to print 15,000 prints needed for a successful picture, or 6,500 for an unsuccessful one. Of course, if the practice were illegal, its economic soundness could not save it from condemnation. But as the law condemns only the unreasonable application of this and other methods relating to runs and clearances, these considerations have an important part in determining the controversy."

Regarding consistency of policy, Judge Yankwich wrote:

"The choice of medium of distribution also requires that the policy in regard to first-runs be consistent. Unless a producer or distributor follows a consistent policy and knows that a definite number of first-run outlets exist, he could not send out a steady flow of product.

"From the standpoint of the theatre owners also, a sporadic first-run policy would be harmful in the long run. For, unless his patrons knew what the policy followed, whether first-run or other, was general, his own pattern in patronizing the theatre would be disturbed. We are all creatures of habit. If, when we see the advertisement of a picture, we know that in due time, it will reach our favorite theatre, we are not concerned about runs elsewhere.

"But if the neighborhood theatre should change its policy from time to time or from picture to picture . . . the patrons would have to inquire as to each picture, what the policy of the theatre would be. And the result possibly would be that, in their uncertainty, they would move their patronage to other theatres that have a more consistent policy. And the theatre would be harmed. Instead of benefiting by the prestige of the picture established by prior runs, the theatre would have to resort to the type of advertising which first-run theatres are engaged in."

Briefs From the Lots

Hollywood, Aug. 21.

Mitzi Gaynor will star in 20th-Fox's musical version of "The Farmer Takes a Wife," in the role originally played by **Janet Gaynor** . . . **Danielle Darrieux** planed in from Paris to play opposite **James Mason** in the 20th-Fox production, "Five Fingers." . . . **Alfred Werker** pulled out as director of Wald-Krasna's "High Heels" because the delay in the film's start interfered with a prior commitment to pilot "Walk East on Beacon" for **Louis de Rochemont** . . . **Jack Moore** makes his screen debut in "The Stranger in the House" at Metro.

Nancy Guild plays opposite **Donald O'Connor** and Francis the Mule in UI's "Francis Covers the Big Town." . . . **Rory Calhoun** assigned to star in "The Way of a Gaucho," a role originally slated for **Tyrone Power** at 20th . . . **Mario Farni** closed a deal to make two pictures in Italy under the William Marshall Productions banner . . . **Rodney Amateau** makes his bow as a director on "The Bushwhackers," a **Jack Broder** production starring **John Ireland** . . . **Kurt Kasznar** drew the title role in "The Romberg Story," a filmusical to be produced by **Arthur Freed** at Metro . . . UI assigned seven young contractees, **Hugh O'Brien, Susan Cabot, William Reynolds, Alice Kelley, Barbara Knudson, Palmer Lee** and **Richard Garland** to supporting roles in "Son of Ali Baba."

Wald-Krasna signed **Fritz Lang** to direct "Clash By Night," co-starring **Barbara Stanwyck** and **Paul Douglas** at RKO . . . **Jeff Chandler's** next film at UI will be "Red Ball Express," with **Aaron Rosenberg** producing . . . **Walter J. Palance** drew a key role in Paramount's "Shane" . . . Metro will release "Angels in the Outfield" in Great Britain as "Angels and the Pirates" . . . **Edward G. Robinson** will star in "Actor's Blood" at Motion Picture Center before reporting for stage work in "Darkness at Noon" . . . **Billy Gray** plays the moppet in "Father Does a Strip," co-starring **Dan Dailey** and **June Haver** at 20th-Fox.

Par Large-Screen Tint Ready; Company Waits For Standards to Be Set

Announcement by RCA topper David Sarnoff last week that the company will demonstrate theatre TV in color before the end of the year, brought the disclosure from Paramount that it is likewise ready with large-screen tint. Par v.p. Paul Raibourn added, however, that the company sees no point in introducing it until lines-per-inch standards have been set.

"We're fully ready to make theatre television available in color. It presents no problem in our system," Raibourn said. "However, it's a matter of timing and we see no reason now to confuse the situation by introducing color before standards have been set."

Raibourn said that any exhib buying color equipment now would be faced with the problem of shipping it back to the factory for a major overhaul, when standards are switched. Instead, the Par exec explained, the company is making its equipment with allowances for color to be added later.

Raibourn said that this means that the pastelizing gear can be installed when ready in a comparatively simple operation performed right in the theatre, rather than at the factory.

Balaban, Skouras, Cohn, Fabian Head Israel Drive

Four film industry leaders will head the amusement division of the $500,000,000 State of Israel Bond Issue and are now organizing a drive to help the new country achieve economic independence through the sale of interest-bearing securities.

They are Barney Balaban, prexy Paramount Pictures; Jack Cohn, executive veepee of Columbia Pictures; Spyros P. Skouras, 20th-Fox prexy, and Si H. Fabian, head of the Fabian theatre chain. Herman Gelber, Local 306, IATSE, prexy, is amusement division chairman. Balaban will serve as co-chairman.

Combined Distribution Plan Seen As Invitation to Anti-Trust Suit

Washington, Aug. 21.

If film distributors plan to service the small independent theatres via a combined distribution plan, and to give their special attention to the big circuits, they are headed for further anti-trust suits, Abram F. Myers, chairman of the Allied States Assn., warned the past weekend. He also spurned the idea of sales on a unit cost-plus basis.

In a bulletin to Allied members, Myers took cognizance of recent trade stories on the reported plan to economize by wiping out the competitive exchanges. He pointed out that such stories advertise to the world that the pix biz is in trouble and lowers morale within the industry, and added:

"We are getting a little tired of the cracks about small accounts, how unprofitable they are to handle and how '75% of any distrib's income is derived from 110 accounts representing 3,500 to 4,000 houses.' There was a healthy industry before those big chains were forged.

"If, in spite of court rulings, the chains are to be put in a preferred class and allowed to negotiate blanket deals with top executives at convenient points, whilst the independent exhibitors must deal with a joint agency operated by remote control, then it is apparent that the wheels of justice have not ground fine enough and that there must be still further divestitures.

"The small, independent accounts are important or insignificant in the view of some distributors, depending upon the exigencies of the moment. When the Government suits were filed, the defendant distributors, in attempting to prove the existence of strong, active competition in the business, accorded great importance to the independent exhibitors.

"Indeed, for a number of years their hearts have bled in public for the little fellow. But in recent months there has been a tendency to revert to the thinking of 20 years ago, when one general sales manager referred to the independent exhibitors as 'cooties'."

Standard distrib statistical thesis that "20% of the nation's theatres provide 80% of a distributor's income," was specifically challenged by Myers. He said he refused to accept these percentages.

"We, too, have collected statistics during the years and are convinced that these (small) theatres account for substantially more than 25%," Myers wrote. He promised VARIETY a digest of these statistics at the end of the current vacation season.

Sparking Myers' squawk was a story in VARIETY July 25 detailing an idea being kicked around by some top distribution execs on radical plans for overhauling the present expensive sales and releasing setup. Scheme envisions elimination of exchanges, central agency physical handling of prints and establishing of about eight sales execs by each company throughout the country to negotiate top deals.

Film would be peddled to minor exhibs by a joint organization for all companies. It would either be a co-op or a corporation set up for the first.

While Myers evidently saw in the idea the possibility of its costing small exhibs more coin in film rentals, the sales execs who devised the scheme see just the opposite effect. They envision exhibs profiting by a good portion of the tremendous savings which would be possible under the consolidated distributing system.

Gielgud SWG Flack

Hollywood, Aug. 21.

Screen Writers Guild signed Irwin Gielgud as director of public relations to succeed Allen Rivkin, who resigned after holding the post four years.

Rivkin stepped out to devote his full time to presidency of the Motion Picture Industry Council.

JOHN FORD'S

(3 TIME ACADEMY AWARD DIRECTOR)

THIS IS KOREA

...the most human and dramatic story of our time

A THRILLING FEATURE PICTURE IN

NEW TRUCOLOR

Photographed and Presented by

U. S. NAVY • MARINE CORPS • ARMY AIR CORPS and SANCTIONED by the U. S. DEPARTMENT OF DEFENSE

Distributed by **REPUBLIC PICTURES CORP.**

HERBERT J. YATES
President

CONTACT YOUR REPUBLIC BRANCH • ACCESSORIES AVAILABLE AT NATIONAL SCREEN SERVICE

Clips From Film Row

NEW YORK

Grover Parson, former Atlanta branch manager for Eagle Lion, named southern district manager for Souvaine Selective Pictures. He'll headquarter in Atlanta.

Herbert Copelan as been appointed film buyer and booker of the Warners New England zone by Harry M. Kalmine, prexy and general manager of Warner Bros. Theatres. Copelan formerly was buyer of newsreels and shorts, and supervisor of Latin-American theatres.

Morgan Hudgins, who made a one-month pitch for "Quo Vadis" last spring, showing color slides to exhibitors, M-G personnel, and special groups, will make another tour in October, appearing before larger groups.

ST. LOUIS

The Alvin, 400-seater in Athens, Ill., operated by W. J. Rodell, shuttered for facelifting.

Victor E. Becker, Jerseyville, Ill., purchased the Illinois, a Neman, Ill., house from Ralph H. Welsh who has disposed of several other theatres near Alton, Ill., in the past year.

Installation of TV equipment in the New Shenandoah, a Sam Komm Circuit house in South St. Louis, expected to be completed by Sept. 1.

Donnie Campbell sold his Creal, Creal, Ill., to R. G. Champion, Marion, Ill., who will retire as a national salesman after 47 years to devote full time to the house.

INDIANAPOLIS

Weldon Parsons, formerly with Marcus circuit, has succeeded Frank Paul as manager of Lyric.

Carl Ferra here from Pittsburgh to sub for vacationing Howard Rutherford, manager of Loew's.

Film version of "Show Boat" apparently helped more than it hurt the al fresco production by Starlight Musicals here. On the opening day the film closed smash three three-week run at Loew's, but the summer opera had its biggest week of season here.

Jack Frisch joined Universal sales staff here.

Albert Glaubinger, formerly with E-L in Cincinnati, now selling for Paramount here.

Irving Dreben, local sales vet, switched to Columbia.

George Reef resigned as buyer for the Mallers, Fort Wayne, to join Alliance.

R. S. Weilert closed the Ritz at Alexander.

LOS ANGELES

Columbia is setting up a multiple booking deal in northern California for the Hugo Haas production, "Pickup," with 100 houses in that district showing the film within 10 days after it opens at the Orpheum, San Francisco, Aug. 31.

Grover Parsons, former Atlanta branch manager for Eagle-Lion, appointed southern district manager for Souvaine Selective Pictures, with headquarters in Atlanta.

Scott Brown appointed manager of new Fox theatre, a 1,033-seater, in Venice, Calif., switching over from the Lamar, another Fox West Coast house.

George A. Smith's western division leads Paramount's five divisions in the "Salute to Al Schwalberg" sales drive, with Portland, Ore., office leading all branches.

KANSAS CITY

Preem of "Behave Yourself," originally set for RKO Missouri Theatre, set back until Sept. 19. "Flying Leathernecks" opens there today (Wed.).

Fox Midwest set its annual convention of managers and execs for the Muehlebach Hotel Aug. 28-29.

Howard Burkhardt returns to managerial post at the Midland Theatre today (Wed.) after vacation in the east. Mike Cullen, district chief, back to St. Louis after relieving Burkhardt.

Fox Midwest reopens its Orpheum today (Wed.) with showing of "David and Bathsheba." Harold Guyett comes in as manager.

Steve Broidy will head a delegation of Monogram and allied executives to Kansas City for a two-day sales meeting. In the party are Harold and Walter Mirisch, Ralph Branton, Morey Goldstein, Harold Wirthwein, James Prichard, L. E. Goldhammer and John Flinn.

CHICAGO

Jack Clark, of the Tiffin Theatre, Chicago, and Leonard Bland, of Oak Enterprises, Chicago, elected to board of Allied Theatres of Illinois.

Commodore Theatre played "Great Caruso" for six weeks, longest run in house's 30 years.

Kerasotes Theatres took over 1,600-seat Rialto in Peoria from Balaban & Katz, former ops, last week. Switch gives Kerasotes three houses in Peoria

"Show Boat" kicks off in '26 nabe houses on first sub-run, after playing 40 houses on second-run.

MINNEAPOLIS

With E. R. Ruben, chairman, local territory's end of "Movietime U. S. A." was launched by all-industry mass meeting and luncheon, Bob O'Donnell, national director, being principal speaker. Co-chairmen of campaign with Ruben are Harry B. French, Minnesota Amus. Co. prexy, and Ted Mann, North Central Allied head.

Good small grain prospects in most of territory plus high farm prices indicate boxoffice's bright future.

Launching new policy of "A" double features at reduced admissions, Hollywood, deluxe nabe, admitted children under 12 free when accompanied by parents for first 10 days.

Taking the stand that downtown firstruns aren't getting enough protection, distributors here are resisting demands for earlier clearance by nabes and suburban houses, and even threatening to move some back to later slots.

After year in TV field, Sol Fischer is back managing his father's three local houses, the Varsity, Campus and Ritz.

Forest Meyers, Paramount salesman, to Omaha to pinchhit for ailing branch manager there.

BUFFALO

Niagara Theatre Building purchased by Buffalo Paramount Corp. (UPT). Westside nabe erected by Shea 10 years ago has been under lease to and operated by Paramount since 1949.

Milton S. Harris is new manager of Cinema Theatre here and Rochester. Harris was first manager of Buffalo Drive-In.

Frank Wyckoff, National Screen rep and for last seven years with Confidential Reports, returning to his own poster business.

Area closings include Riviera (Syracuse Corp.), Syracuse; State (WB), Olean; Midtown (Distinctive Theatres, Inc.) and Astor (City Entertainment Corp.), Syracuse; Old Vienna (R. Ross), Buffalo; Murray (Murray Rochester Corp.), Rochester; Lima (Hubert Smith), Lima; Park (Joseph Amadora), Lackawanna.

DALLAS

John Browning, city manager at Galveston for Interstate Theatre Circuit, announced that the circuit's Queen and State would be given facelifting.

J. F. Long named to succeed L. O. Wallace as general manager of Long Theatres at Bay City. Wallace acquired ownership of the Long properties in Navasota and went there to operate them. Long is a son of J. G. Long, head of the Long Circuit.

Everett McClain retired after more than 20 years as a circuit house manager for Long Theatres. He recently was at Texas City for the circuit.

David Nance, recently in charge of the circuit's homeoffice booking department, also retired after 17 years' service.

Long Theatre Circuit purchased a site at Cleveland, Texas, on which an ozoner will be built.

PHILADELPHIA

Louis-Bivins fight telecast last Wednesday drew less than three-quarters of a house at the 2,900-seat Stanley Theatre. The 1,400-seat Royal Theatre in downtown Negro section, which also carried fight, drew a capacity house.

George Resnick, owner of the Dell and Cayuga theatres, is recuperating in Atlantic City after suffering a heart attack at the resort.

Al Horwits, former local sportswriter now studio publicity chief for Universal, was in town visiting his family.

The Aldine, Warner first-run which closed for the summer, reopens Aug. 29, with "Rich, Young and Pretty."

Ed Rosenbaum, vet film flack, handling the UA campaign for "Oliver Twist" at the World.

PORTLAND, ORE.

M. M. Mesher, manager of Oregon district of Evergreen Theatres will be transferred to circuit's Washington district in same capacity. Russ Brown, manager of 3,400-seat Paramount, will take over the Oregon district. Changes resulted from resignation of Lowell Parmenter, Evergreen division purchasing manager, whose post will be taken by Carl A. Mahne, present Washington manager.

John Osborne, former Warner salesman here, named manager of Sky-Vue-Drive-In. Jack Tunstill moves over to be manager of Crosstown Theatre, new nabe house of Lightman circuit.

ALBANY

Dan Houlihan, 20th-Fox manager here since 1947, has resigned, effective this week. He is 17-year man with the company in Albany, having started as shipper. He succeeded Joe Rosen as manager when the latter was promoted to a similar position in Cincinnati. Houlihan had worked for the old Educational Pictures Co. before he joined 20th-Fox.

Nat Rosen, for two years sales manager of the Philadelphia branch, is new manager of 20th-Fox exchange here. He replaced Dan Houlihan, who resigned after 17 years of service with the company here.

WASHINGTON

Francis X. Bushman's tub thumping stint for 20th's "David and Bathsheba" hit the packpot in daily paper space here, thanks to deft engineering by Loew's Jack Foxe. Highlight of the three-day Bushman appearances on radio, before college and club groups, etc., was a one-night stand in role of Thomas Jefferson in Paul Green historical pageant, "Faith of Our Fathers," at Carter Barron Memorial Amphitheatre.

Universal and Lopert's Playhouse combining to give "Bright Victory" the Class A treatment in exploitation. Build-up included a series of previews for government and press reps, hosted alternately by Universal's John Horton and Playhouse manager Gerry Wagner.

PITTSBURGH

Herman Littlestone, who managed the Brushton here for years, joined the local WB circuit. Brushton has been dark for some time.

Harry Kalmine and Harry Goldberg were in from N. Y. to kick-off Warner Theatres' showmanship drive honoring Moe Silver, zone manager here, on his tenth anni in that post.

Paul Remaley opened the new Maple Drive-In on Route 18, midway between Albion and Springboro. Rameley is an Erie businessman.

Rialto in Evans City closed down while Leon Reichblum has announced plans to repoen his Roscoe house next month.

Bill Zeilor, manager of J. P. Harris and a captain in the Army reserve, asked to take his physical. Doesn't necessarily mean a recall at this time.

Pennsylvania's 28th infantry division, now at Camp Atterbury, Ind., filmed in review for a forthcoming Mario Lanza picture for Metro.

Disk Schary Studio Talk For Future Pep Playbacks

Metro apparently has decided that the next best thing to a convention to pep up the sales staffers is to have the voice of the company's toppers heard by all. Dore Schary's studio talk last week on product was recorded for future playbacks.

It was spun at a homeoffice meeting yesterday (Tues.), and the probability is that later it will be circulated around the various M-G branch offices.

N. J. Allied Sets Harwan

John Harwan, of the Mt. Ephraim Theatre, Mt. Ephraim, N. J., was veepeed by the Allied Theatre Owners of New Jersey at the organization's recent outing in Asbury Park.

Harwan, who'll rep South Jersey exhibs, replaces Sam Frank on the Allied officer roster. Frank was incorrectly listed as veepee by the group in its announcement after the July 31 meet.

Unusual Tie Between D.C. TV Station, Filmhouse Studied by Homeoffices

Washington, Aug. 21.

An unusual tieup for mutual promotion between two rival media, a tele station and a motion picture theatre's large screen TV, is arousing interest here. Though initiated as a strictly local stunt between WTOP-TV, CBS affiliate, and RKO Keith's, experiment is being closely eyed by respective homeoffices.

Initial try at this new type of exploitation was part of the theatre's campaign the past month for "Cyrano" in its first time around at pop prices. WTOP flack Cody Pfanstiehl, who had been toying with the idea of using the rival big screen since its installation here in June, and Keith manager Jay Golden went into a huddle, and came out with a no-cost gimmick of picking up a studio show directly from the air. Stunt was tied into final segment of the WTOP show, "Here Are Mark Evans and Elinor Lee" (7:15-7:30 p.m.) with theatre and home audiences both listening to discussion of film, recollections of film star, Jose Ferrer's visit here, etc. As an additional part of the experiment, WTOP stayed on the theatre screen right through the station break, commercial spot, and into the CBS network "Doug Edwards and the News," complete with commercials.

Despite uproar among network execs by the marriage of the two video screens, local reaction to the stunt was so favorable that an expanded promotional tie-in was created for "Alice in Wonderland," current at RKO Keith's, via a contest to find a Capitol-area "Alice." Latter, a three-way tieup between station, theatre and a local department store, had local trade circles agog with a three week buildup, during which the principals plugged each other.

Three-Way Tieup

Hitched on again to the Lee-Evans show, WTOP-TV featured the contest, ran promotion announcements, included tub-thumping in its regular news ads, and furnished postcards for contestants to send to friends. Theatre, on the other hand, ran contest slugs with all its ads, provided trailer on screen, mounted 40 x 60 posters in lobby calling attention to contest, and gave handouts of instructions to payees. Participating store, Hecht Co., which provided prize of a back-to-school outfit and an "unbirthday" party, ran drop-in ads on the stunt. Each participant was named in all promotion stunts.

Finals of contest, from WTOP studios, was televised on the RKO Keith TV screen, with theatre audience choosing winner via applause meter telecast on screen. Conversely, home viewers saw the meter and heard the theatre applause, plus plugs for film. Total cost of the stunt was $30 for the line used for hooking up the applause meter. Result, theatre-wise, was additional $300 in till over the previous Friday, an unusual advance for a film holdover. WTOP, which can only measure results at this stage via write-ins and good will, seems equally satisfactory.

This low-cost, easily-handled type of cooperation may well become a pattern in other cities if indications mean anything. Golden reported on it over the weekend to the RKO homeoffice. WTOP, which is Washington Post-controlled, can operate as it pleases on a local level, but is undoubtedly reporting back to network offices on results.

PAR WEEKLY BILLINGS MAY HIT $2,000,000

Paramount's domestic billings, which average about $950,000 weekly (although this varies considerably from time to time), are expected to climb close to $2,000,000 at least one week next month.

Gross business of $2,000,000 will represent the highest in about a year. Contributing largely to the hefty take will be dates for "Place in the Sun," "Here Comes the Groom," "That's My Boy" and "Warpath."

B'way Showcasings

Continued from page 7

mount Theatres, which operates the Broadway Par. Distrib has been bird-dogging for deals that will produce maximum rentals, even if it causes hardship on UPT by taking product from the Par.

Indicative of Par's attitude, too, was the sale of Dean Martin-Jerry Lewis's "That's My Boy" to UPT for the Broadway showcase on a flat-rental arrangement. Price was $100,000, with the theatre completely responsible for the advertising.

Pic has done somewhat disappointing biz, compared with the rest of the country. Had it been in on percentage, with the distrib carrying the weight of the advertising and also going heavier on a publicity campaign, it is felt b.o. would have been greater. But Par was perfectly happy at walking off with the cash. And obviously from results elsewhere, the mild showing in New York did not influence other runs.

Par likewise was purely after coin when it stubbed UPT by giving Loew's Capitol its first Par pic in history, "A Place in the Sun," which opens in September. The lure was a $150,000 guarantee, with Par committed to spend $25,000 of the amount in advertising.

RKO's switch of Walt Disney's "Alice In Wonderland" to the Criterion, after several previous highly-successful engagements of Disney features at Brandt's Mayfair, reflects the same trend. Brandt is a traditional opponent of advance guarantees and when Mayfair op Charles Moss came up waving $100,000 in front money at RKO, latter exhibited no nostalgia for Brandt.

Advances In Artles

Even the artles are coming up with advances to change the scene. Thus the Paris baited United Artists to get "The River" this September by guaranteeing $50,000. This reportedly is not actual advance cash, but the first coin that comes into the b.o.

Other unusual booking maneuvers recently have seen two RKO pix going into the Par, Columbia making an exclusive deal with City Investing for the Astor and Victoria, and a variety of product from various sources going into Loew's State, while Metro weighed the State against the Capitol for "Quo Vadis." Decision has been to put it into the Cap following "Place In the Sun."

Other changes have seen the Warner (the ex-Strand) and Cap dropping stageshows, and an increase in firstruns for slightly offbeat pix in off-Broadway theatres, such as the Trans-Lux 52d, Trans-Lux 60th and Trans-Lux 72d. Also coming in the fall is a hypo in the number of art houses available, which may also have some effect on the Broadway scene, since the small houses can throw off tremendous rental to a producer if they get a pic that stands up for a long run. The Sutton is the prime example.

Changing Broadway situation is paradoxically the result of neither a buyer's nor a seller's market—the usual cause of such shifts. While theatres are hungry for product, there's also a good bit of it available for fall. Both distribs and exhibs are naturally angling, however, for top money and the upsetting of traditional practices merely reflects that.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ¼ Century
Refreshment Service for DRIVE-IN THEATRES
SPORTSERVICE CORP.

New York Theatres
RADIO CITY MUSIC HALL
Rockefeller Center
"SHOW BOAT"
starring
KATHRYN GRAYSON-AVA GARDNER
HOWARD KEEL
Color by TECHNICOLOR
An M-G-M Picture
plus Spectacular Stage Presentation

MARTIN & LEWIS
THAT'S MY BOY
PARAMOUNT
THE BOBBY JAMES 20th CENTURY

Gribbin's Comm'l Post at Y&R Seen Forerunner of Major Changes

Announcement yesterday (Tues.) by Young & Rubicam of the creation of the new post of vice-president in charge of radio and TV commercials (with major accent on video) is understood to be the forerunner of some major changes at the agency.

Creation of the new post, which is something new in agency titles, is keyed to the repatterning of the business in the wake of the TV ascendancy, which now finds Y&R with 16 tele programs as against six in radio and with video playing such a dominant role at the agency that it now represents about a third of the agency's overall billings.

Y&R, which in the past couple of months suffered some billings reversals in shift of accounts and experienced some summer program upheavals, has revealed the appointment of George Gribbin, senior copy executive at the agency, to the new post. At the same time, Y&R named Sid Ward, vice-president and copy chief, as chairman of the agency's Board of Review, which sifts all commercial copy for radio and television. Board also comprises Gribbin, veepee Dave Miller, veepee Joe Moran, Jack Anthony, the agency's art director and radio-TV director Everard Meade, serving in an ex-officio capacity.

In his new post Gribbin will supervise the entire creative development of commercials for agency clients in a bid to strengthen the TV (and radio) framework within Y&R.

Meanwhile there is considerable speculation on the reported changes on tap at Y&R. It's expected that veepee Ken Dyke, assistant to the president (he's the ex-NBC program chief and administrative veepee), will move more into the programming end.

Return of Jones Cues a Ripley

Return of Duane Jones to head up the agency which bears his name, within a few weeks after he announced his resignation, has cued some second-guessing within the trade. Ostensibly Jones was slated for a fact-finding mission in Europe and it was announced upon his re-entrance to the agency that the survey had been postponed.

Fact, however, that there was dissension within the agency ranks, particularly since the lucrative Babbitt Co. (Bab-O) account was lost to the Weintraub agency, was not exactly a trade secret. Prior to Jones bowing out, it's understood there was an attempt to shift control of the agency stock out of Jones' hands.

DINAH'S TWO-A-WEEK TV'ER FOR VAN CAMP

Hollywood, Aug. 21.

Stokely-Van Camp has signed Dinah Shore for two quarter-hour teleshows weekly on NBC-TV, starting Nov. 20 or 27. Musicals will be beamed live from here, hitting eastern outlets at 7:30 p.m., necessitating a retelecast, probably on kine, for Coast on following Tuesdays and Thursdays.

Singer is currently at Chicago Theatre, Chicago, where deal was set. Food firm is currently picking up tab on "The Little Show" with John Conte, which has 13 weeks to go.

CBS Takes 2 Whodunits Shelved by Sponsors

CBS has acquired from Air Features a couple of radio properties which have paid off handsomely on the network in past years but which have just been stripped of sponsorship auspices.

They are "Mystery Theatre," which is being retitled "Inspector Hearthstone" since the agency controls the former title, and "Mr. Chameleon," which Sterling Drugs cancelled last week.

Network will slot "Chameleon" Wednesdays at 8 and "Hearthstone" an hour later.

Shomo New Sales Chief For CBS Central Div.

E. H. Shomo, assistant general manager of CBS' WBBM, Chicago, and KMOX, St. Louis, has been named sales chief of the network's central division. Working under him in the midwest will be R. K. (Dutch) Huston, as assistant chief in network sales, and C. Gilman Johnston, in charge of sales on WBBM locally.

Added to the web's sales promotion and advertising department are Robert Elliott, formerly assistant promotion chief of Fortune magazine, named chief of network copy; Frank Nesbitt, formerly with ABC-TV, named a sales presentation writer, and William Brower, formerly with WGVA, CBS outlet in Geneva, N. Y., named writer in the program and trade promotion division.

Berchtold's Exit, F-C-B Shifts Cued To New Agcy. Era

Resignation of William E. Berchtold as executive veepee of Foote, Cone & Belding and a sweeping realignment of the F-C-B administrative setup (the most drastic reshuffle since Emerson Foote bowed out as prexy) is seen cued to the whole new "temper" pervading the agencies today in the wake of a keener competition for the advertiser dollar.

Berchtold's bowout is viewed as marking the exit of the last of the "old guard" under the Foote regime, with the new faces brought into the F-C-B picture reflecting an era in the advertising agency business where the multiple new problems arising out of TV, the need for merchandising, promotion, etc., require specialized treatment. Under the new setup, F-C-B will consolidate its erstwhile L.A., N. Y., Chi splitup; with particular emphasis on the unification of the Chi, N. Y. operations.

New chairman of the board under the drastic realignment is Robert F. Carney, agency's chief legal aide, formerly senior partner of Carney, Crowell & Leibman, Chicago law firm. He had been counsel for the Toni Co. and International Cellucotton Products Co., both F-C-B clients.

Frank E. Delano, Roland W. Taylor and Elwood Whitney, who become directors, will direct the New York operations. Both the N. Y. and Chi offices will be under Fairfax Cone's supervision. In addition to Cone, prexy of F-C-B, and Don Belding, chairman of the executive committee, who runs the Coast operation, other directors include W. R. Sachse, Roy Campbell, Jr., J. Hugh E. Davis, Robert J. Koretz, William J. Pringle, A. E. Rood, Ford Sibley and Jack Smock.

Campbell, Davis and Koretz will direct agency operations in Chi. Whitney will boss creative activities in N. Y. and Koretz in Chi. Pringle and Smock will be in charge of Los Angeles, Sibley in San Francisco and S. R. Wilhelm in Houston, all reporting to Belding.

With Taylor moving to N. Y., the Krinkles, Post Toasties and Postum accounts of General Foods shift to the Gotham office. Also involved in the Chi-to-N. Y. shift will be some execs on the GF account, including A. J. Becker.

WWJ's 30th Anni

Detroit, Aug. 21.

WWJ, The Detroit News station, was 31 years old yesterday (20).

Throughout the day special programs and features commemorated the occasion. WWJ-TV also participated in the celebration.

GEORGIE PRICE
One of America's Great Entertainers
BOwling Green 9-8420 60 Beaver St. New York City

Kathi Norris To Vamp WNBT Strip

Kathi Norris and WNBT (NBC, N. Y.) are parting company after the first week in October. Station is replacing her with a new cross-the-board daytime video series starring Eve Hunter, which is to be aired at the same time—from 1 to 2 p.m.

Miss Norris, who became one of daytime TV's first personalities via her "TV Shopper" show four years ago on the DuMont web, moved over to WNBT two seasons ago. WNBT is reportedly tearing up her contract at her request. Miss Norris had wanted to do a nighttime network show in addition to her daytime program. She is under exclusive contract to WNBT and, since NBC's nighttime programming is completely set, there was no way possible for her to do an evening show on that web.

While Miss Norris' show was packaged by her husband, Wilbur Stark, "Eve Hunter's Program" is to be a WNBT house package, with Leonard Safir producing. Miss Hunter is a former "Miss San Francisco" and is also an artist. WNBT plans to shift the program's emphasis from the straight shopping format conducted by Miss Norris to more of an editorial policy, spotlighting human interest yarns, feature material, etc., as well as a number of guest interviews.

Kids Watch TV 19½ Hrs. A Week, U. of Mich. Poll Among 6,000 Reveals

Ann Arbor, Aug. 21.

A University of Michigan survey shows that children watch television on an average of 19½ hours a week.

Survey was conducted by instructor Tom C. Battin. He studied the viewing habits of 6,000 children in 16 Ann Arbor schools. Each child was asked to keep a seven-day diary, recording all viewing. Battin then totaled up the figures so as to give a composite picture.

Girls in grade one through three watched the shortest time, 14 hours 21 minutes, while girls in grades seven through nine watched the longest, 23 hours 42 minutes.

For children in grades one through three, viewing was concentrated between 4 p.m. and 7:30 p.m. Boys and girls in grades four through six watched most just before and just after dinner, with viewing tapering off about 9 p.m.

The heaviest viewing periods for seventh and eighth graders were from 7 to 8 p.m., and 8:30 to 9:30 p.m. Ninth and 10th graders did not begin viewing until after dinner, but 80% remained until 10 p.m.

Senior high school students began their viewing about 6:30 p.m., with attention concentrated on news and sports. Heavy viewing began at 8 and lasted through 10:30 p.m.

Weekend night viewing was generally low, with only about 20% watching TV, the survey disclosed.

F-C-B's Radio-TV Merger

In contrast to the present practice of the major networks to split down the middle on TV and AM operations, a reverse technique is being employed by the ad agencies, where a consolidation of the creative elements is favored.

The "one big AM-TV family" idea was projected anew this week when Foote, Cone & Belding reorganized its radio-TV departments as the prelude to what the agency heralds as a big push to parallel the activities of the major TV agencies.

Under the reorganized setup, Roger Pryor, until now director of TV, becomes vice-president in charge of radio and television. (Pryor is bowing off his "hosting" of the U. S. Steel "Theatre Guild of the Air" to fulltime duties on his new job.) George Wolf, who has been Pryor's right hand man at F-C-B for the past three years, becomes manager of radio-TV programs. Thomas M. McDonnell, formerly director of radio, is now director of radio-television production.

Film Syndication Unit High on NBC Agenda Despite Potential Threat

Despite claims of some indie film producers that television films will clip the networks' programming wings, NBC is rolling full speed ahead on its reactivated film syndication unit. Besides pitching the various vidfilm series which it had in the can, the web is also producing pilot pix on two new shows and also is ready to take over distribution for any indie producer whose product merits it.

Indie producers have claimed that both sponsors and affiliate stations would rather do business with vidpix than with network-originated programs. Bankrollers, they claim, can select their own markets and the specific time slot in each market which they want to hit and so can control their time buys more easily than they could through dealing with a web. Stations, on the other hand, receive their full card rates on vidpix, rather than the percentage of the rates they receive on network programs.

NBC will follow the trend by getting stations their full card rates on any vidfilms it sells, but the web feels that it is not thereby cutting its own throat. Most stations, web spokesmen said, are eager to get vidpix mainly as filler material, to carry their local option time. On that score, they pointed out, the vidpix make it unnecessary for the stations to embark on any expensive local programming of their own. But, for the big-scale dramatic, comedy and variety shows, which are still the lifeblood of TV, only the networks can handle such programming.

NBC is now syndicating all the packages which were produced when Jerry Fairbanks was aligned with NBC's film department, such as "Public Prosecutor," "Crusader Rabbit," etc., as well as the Hopalong Cassidy films, which General Foods sponsors on a national basis. In addition, the web is currently readying for production a pilot film on both "Foreign Assignment" and "Texas Rangers" and plans to convert similar radio packages to vidpix as soon as the first two get rolling.

Quent-Laurie-Hershfield New Vidpanel Package

New TV show with Quentin Reynolds, Joe Laurie, Jr., and Harry Hershfield as a three-man panel, is being packaged, with attorney Louis Nizer currently formulating the show's pattern.

Program will have a flexible format for reminiscences, anecdota, discussion on topics of the day, including show biz facets, etc., with Reynolds as the "anchor" man.

Grassroots AM Biz in Upsurge As TV Offshoot

Chicago, Aug. 21

Television is being credited with a major assist in the current blooming of the Keystone radio transcription network. Billings for the first six months of this year are 300% above the same period a year ago, with several bigtime national advertisers riding the web for its hinterland coverage.

The Keystone upsurge, as exec veepee Naylor Rogers points out, has been pretty much a by-product of the video era. The blue ribbon accounts that are blanketing the metropolitan markets via TV are turning more and more to flexible regional AM hookups for their supplemental coverage out in the sticks.

As a result, Keystone salesmen are making much of the point that of their present lineup of 466 outlets none are in TV cities and 352 affiliates are completely out of video's range.

Although some station reps are taking a dim view of the web's move-in on spot biz, by which Keystone deals directly with the bankrollers, the affiliates themselves are apparently well satisfied. With Keystone's steadily growing roster of accounts, more and more grassroots stations are asking to be cut in. Circuit has taken on 42 new affiliates since April. Incidentally, about half the stations using Keystone also are hooked up with one or the other of the regular wired networks.

Currently buying spots or feeding transcribed airers on Keystone are such big spenders as General Foods, Lever, General Mills, Pillsbury Mills and Sterling Drug.

PALLADIUM SET FOR 'BIG SHOW' IN LONDON

London, Aug. 21.

First foreign broadcast of NBC's "Big Show" is to originate from the Palladium here, under arrangements set this week with managing director Val Parnell by Charles (Bud) Barry, NBC program veepee, and Dee Engelbach, producer-director of "Show." Duo headed the first contingent of NBC execs to arrive here to set plans for the show, slated for Sept. 16.

Bill Brooks, pub relations veepee, is slated to arrive over the weekend from N. Y., with prez Joseph H. McConnell expected Sept. 6. Following the Palladium stand, the NBC crew will move to Paris for the Sept. 23 airing.

35m Kines For NBC Coast Repeats

NBC-TV has come up with a partial solution for the industry's current problem about Coast repeats for video, via a plan to kinescope N. Y.-originated programs at the other end of the line in Hollywood and then transmit the shows at the same time on the Coast that they're viewed in N. Y.

Web has installed special 35m kinescoping equipment in its Hollywood office for the purpose. According to sales and operations veepee Edward D. Madden, a sponsor could have the service on a half-hour show for an added $750, representing $250 for the kine and $500 for the line. Madden believes that bankrollers who want to reach a certain segment of the viewing public at a certain time will be most likely to use the service.

He pointed out that a sponsor, wishing to reach a predominantly male audience with his sales pitch could stage a show in N. Y. at 8 p.m. If the show were fed live to the Coast, however, it would air there at 5 p.m., which would be too early to reach the majority of male viewers. As a result, NBC would take the live feed on the new microwave relay link and kine

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NBC-TV'S BLOCKBUSTIN' LINEUP

Scorecard on NBC-CBS TV Rivalry

Following is a breakdown of the personalities riding the NBC and CBS colors in the 1951-52 jockeying for rating laurels:

CBS	NBC
Steve Allen	Abbott & Costello
Amos 'n' Andy	Fred Allen
Edgar Bergen	Gertrude Berg
Jack Benny	Milton Berle
Burns & Allen	Eddie Cantor
Perry Como	Jack Carson
Arthur Godfrey	Jack Carter
Robert Q. Lewis	Sid Caesar
Sam Levenson (without assignment)	Imogene Coca
Garry Moore	Jimmy Durante
Ken Murray	Dave Garroway (without assignment)
Frank Sinatra	Jackie Gleason
Ed Sullivan	Bob Hope
Mike Wallace	Martin & Lewis
Fred Waring	Groucho Marx
Faye Emerson	Tony Martin
Alan Young	Robert Montgomery
	Spike Jones
	Jerry Lester
	Olsen & Johnson
	Red Skelton
	Kate Smith
	Dinah Shore
	Danny Thomas
	Rudy Vallee
	Ed Wynn

CBS Prepping Big Sunday Punches To Right-Cross NBC's 'Big Show'

Major hoopla attending the London-Paris originations of NBC's "Big Show" to tee off the new season has precipitated a slugfest between CBS and NBC for Sunday program laurels. While recognizing that its big radio guns—Jack Benny, Amos 'n' Andy, Edgar Bergen—are concentrated in the 7 to 8:30 Sabbath segments, Columbia's AM program chieftain, Lester Gottlieb, has snared virtually a record budget designed to build a late-afternoon-early-evening foundation in a bid to take the play away from "Big Show's" 6:30 entry.

Highlight of the new Sabbath spread will be the slotting of "My Friend Irma" at 6 p.m. (as opposition to NBC's "You Can't Take It With You"), with "Irma" thus bracketed with "Our Miss Brooks" for the lead-in to the Benny-A & A-Bergen parlay. CBS clings to the conviction that this type of programming will invite a "stay tuned to CBS," despite NBC's big push on "Big Show."

CBS will start programming its Sunday roster as early as 4 p.m., at which time it will slot a new situation comedy, "It's Always Sunday" (story of a minister with a sense of humor), with the new Frankie Laine show, being sponsored by U. S. Army, going in at 4:30. Latter show will feature a different band and name singer weekly. "Godfrey's Digest" gets the 5 p.m. segment, with either the radio version of "What's My Line?" or the new Maurice Zolotow-scripted series set for 5:30.

'Life Begins' Ends For Arnold Bread

Evidence anew of how the rising costs of TV programming are forcing "fringe" clients off the TV channels was offered this week when Arnold Bakeries served notice on ABC-TV that it was forced to cancel out of sponsorship of "Life Begins At 80."

Client, which will call it quits with the show at the end of September, indicated it was pleased with the program and audience reaction, but that the $10,000 weekly time and talent tab for the Tuesday night half-hour showcase was too steep for a regional product.

Show continues on ABC, with the Jack Barry-Dan Enright packagers holding a non-cancellable contract. Web meanwhile will shoot for new sponsorship auspices.

Bakery plans to channel its coin into more localized programming.

Zolotow's CBS Series

Maurice Zolotow has been pacted by CBS to script a new half-hour radio series which, in essence, will be a zany parade of today's heroes.

Format will be based on any person who in the past 24 hours or week had succeeded in capturing the fancy of the public; anything from a flagpole sitter to a channel swimmer. It's planned to give the show a fall teeoff.

Contract Stars Sans Sponsors A CBS-NBC Poser

What happens when video stars under contract are "frozen" out of choice time segments in the wake of the virtual SRO nighttime status at CBS and NBC is currently being appraised by the two networks, particularly in the case of Sam Levenson (CBS) and Dave Garroway (NBC).

Although Levenson becomes a permanent panelist, replacing Abe Burrows, on the Lucky Strike-sponsored "This Is Show Business," he is "without assignment," so far as his own show is concerned, because of lack of cream time availability, even though several sponsors have put in bids for the services of the top ranking TV monologist. CBS has a contract with Levenson extending to 1954, and beginning next year he collects on a $200,000 per annum basis "play or no play." NBC wouldn't mind grabbing off Levenson, but it would require his breaking off contractual relations with CBS.

Similar situation obtains in the Garroway "freezeout" at NBC, as result of Armour's change of heart in cancelling out the show for next season. Garroway and his Chi package are under contract to the network, with a resultant $10,000 a week payoff whether show plays or is kept in camphor.

Horse Doctoring Via TV

Chicago, Aug. 21.

Now it's the horse doctors using video for their surgical demonstrations.

Some 2,500 veterinarians attending the annual American Veterinary Medical Assn. convention in Milwaukee viewed a closed circuit telecast today (Tues.) of new techniques, including a delicate operation on the stomach of a cow.

NET'S TORPEDOES TRAINED ON CBS

By GEORGE ROSEN

The NBC vs. CBS competitive TV program sweepstakes for 1951-52, which preem in the next couple of weeks, projects NBC as the powerhouse in its array of personalities and major productions. Video-wise, it's a throwback to the days when NBC was riding wide and handsome in the two-way radio rivalry before Columbia's Bill Paley invested millions of dollars in corralling top personalities into the CBS fold.

Oddly enough, some of those lured into the Paley camp, notably Groucho Marx and Red Skelton have since joined the big league NBC-TV roster. Likewise, the transitional era finds that the two major personalities who succumbed to Paley's "come-on-a-my-house" capital gains blandishments—Jack Benny and Bing Crosby—have yet to demonstrate their preeminence in TV, with Crosby still remaining aloof from the sight-and-sound medium.

That NBC has succeeded in jockeying itself into the TV program leadership is attributed in measure to a blueprint concept at variance with the Columbia philosophy of "grab the client and let the show follow," a state of affairs which finds one of the web's choice properties, Sam Levenson, frozen out of any of the choice time segments and provoking Gertrude Berg's signaturing with NBC.

NBC, on the other hand, is credited with demonstrating an awareness of "the show's the thing" formula in allotting specific time segments to the talent and inviting clients to take it or leave it, convinced that its top shelf personality roster won't go begging for sponsors.

A night-by-night breakdown of the NBC-CBS program rivalry would indicate that, if anything, NBC is more of a powerhouse than ever.

It's particularly evident in the weekend roster of Saturday-Sunday attractions on Joe McConnell's videocycles — unquestionably the greatest concentration of regularly scheduled names in show biz annals.

Appraisal of the Sunday-through-Saturday schedules breaks down approximately thusly:

SUNDAY

For NBC it's the new 7 to 7:30 Chesterfield showcase alternating Bob Hope with Jerry Lester and other contractually-bound comics, with Gene Autry as the CBS competition. While at 7:30 Columbia's "This Is Show Business" has the advantage over an untried NBC property—the new Jackie Kelk show, "Young Mr. Bobbin"—NBC bounces back at 8 with the Dean Martin-Jerry Lewis, Eddie Cantor, Jackie Gleason, Abbott & Costello, Tony Martin parlay on "Colgate Comedy Hour," which last season wound up leaving Ed Sullivan's "Toast of the Town" back in the CBS stretch. While "Toast" is due for some heavy talent bombardments this season, it's figured for the Colgate showcase to duplicate. The addition of Red Skelton at 10, following Philco, is expected to clinch NBC's Sunday preeminence.

MONDAY

CBS has a good chance of pulling this one out of the rating fire, thanks to "Lux TV Theatre," Arthur Godfrey's "Talent Scouts," the new Lucille Ball-Desi Arnaz show, with "Studio One" to cap the evening. It's figured to have more dynamite than the NBC roster of Paul Winchell, "Lights Out," and the alternating Robert Montgomery-Somerset Maugham dramatic series.

TUESDAY

It's Milton Berle any way you look at it, with the succeeding NBC stanza, "Fireside Theatre," rating a Top 10 listing through its enviable audience pickup and the 10 to 11 "Original Amateur Hour" packing 'em in. This season CBS will lavish some top coin in spotting Frank Sinatra opposite Berle, but it's figured that if Sinatra couldn't

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NBC's 'Oops, Sorry,' On $1,250,000 Bid For One-Shot Rose Bowl TV Rights

Behind NBC's current quest for an exec-type TV aide who can negotiate on acquisition of sports properties, for whom the web will pay $25,000 a year, is a reported state of unhappiness among the network echelon over the bidding for the New Year's Day Rose Bowl TV rights. Although NBC copped the coveted property over CBS and other bidders, the web, far from bragging over the $1,250,000 it shelled out for the exclusive rights, has misgivings over what it now feels represented a "going way overboard" in acquiring the grid exclusivity.

CBS put in a bid for $800,000 for the TV rights, and the fact that NBC went nearly $500,000 beyond that figure has occasioned criticism within the industry for perpetuating sky's-the-limit fees and "pricing TV out of business." NBC exec who negotiated the $1,250,000 deal, it's known, has been on the carpet, with the resultant search for a negotiator with a keener awareness of what represents a reasonable deal.

Whether or not NBC will get back its coin in full is doubtful, with the network currently pitching up the game to both Gillette and Chevrolet. Web figures that the sale of the coast-to-coast coaxial time for the New Year's Day pickup may help wipe out the $1,250,000 rap.

'Drop Dead' Dept.

Agencies around New York are gunning for a certain indie agent, representing a television property, who made himself persona non grata last week in the wake of negotiations for the sale of a TV show.

Agent went direct to a client in trying to sell a show. When the bankroller registered interest the agent suggested "you might as well save the 15% agency commission by a direct deal and put the additional money into production costs."

Guy will know just how he rates when and if he tries to do business henceforth with the agencies.

Camel's Late Nite TV Grab for Pix On NBC's O&O's

Camel cigarets lost no time this week in jumping into the 11 to midnight slot on local NBC-TV affiliates after the web decided to return the time to its local outlets with the demise of "Broadway Open House."

Ciggie firm, through the William Esty agency, pacted for three of the five hours opened up weekly on WNBT (N. Y.), WNBW (Washington) and WNBQ (Chicago), all o.&o. operations, for the "Camel Film Theatre." Program is to spotlight a group of feature films never before shown on TV, which Camels leased from TV Films, Inc. In N. Y., the show will be aired opposite the feature film program, "Late Show," on WCBS-TV, CBS flagship. Since the CBS station rolls its films nightly after a 10-minute news program, however, the WNBT pictures will start first, which is expected to affect its ratings favorably.

WNBT, meanwhile, is moving its two shows bankrolled by Vim Stores into the 11 p.m. period. "Quick on the Draw," formerly aired Thursdays at 10:30, is to take over the Thursday at 11 slot, while "Talent Search," aired heretofore on Mondays at 10:30, goes into the Sunday at 11 period. Ballantine's, through the J. Walter Thompson agency, has picked up the Thursday at 10:30 period for a new vidfilm series, "Foreign Assignment."

NBC GROOMS MRS. ACE AS SAT. NITE DEEJANE

With Goodman Ace now entrenched on the NBC kilocycles as chief scripter of the "Big Show" for the second consecutive season, Jane Ace, his wife and partner on their erstwhile "Easy Aces" comedy showcase, is now due for her own half-hour radio show on the web.

Program department has scheduled a Jane Ace disk jockey show for the Saturday night at 10 period previously occupied by "Grand Ol' Opry." "Opry" moves up on the schedule following the switchover of Lucky Strike's "Hit Parade" to Thursday night.

DuPont's Orlon Plugs

DuPont is buying television time on a four-week concentration basis to plug its Orlon non-wrinkling fabric.

Via BBD&O agency, DuPont has bought four quarter-hour strips of the Garry Moore daytime show on CBS, on successive Tuesdays.

Gertrude Berg, NBC Finalize Deal

NBC this week concluded protracted negotiations for a switchover of Gertrude Berg and "The Goldbergs" stanza from CBS. Negotiations have been on for the past couple of months, even during Miss Berg's current tour of Europe, but NBC was stymied in concluding the pact by Miss Berg's contractual commitment to CBS. With Columbia's option on her services lapsing on Monday (20), NBC moved in to wrap up the deal.

Loss of the Monday night 9:30 CBS time, following General Foods' cancellation of her show, and the virtual "freezeout" on cream CBS time provoked the NBC-"Goldbergs" romance. NBC plans to slot the show in the Saturday 7 p.m. period, which will involve rearranging the schedule on the present "One Man's Family" tenancy.

'MOHAWK SHOWROOM' FACING CLIENT AXE

Roberta Quinlan's "Mohawk Showroom," which resumes its 7:30 to 7:45 p.m. slot three nights weekly on NBC-TV next month, is reportedly due for the axe after the first 13-week cycle of the new season. BBD&O, which recently inherited the Mohawk account from the George R. Nelson agency, expects to withdraw the Monday, Wednesday and Friday program in favor of another TV show not yet selected.

NBC, meanwhile, is practically certain that Dinah Shore will take over the slot Tuesdays and Thursdays for Van Camp.

WOR-TV on Prowl For Livingston Successor

WOR-TV, N. Y. indie outlet, is still scouting this week for a successor to Norman S. Livingston, who has resigned as director of commercial program operations to join the Roy S. Durstine agency as a veepee.

Livingston will remain with WOR-TV until Labor Day.

Hugh Benson, formerly with Blaine-Thompson, also joined Durstine this week as publicity chief, along with Kathryn Grimes and Roger Young.

Dual Color Video Standards, As Suggested by Sarnoff, Held Unlikely

Suggestion of Brig. Gen. David Sarnoff, RCA board chairman, that the FCC might okay the RCA color TV system as well as the CBS method and let the public be the final judge, has little chance for adoption, in the opinion of other industry spokesmen. If the Commission grants RCA's anticipated request for new hearings on its color, consequently, it's expected to okay either one system or the other, but definitely not both.

Gen. Sarnoff voiced his suggestion as a direct challenge to CBS. Revealing that RCA will resume its color demonstrations and field testing Sept. 10 at the Center Theatre, N. Y., as a lead-in to the filing of a new application with the FCC, he said that it might not be a bad idea for the Commission to adopt dual standards. Since the CBS system has already been granted a commercial okay, that could be accomplished by okaying the RCA system as well. Then, according to the RCA chief, it would be up to viewers themselves to decide by their support which system they liked better.

Chief argument against such a course of action, in the opinion of other industry execs, is that with the exception of a few RCA and NBC toppers, all industryites testifying at the FCC color hearings last June voiced their opposition to the adoption of dual standards—and that included execs of DuMont, Philco and other firms siding with RCA in opposition to CBS. They reasoned that the choice actually would not be made by the public but by a few broadcasters and manufacturers.

In a single-station market, for example, the station would naturally select only one system and then the public would have no chance to decide on which it liked. Even where two systems could work in one city, it was pointed out, the public would still base its choice on programming, rather than on the merits of the color

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Goodheart Vice Katz as OF Prez

Major shuffle in the top exec setup of Official Films, new indie vidfilm production agency, will see Aaron Katz resigning as prexy of the firm, with William (Billy) Goodheart, Jr., succeeding. Ike Levy, OF board chairman and principal stockholder, personally bought out Katz's stock interest in the outfit. He had brought in Goodheart, former exec veepee of the Music Corp. of America.

Edward R. Murrow, CBS newscaster who also owned a considerable block of OF shares and is a member of the OF board, sold a small portion of his shares recently, but he still retains most of his holdings and continues as a director.

Levy acquired his major interest in OF following his recent bowout from the CBS board and the sale of his CBS stock, which formerly had made him the network's second largest stockholder.

COLGATE EYES 'CORLISS' FOR WED. CBS-TV AT 9

Although Colgate is still undecided on the show it will put into the Wednesday at 9 segment on CBS-TV, indications this week were that the video version of "Corliss Archer" would get the nod. "Strike It Rich" is currently doing summer duty in the spot, with the latter show also in the running as the fall entry.

"Archer" is now on sustaining in the east, with Kroger buying it in the midwest as the summer replacement for the Alan Young show.

KYW's Temple Grid Grab

Philadelphia, Aug. 21.

KYW has obtained exclusive rights to broadcast Temple University's 10-game football schedule this season, at home and away.

Sportscasters Alan Gans and Lee Allen will handle the play-by-play.

ABC PAYS 200G FOR 72 FEATURE PIX ON TV

Hollywood, Aug. 21.

ABC's television buyers moved into the open film market last week and collared 72 old pictures for an aggregate cash layout of upwards of $200,000. Ten of the pictures, of more recent vintage, were bought through MCA from Pine-Thomas for the network-owned stations in Hollywood, New York, Chicago, Detroit and San Francisco. This block brought a reputed $175,000.

Pictures comprising the package, all made since 1942, are "Caged Fury" (Buster Crabbe and Richard Denning); "Swamp Fire" (Johnny Weissmuller); "Follow That Woman" (William Gargan); "Take It Big" (Ozzie and Harriet Nelson); "Wildcat" (Richard Arlen); "Wrecking Crew" (Arlen, Chester Morris); "Shaggy" (dog picture); "Fear in the Night" (Paul Kelly); "Dangerous Passage" (Robert Lowery); "Tornada" (Morris, Nancy Kelly).

In the package 62 pictures for KECA-TV, Hollywood, are 37 Monogram westerns, 11 Carmel and 14 Pathe features. They will be slotted for the station's late evening "Moonlight Movies."

Sept. 4 Jap Treaty Meet To Tee Off Trans-Country TV

With President Truman set to inaugurate television's transcontinental networking facilities Sept. 4 via his speech from the Japanese Peace Conference at San Francisco, American Telephone & Telegraph has postponed plans for the ceremonies it had scheduled for the original Sept. 30 opening.

While AT&T expressed willingness to cooperate with the State Dept.'s request to permit President Truman's speech to be simulcast from Frisco to N. Y. as a method of helping to unify the country, it reportedly felt that the premature inauguration of the new microwave hookup will take the edge off its scheduled show. Whether it will ditch its plans entirely has not been resolved, but it's expected that it will go ahead with the program early in October. It also has not been determined whether the TV networks can use the microwave from coast to coast after the Sept. 4 date, or whether they must await the originally-scheduled Oct. 1 deadline.

Microwave hookup, which spans the continent via 107 strategically-placed towers constructed between N. Y. and Frisco, was officially opened for telephone service, meanwhile, at AT&T's N. Y. headquarters last Friday (17). With

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10, 20 & 25-Year Service Chevrons Pinned On 103 on NBC Payroll

One hundred and three NBC execs and employees, including prexy Joseph H. McConnell, were handed 10, 20 and 25-year service pins at the web's annual outing last Saturday (18). Board chairman Niles Trammell, himself the recipient of a 25-year award, presented the citations, with other 25-year men, all of whom received watches, including George Frey, television sales veepee; O. B. Hanson, veepee and chief engineer; Lewis MacConnach, RCA secretary; Harry McKeon, controller; Raymond Guy, manager of radio and allocations engineering, and George McElrath, director of radio technical operations.

Carleton Smith, stations relations veepee, and James V. McConnell, director of national spot sales, received 20-year pins, while prexy McConnell, press veepee Syd Eiges and announcer Kenneth

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HERB SHELDON

"The Herb Sheldon Show" Monday thru Friday 12:30-1 p.m. on WJZ.

"Video Venus" Saturday night 11-12 p.m., WJZ-TV.

And every morning on WJZ 6:30 to 8:15 a.m.

Personal Management
TED LLOYD, INC.

Record Billings At WCAU Reflect Upsurge in AM

Philadelphia, Aug. 21.

WCAU radio billings so far this year have topped the 1950 figures, which set an alltime high for the station, according to John S. de Russy, WCAU sales manager, who added that the fall outlook for AM business gave every indication of continuing this trend.

Reporting on the June-July period, de Russy said that during those two months 53 contracts were signed, of which 60% were national and 40% local advertisers. He also stated that while national station break business had fallen below last year's figures, local station breaks had increased by more than 90%.

Of the 53 contracts signed during June and July, 32 were new accounts and 21 renewals. Half of the new and renewed accounts contracted for the usual 13-week cycle, de Russy said, and nearly 25% of them signed for a full year.

New accounts contracting for full-year include Zippy Products, Inc., with 15-second breaks six times weekly. Agency is the Buckley Organization. The J. B. Van Sciver Co. has contracted for daily spot announcements, six times weekly, through Cox and Tans. This is the first radio advertising on a

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Martin & Lewis Likely To Defer Colgate Preem; Charlie Cantor to P.R.

NBC-TV still has no date set for the initial appearance this season of Dean Martin and Jerry Lewis on its Sunday night "Colgate Comedy Hour," and it looks now as though the booking will be subject to when the coast-to-coast hookup is available.

Comedy team is on the Coast now, where Lewis is recuperating from his recent illness. With a new film coming up for Paramount, Hal Wallis, they reportedly are reluctant to return to N. Y. for a quickie stint on the show. Microwave hookup is slated for a Sept. 30 preem, and NBC has the comics set for "Comedy Hour" the second week in October, but it looks as though M&L won't do their first show until some time after that.

Two other changes were revealed in the Colgate series this week. Charlie Cantor, who teamed with Eddie Cantor on a number of the latter's Colgate stanzas last year, has decided to rejoin Ed Gardner in his original role of Finnegan on "Duffy's Tavern." Gardner plans to produce the show again this year in Puerto Rico. Also Jim Jordan, son of Jim (Fibber & Molly) Jordan, has been pacted as a TV director for several Colgate shows. He'll handle the Cantor shows, under the supervision of producer-director Manning Ostroff, and may also do some of the others.

Radio Sofia on U.S. B'casting

Washington, Aug. 21.

And now it's Iron Curtain Bulgaria that's kicking U. S. radio around. Closely aping the line of Radio Moscow, Radio Sofia announced last week it had uncovered a terrible situation in which U. S. broadcasting's sole purpose is to make the American public "an obedient tool in the realization of the criminal and aggressive plans of Wall Street," according to official U. S. monitors.

Here's a little of what Communist Bulgaria is spilling out:

"The U. S. reactionary propaganda spares no effort to emphasize that broadcasting in the United States enjoys full freedom of speech, but in reality the radio serves the interests of the capitalist monopolies. The big networks, NBC, CBS, ABC and MBS, are all connected with the Rockefellers, Morgans, Mellons and other big trusts.

"The reactionary U. S. press tries to justify the depicting of scenes of violence in radio and television programs by stating that this is satisfying the taste of the U. S. people, but it is clear that the aim is to make out of the U. S. people an obedient tool in the realization of the criminal and aggressive plans of Wall Street.

"But in spite of all the efforts of U. S. reactionary propaganda, the warmongers will not succeed in crushing the protests of the people against Wall Street's aggressive policy."

'Throw Out FCC Allocation Plan, Use Ours,' DuMont's Plea at Hearing

Washington, Aug. 21.

Contending that a competitive multiple network system is necessary to prevent monopoly in television and assure the public program quality, the Allen B. DuMont Labs strongly urged the FCC last week to adopt its allocation plan in preference to the Commission's proposal. "By every application of every valid test or yardstick," Du Mont declared, its plan is "more efficient, more nearly meets the law's requirements and more completely serves the public interest."

In the first testimony to be filed under the Commission's short-cut "paper hearings" procedure to end the TV freeze, Du Mont claimed its plan is not only more efficient than the FCC's in making use of the available channels but also does more to stimulate network competition and choice of programs. "Maximum competition of networks," it contended, "is necessary to raise the levels of program quality, as well as to prevent network monopoly, market monopoly, and possibly even public opinion monopoly."

DuMont plan, presented by Dr. Thomas T. Goldsmith, research director, provides for at least four VHF channels in each of 53 cities serving half the nation's population. The FCC proposal provides for four channels or more in each

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'Candid Camera' Set For Ruppert Beer on WJZ-TV

Allen Funt's "Candid Camera" returns to WJZ-TV, ABC web's key N. Y. station, starting next Monday (27) after being off the air more than a year. Ruppert Beer has bought the show for the 7:15 to 7:30 p.m. period Mondays, Wednesdays and Fridays.

"Camera," the video version of Funt's "Candid Mike," preemed originally on NBC-TV under Philip Morris sponsorship, but then moved over to ABC, where it had a full season's run.

Micro-Cable Link Tab to Be Passed Onto Advertisers

Television advertisers, already wary about the mounting costs of their shows, will be hit with another charge if they use the coast-to-coast networking facilities. All four networks reportedly plan to pass the cost of the new microwave link from N. Y. to the Coast on to their clients. Webs feel that, low though the charges may be, they are still too high to be absorbed at this stage of TV's development.

Networks feel that the cost to each sponsor will not be prohibitive, especially in relation to the time and talent charges they already pay. It's estimated that the budget on an average half-hour program would be boosted only 1% if the bankroller decided to take every available live market from N. Y. to L. A. Whether the bankrollers desiring the transcon-

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WWRL Foreign Language Pattern Gets 25th Anni Spread In 13 Tongues

WWRL, N. Y. is launching a project to beam five-minute programs on outstanding events and documents in American history in 13 foreign languages, as part of the celebration of its 25th anni.

Programs are being written by Dr. Alvin W. Bahnsen, of Long Island U., who conducts the indie's "Let's Look at the UN" series. Series of 26 shows will be translated into all the languages WWRL beams regularly.

WWRL's quarter-century history reveals a pattern for an AM indie's success and survival in an area with 23 radio stations and seven tele outlets competing. WWRL was started on Aug. 26, 1926, in the living room of William H. Reuman, operating on 100 watts and sharing time with four other part-time stations, WBKN, WBMS, WJBI and WIBI. In 1942 it went to 250 watts with unlimited time and in April, 1950, it got power boost to 5 kw.

Indie's formula is specialization, with 70% of its 119 hours weekly going to foreign languages and the

(Continued on page 44)

Detroit Stations' 'Sell Radio' Drive

Detroit, Aug. 21.

Detroit area radio stations have joined in a cooperative promotion campaign, believed to be the first of its kind. The drive to sell radio is scheduled to get under way Sept. 15.

Participating in the plan, which calls for a pooling of ideas, effort and money, are WXYZ, WWJ, WJR, CKLW, WJBK, WEXL, and WKMH.

A comprehensive advertising program is being mapped, using this slogan as its focal point: "Wherever you go . . . there's radio." Transcribed spots, station breaks, trolley car and bus cards

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'Let's Pretend,' 'Theatre' To Get Sponsor Reprise

Two CBS radio sponsors who had been on the brink of checking off the web this year have changed their minds and renewed for an additional 52 weeks. They are Cream of Wheat on "Let's Pretend" and Armstrong on its "Theatre of Today," both aired Saturday mornings.

CBS this week also picked up a new sponsor for a short eight-week run, but lost American Safety Razor, which decided to cancel out its five-minute Sunday afternoon news program. New bankroller is Book Associates, which signed for the Sunday 1 to 1:15 p.m. slot for eight weeks of mail-order book selling. Agency is Huber Hoge. ASR newscast was aired Sundays from 5:55 to 6 p.m., immediately following Pepsi-Cola's Phil Regan show, which has also been axed.

$5,000,000 AM SPONSORSHIP RAP

NBC's Katzenjammer Kids

Verbal clowning of Bob Elliott and Ray Goulding on their "Bob and Ray" NBC radio show virtually brought a cease-and-desist order last week from some Government execs in Washington whose sense of humor didn't particularly jibe with the B & R duo.

The D. C. repercussions set in when the comedy team announced on the air that anybody interested in obtaining one of their "home dismantling kits" could do so by writing to the Smithsonian Institute. Apparently a large segment of listeners took the boys seriously and put in the request.

Smithsonian Institute was literally swamped with letters and they thought the gag had gone too far, channelling a "what's it all about?" communique to NBC.

On another occasion the B & R team casually informed their listeners that if they wanted a copy of their script all they had to do was write the Library of Congress in Washington. Incident provoked a similar mail response.

WNBT Talent to 'Live, Sleep, Breath' Robert Hall in Merchandise Tie

Underlining the new merchandising technique being utilized by WNBC (NBC, N. Y.) to sell radio time, the station this week pacted with Robert Hall Clothes on a firm 52-week deal which calls for the bankroller to get extra merchandising plusses on both WNBC and WNBT, its sister video outlet. While the clothing outfit has been a heavy spender on indie radio stations in N. Y., this marks the first time that it has placed an order with a network outlet. Deal calls for $140,000 worth of programs, spots and station breaks during the year.

Budget with WNBC matches approximaely the amount that Robert Hall spends yearly on WNEW, N. Y. indie outlet.

Plus values being lined up for the sponsor, according to WNBC station manager Ted Cott, are similar to those offered food stores in the metropolitan N. Y. area under the station's "Chain Lightning" plan. TV personalities on WNBT programs are to wear Robert Hall clothes, and the bankroller will get full screen credit on them. WNBC and WNBT personalities will participate in hoopla surrounding the opening of any new Robert Hall stores in the area. In addition, the sponsor's product will be plugged by the station's stars, to achieve what Cott termed "merchandising tie-ins with big names, not with announcers anonymous."

Station has worked out the merchandising tie-ins with a number of its sponsors for extra benefits to both them and to WNBC. In addition to the "Chain Lightning" operation, which now includes 1,600 member stores of the largest food market chains in the area, Cott has also worked deals for Coca-Cola, via ads on programs, plugs on the back of pay envelopes, etc. There are also deals with the N. Y. Journal-American, World-Telegram & Sun, Cue magazine, Parents Magazine, TV Guide and the Saturday Review of Literature, in which the station plugs the publications for free on the air in return for free

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Radio Premieres

(*Aug. 22-Sept. 1*)

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major radio networks during the next 10 days (Aug. 22-Sept. 1):

AUG. 25

Journeys Into Jazz. Music. ABC, 11:30-12 noon. Sustaining.

AUG. 27

Lowell Thomas. News. CBS, Monday through Friday, 6:45-7 p.m. Procter & Gamble, through the Compton agency.

Beulah. Situation comedy. CBS, Monday through Friday, 7-7:15 p.m. P&G, through Dancer, Fitzgerald & Sample.

Jack Smith - Dinah Shore-Ginny Simms Show. Music. CBS, Monday through Friday, 7:15-7:30 p.m. P&G, through DF&S.

Edward R. Murrow and the News. CBS, Monday through Friday, 7:45-8 p.m. Sponsored regionally by American Oil (Joseph Katz agency) and Hamm Brewing (Campbell-Mithun).

Suspense. Mystery drama. CBS, 8-8:30 p.m. Auto-Lite, via Cecil & Presbrey.

Lux Radio Theatre. Drama. CBS, 9-10 p.m. Lever Bros., via J. Walter Thompson.

Chi Grid Sponsor Windfall on Radio In Wake of TV Nix

Chicago, Aug. 21.

Again this fall the restrictions put on the telecasting of college and pro football is working to the advantage of the Windy City radio stations. AM salesmen reported little difficulty in peddling the gridiron packages now that videoized football in the area will be little more than a trickle.

After taking the Mutual "Game of the Day" last year, WGN has put together its own grid lineup this season. Mixed schedule of nine Saturday games has been snapped up by the Chi Chevrolet Dealers. Games plus the pre-game and post-game adjacencies will bring in about $28,000. Jack Brickhouse will do the calling.

WBBM's 11-game roster of top midwest college contests will be

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Toni Vamps 'Jane Doe'

Hollywood, Aug. 21.

Toni is dropping "Alias Jane Doe," dramatic daytime radio series starring Lurene Tuttle when it completes its 26-week run on Sept. 23.

Foote, Cone & Beldingis retaining the time, shopping for a new show to be sponsored by Prom, new hairwave.

NBC, AFM Hassle On Groucho Shows

Hollywood, Aug. 21.

NBC's dispute with the musicians local over the music on the Groucho Marx radio and television shows has been appealed to the AFM national board in New York. Hassle over payment to musicians is said to be of such a complicated pattern regarding percentages that a ruling has been sought from James C. Petrillo and the board.

Owner of the Groucho Marx packages, NBC contends that while the radio show is taped simultaneous with the filming for telecast, the dual operation does not constitute a simulcast as neither of the shows is on the air at the same time. Understood that if differences aren't composed and Local 47 is upheld by the national, the network may dispense with orchestra music and use only a-capella for opening and closing.

19 COAST SHOWS LOPPED OFF WEBS

Long, dry spell that lies ahead for Hollywood radio will cost industry workers upwards of $5,000,000. Last season's list of network originations has been reduced by 19 programs and the toll may grow as the season impends.

Actual losses to actors, writers, producers, directors, musicians and incidental help will exceed $4,000,000, covering the normal 39-week season. Further liability is incurred because of reduced budgets and "escape" bookings to avoid the scourge of television. While these losses will be absorbed partially by national TV, it doesn't necessarily follow that radio's fugitives will feast high on the video hog. It is more the exception than the rule and the bounty will redound in some measure to Hollywood's favor once the west-east microcable is off and running.

Here's the casualty list and the weekly budgets that scattered largesse over the Hollywood scene:

Screen Guild Players, $10,000; Phil Regan Camp Show, $12,000; Horace Heidt, $9,500; Rex Allen, $2,000; Ginny Simms (Botany), $1,250; Judy Canova, $9,500; Dennis Day, $12,000; "Escape," $4,000; Alan Reed (Falstaff), $1,500; H'wood Star Playhouse, $6,000; My Friend Irma, $9,500.

"Junior Miss," $3,500; "Life of Riley," $10,000; $64 Question, $3,500; My Favorite Husband, $7,000; Roy Rogers, $7,000; Frank Sinatra, $3,000; Smilin' Ed McConnell, $3,000; Truth or Consequences, $10,000.

It is conceded that when the curtain raises on the '51-'52 season there may be other old favorites missing only to show up on television but with new faces aside from the main-character. Included in the aggregate loss to Hollywood radio must be added such exigencies as Red Skelton airing in only 40 markets and "People Are Funny" on alternate weeks. This can be charged off to TV, which easily triples AM's production output.

Hardest hit by TV's juggernaut are the performers, who in seasons past netted weekly paychecks in four figures and now must be content with the crumbs that fall from video's groaning board. The blow falls hardest on musicians, victims of a fiscal circumstance ("cut the music and use library or organ"). This is becoming increasingly the practice, for in other than musical and variety shows live music is the easiest expended. Orders have gone out at the networks to "get along on the house band." Writers will have to get along on austerity checks of less than their normal $750 and are fleeing to television lest the wolf be coaxed in and carved up.

The list of casualties is flexible as it is incomplete. Some of the last-milers, while calling Hollywood home, travel their show. By the same token several of the shows not listed make occasional calls here from the east and use home talent. Only Sinatra, of the entire list, is safe for TV. Roy Rogers will show up in his own pictures, and Smilin' Ed's films will have a rerun. Judy Canova and Dennis Day are being offered around, but so far no takers.

TOP NAMES PACTED FOR SCHLITZ TV SHOW

Hollywood, Aug. 21.

After lining up such talent as Douglas Fairbanks, Helen Hayes, Margaret Sullavan, Alfred Lunt and Lynne Fontanne for next season's Schlitz TV dramatic season, Joe Moran, associate director of radio-video for Young & Rubicam, has returned east.

Negotiations are still pending with several top names when he was summoned back east. Top pay per show is understood to be $5,000 each with stars signing for six telecasts. Miss Sullavan was to have starred in a film at Columbia, but deal was called off when suitable property couldn't be found.

NBC's Aired Apology to Reuther Seen Stopgap to Smears on Panel Shows

NBC was forced to issue a public apology on television Sunday (19) for an allegedly slanderous remark made by a participant the preceding week on "American Forum of the Air" against Walter Reuther, prez of the United Auto Workers. Incident was believed to mark the first time that a network has ever made such an unqualified retraction and apology and, according to some industryites, probably a beneficial thing in that it will serve as a warning to other panel shows guarding against unqualified statements broadcast as part of the discussion.

Reuther claimed that he was slandered in the Aug. 12 broadcast of "Forum" by Charles M. Sligh, a Grand Rapids, Mich., businessman and chairman of the taxation committee of the National Assn. of Manufacturers. During the show, which is moderated by Theodore Granik, Sligh was involved in a debate with Sen. Joseph C. O'Mahoney (D.-Col.) on "What Tax Programs Do We Need?" Following the debate, Sen. Harry P. Cain (Rep.-Wash.) threw a question to Sligh from the audience regarding Reuther's proposed "spenders' tax." After answering the question, Sligh brought out an article published in the Saturday Evening Post on Aug. 14, 1948, which purported to quote Reuther as having admired the Soviet economy on his return from a trip to Europe at that time.

But, according to Reuther and his attorneys, Sligh read the statement completely out of context. If he had read the following paragraph, they said, he would have read Reuther's denial that he had ever made the statement. As a result, Reuther demanded that NBC issue an apology on the show the following week to reach as many people as possible who might have heard the accusation. Apology was read at the start of the program. NBC also agreed to provide time Sept. 16 for a debate between Reuther and Sligh, which was promptly accepted by Reuther. Latter challenged the NAM to appear on the program, but so far the NAM has not accepted.

According to some industryites, too many radio and TV panel shows during recent months have permitted statements to be dragged in from left field relative to a personality who actually has nothing to do with the subject under discussion. Reuther's success in getting NBC to retract the statement about him and to apologize publicly, they said, should serve as a stopgap against such practices in the future.

Television Premieres

(*Aug. 22-Sept. 1*)

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major television networks during the next 10 days (Aug. 22-Sept. 1):

AUG. 25

Fondini the Great. Puppet film. ABC, 11-11:30 a.m. Sundial Shoes (second quarter-hour only), through the Hoag & Provandie agency.

AUG. 26

Man of the Week. Panel. CBS, 5:30-6 p.m. Sustaining.

Young Mr. Bobbin. Situation comedy. NBC, 7:30-8 p.m. General Foods, through Young & Rubicam.

AUG. 27

Bert Parks Show. Variety. NBC, Monday, Wednesday, Friday, 3:30-4 p.m. General Foods, via Y&R.

Kukla, Fran & Ollie. Comedy. NBC, Monday through Friday, 7-7:30 p.m. Participating.

Perry Como Show. Musical. CBS, 7:45-8 p.m., Monday, Wednesday, Friday. Chesterfield, via Cunningham & Walsh.

Lux Video Theatre. Drama. CBS, 8-8:30 p.m. Lever Bros., through J. Walter Thompson.

AUG. 30

Martin Kane, Private Eye. Whodunit. NBC, 10-10:30 p.m. U.S. Tobacco, via Kudner.

CBS' 'Nightmare' Gives Web Some Restless Moments

CBS' "Nation's Nightmare," program documenting crime in the U. S., got itself tangled up with gangsters in a situation rivalling those aired on the series itself last Thursday night (16).

Last week's program was devoted to an expose of crime on the N. Y.-New Jersey waterfront, documenting its material with taped interviews with racket victims and anti-crime leaders. About 20 minutes after the show started, one of the CBS operators put through a call to the studio from a man identifying himself as Patrick J. Connolly, exec veepee of the International Longshoremen's Assn. Speaker denied the events related on the show, and then declared:

"You hurt us a lot and now we have to get even with you . . . There's only one way to fight you people and we'll fight you any way we can."

Web execs immediately phoned the police to tell of the threat and

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CBS WOOS DAGMAR FOR SINATRA TV SHOW

Dagmar may wind up as a permanent cast member of CBS-TV's upcoming Frank Sinatra Tuesday at 8 show this season. NBC this week extended her option an additional 15 days in an attempt to find both a sponsor and a suitable show for her. If the option is dropped, CBS and Sinatra have already made her an offer.

Comedienne guested several times on Sinatra's Saturday night video show on CBS last season and also appeared with him in his Broadway Paramount Theatre date. She's currently featured with Milton Berle on the Roxy, N. Y., stage. If she joins the Sinatra video cast, she'll be competing directly with Berle's "Texaco Star Theatre."

Old Gold's 'Tryout' On 'Queen' TVer

Old Gold, already entrenched in TV with "Original Amateur Hour," "Stop the Music" and the newly-acquired "Down You Go" panel show on DuMont, is further broadening its video base.

Ciggie company has acquired the video rights to Mutual's "Queen for a Day" and will test it on the Coast for a 13-week period. Program will be done live with KECA, Los Angeles, as the probable "tryout" spot.

Network showcase will be determined after the 13-week Coast run.

F-C-B Scrams Emerson

Foote, Cone & Belding this week resigned the Emerson Radio account, which represents billings of approximately $1,000,000 a year. Client was represented in TV last season by "The Clock," but more recently has been using printed media exclusively.

Conflicting viewpoints between client and agency precipitated the decision of F-C-B to divorce itself from the account. No new agency has been appointed as yet.

THE STORY OF KIP VAN WINKLE
With Don Ameche, William Remick
Director: Arthur Lodge
Writer: Lodge
15 Mins.; Wed., 10:45 p.m.
NATIONAL ASSN. OF MANUFACTURERS
WCAU-TV, Philadelphia
(Benton & Bowles)

As an adjunct to the organization's current campaign for a "sound dollar," the National Assn. of Manufacturers is placing TV time orders for one-shots in 63 markets, between Aug. 15 and 31. Subject shown here (15) is a documentary about "free enterprise," which plainly had more intent to propagandize than to entertain. However, the axe the Association has to grind is pleasantly showcased.

Short opens with "Kip" (William Remick), a New York suburbanite on his way to work in 1939. Viewers will get a nostalgic kick when they learn Kip pays $30 a month rent and spends $10 a week on food. They also see him pay two cents for the morning paper; 10 cents for a magazine and a nickel bus fare. Opening a letter he learns about an $8,000 inheritance and takes the day off to lie down and dream about the things he'll buy—a house, a car, new clothes, etc.

Like his celebrated namesake, Kip Van Winkle takes a longer sleep than expected. He awakens 12 years later in 1951, with a growth of chin fuzz, that looks as if it might be a nesting place for the boll weevil. On the way to the barber, he sees inflation doubling the prices he knew before his whisker-growing reverie. Shoes, suits, cars, [illegible] the cost of everything is a shock to the sleeper. Like all the rest of us, he pays it.

Don Ameche does the running commentary — largely a plea to lick inflation—in straightforward style, much as a man might present a few obvious facts. Interspersed are film clips of strikes, troops marching to war, dictators in action. Ameche speaks against government spending, the value of private enterprise and urges listeners to "do something now" against inflation, by saving, buying only what is needed, etc. Opus was produced by NBC under the supervision of NAM's TV department. Program is nicely paced and camera lensing is top-grade. The graphic presentation of prices, past and present, is of general interest. The 15-minute limit seems a good idea, with just enough time to hold the viewer's interest and sock across the NAM message. *Gogh.*

TWO MINUTES TO GO
With Jack Drees, Herb Graffis, Gene Kessler, John Carmichael, Betty MacKinnon, Chuck Bill
Producer: Bob Berman
Director: Jim Harelson
30 Mins.; Tues., 9:30 p.m.
FOX DELUXE
WBKB, Chicago
(Schwimmer & Scott)

Despite the fact this sports quizzer uses devices that have proved successful on network question and answer panels, "Two Minutes To Go" lacks the necessary spark which could lift it into the surefire class. The show has basically good ingredients, including an able emcee in Jack Drees and on session seen (14) a topnotch roster that included Sun-Times columnists Herb Graffis and Gene Kessler, Daily News sports editor John Carmichael and Betty MacKinnon, an attractive guest.

Panelists were asked to guess various sports incidents and phenomenan such as the score of the first All-Star football game and Kid Gavilan's bolo punch. Answers were flashed for the home viewers. Segment also included a mystery sports guest who answered the group's questions from behind a screen.

Perhaps the venture could be brightened for the sports fans by devoting more time to the spontaneous anecdotes elicited from the guests by the questions. As hinted at on this particular frame, the trio of newsmen have a fund of sport yarns that could be utilized to good advantage. Also the show could be more effectively personalized by more frequent closeups of the panel. The quartet was lensed en masse, making it difficult for the viewers to tell who was talking. Long-range shots were probably used because the quizees had a tendency to talk over one another. This could be avoided by Drees insisting that each be specifically "called upon" to stab at the questions.

Beer company's plugs were punched over by Chuck Bill. *Dave.*

TICKET TO HOLLYWOOD
With Doris Berthelot, Jack Alexander, Mary Fortier, Jacquelin Ebeier and Kenneth Alfortish.
Producer: Steve Ellis
Director: Hubie Weiss
Writer: Ed Dorrity
15 Mins.; Wed.; 7 p.m.
WDSU-TV, New Orleans

This weekly show of small fry talent is New Orleans' counterpart of "Paul Whiteman's Teen Show" and looks like sharp web material.

Producer Steve Ellis has whipped up a smooth, fast-moving show with a frothy format, excellent set by Howard Jones and a lineup of production numbers by moppets who will reap a fat Hollywood tryout under sponsorship of Sen. Dudley J. LeBlanc of Hadacol fame.

"Tickets To Hollywood" utilizes chorus, line, original costumes and music with production numbers, and Wednesday (22) was titled "Afternoon In Paris" with Parisian setting.

Mary Fortier's song and dance, Jacquelin Ebeier's fast tap and Ken Alfortish's vocals were integrated into production numbers sans emcee introductions, which kept the tempo at a fast clip.

Dorothy Berthelot, as hostess, projected a definite video personality, with Jack Alexander handling commercials and doing a smooth job.

Music, choreography and sets were of network calibre, costumes well designed. Direction was excellent and camera work professional throughout. *Liuz.*

WENDELL HALL REFLECTIONS
With Hall, John Dunham
Producer-director: Jim Harelson
15 Mins.; Mon.-thru-Fri., 11:15 p.m.
Sustaining
WBKB, Chicago

With a little more preparation on the gab portions of this late evening strip, which features longtime show biz personality Wendell Hall, it should gain momentum with those viewers with a yen for nostalgia. The harkback vein is being mined pretty heavily by a spate of similar shows on the local ether but Hall, with his "Ain't Gonna Rain No More," identity and his 30-odd years in the song-selling field, has an apparently inexhaustible supply of yesteryear tunes and show biz data.

As evidenced on segment seen (1), Hall can still put over the oldie ditties in a manner likely to have strong appeal, especially for the graythatched generation. Plunking a mean over-sized uke, he peddled with considerable vigor such hardy perennials as "Red, Red Robin," "Jungle Town" and "Mellow Moon." He also kicked in with a snappy version of "Aba Daba Honeymoon," pointing out the tune dates back to 1914.

Staff gabber John Dunham is aboard the show obviously to pad out the chatter portions, which were the weakest part of the venture. Apart from an apparent lack of preparation, Hall seemed much more eager to sing than to gab. *Dave.*

MARK "Butch" CAVELL

Just completed leading role "Thunder in the East" Paramount.

To East for Radio and TV commitments.

Contact Artist's Service SU 7-5400

HOUSEWIVES HOLIDAY
With Claude and Ruth Kirchner
Producer-director: Ed Skotch
30 Mins.; Mon. and Fri., 1 p.m.
PARTICIPATING
WENR-TV, Chicago

There's more noise than substance to this twice-weekly audience participation daytimer. It's appeal seems unwisely limited to those viewers who enjoy watching members of their own sex take part in low-level buffoonery.

With considerable more enterprise in concocting stunts for the ladies than evidenced on segment seen (13), Claude Kirchner and his wife Ruth might build the session into an acceptable offering. Kirchner knows his way around a TV camera and is adept at putting the femme guests at ease. Mrs. Kirchner makes an attractive and proficient assistant.

It's in the participation department that the show needs its biggest hypo. Granted some of the video audience might find amusing three matrons stuffing bananas and other food items into each other's mouth as on the opening stunt, but it might be correctly assumed that an even larger segment found it completely unfunny and made the fatal dial twist. Likewise the "contest" that had two hausfraus drawing one another's profiles while blindfolded didn't offer much in the way of entertainment although it practically fractured Kirchner and the studio audience.

This particular frame was one of those affairs wherein Kirchner's spiels for the spot bankroller and Mrs. Kirchner's brief household hint segment were the best portions of the show. *Dave.*

BABE RUTH MEMORIAL
With Dizzy Dean, Mel Allen, Don Russell, emcees; Denise Darcel, Nancy Andrews, Maggie McNellis, Cleff Dwellers (6), Joe DiMaggio, Tris Speaker, Bob Shawkey, Hinky Haines, others
Producer-director: James L. Caddigan
150 Mins.; Thurs., 9:30 p.m.
Sustaining
DuMont, from New York

The Babe Ruth Foundation for Cancer Research reaped a total of $203,504 in pledges from viewers Thursday night (16) as the result of a two-and-a-half hour program aired over the DuMont net in memory of the late home run king on the third anniversary of his death.

While the primary purpose of the marathon show was to raise funds, nevertheless the memorial represented an historical broadcast since it's unlikely that so many of baseball's onetime greats will ever be assembled on one show again.

Among those on hand were Tris Speaker, Joe Dugan, Hinky Haines, Bob Shawkey, Joe DiMaggio and dozens of other oldtime players who either played with or against Ruth. Basically, this nostalgic diamond cavalcade was of interest only to ball fans.

But co-emcee Dizzy Dean did such a good-natured, down-to-earth job of introing the guests that even those of the audience who aren't privy to the lore of the game presumably found the long session interesting viewing. His colleagues, Mel Allen and Don Russell, carried on in the same vein.

Originating from DuMont's Adelphi Theatre, N. Y., the show was assisted by members of the three Gotham ballteams who answered calls from viewers pledging coin. No pretense was made at any kind of fancy production. Guests were led to the stage for brief interviews and informality reigned supreme.

Sandwiched in between the player quizzes were a couple of songs from Nancy Andrews, some harmonies from the Cleff Dwellers and a short commentary from Denise Darcel on what the French think of baseball and the late Ruth. These and other digressions supplied the necessary change of pace.

Babe Ruth Memorial Program not only was a fine tribute to the slugger but also demonstrated what TV can do to help a fund-raising cause. There was a minor flaw here and there in the course of the 150-minute show, but that was to be expected and these imperfections could be easily overlooked. *Gilb.*

SONGS OF FAITH
With Mitzi Bornwasser, Patricia Ann Lynch, James Wilburn, Wilson Hatcher, J. Douglas Ramey, narrator; Johnny Shrader, organ
Producer-writer: Pete Katz
Musical director: Edward Barret
15 Mins.; Sat., 5:45 p.m.
HONEY KRUST BAKERS
WHAS-TV, Louisville

"Songs of Faith" is an extension of a long established radio series sponsored by a local bakery, and bringing to TV viewers an additional dimension which has dignity and spiritual assurance. Format is a mixed quartet, composed of local church singers, non-denominational in tone, which projects spiritual uplift through well-known hymns. Background is organ, handled by staffer Johnny Shrader, and favorite tunes are spaced by brief inserts of religious philosophy pleasantly voiced by J. Douglas Ramey.

Air of spiritual contentment is set by "When We Walk With the Lord," "Have Thine Own Way," and other numbers in a similar vein. Voices are well-matched, and singers are properly reverent and telegenic. Pete Katz, producer, has worked in some biblical scenes using plaster figures, which heighten the effect of the songs, and on show caught camera work brought in some good flexibility. Four singers with hymn books in their hands, singing a la church choir, obviously restrict the camera scope, but this stanza comes off very well and avoids monotony.

In keeping with the dignity of the show, only commercial pitch is the straight announcement and captions, "Honey Krust Bakers bring you 'Songs of Faith'." Institutional form of ad is also carried on the firm's billboards in this area, stressing "Go to Church" and other slogans of a spiritual nature.

Camera and audio crew seem to catch the proper reverential slant, and Pete Katz' scripting and direction have been intelligently geared to home viewer, regardless of his religious beliefs. This is one of the WHAS-TV standard good-taste telecasts, and judging from show caught and previous viewings, should maintain a solid place in the affections of the WHAS-TV audience. *Hold.*

Tele Follow-Up Comment

Victor Borge took over as emcee for the vacationing Ed Sullivan on CBS-TV's "Toast of the Town" Sunday night (19) and, with a good lineup of guests acts topped by the Les Paul-Mary Ford husband-wife team, provided a diverting hour. Borge himself is no newcomer to video, having had his own show last season on NBC and guested on a number of programs. With his natural clowning talents, he kept the show perking steadily along with his introductions of the guests and scored solidly in his two solo spots. First was his combo comedy-pianistics, which he cooked across. For his second spot, he played a Chopin "Nocturne" straight, which was neatly backed by the show's line and the Tommy Wonder-Margaret Banks terp duo.

Paul and Miss Ford, one of the hottest recording teams currently who've been touring the country's top vaudfilmers, registered with their music. They dubbed expertly an off-stage playing of their "Waiting for the Sunrise" disk and then did another tune on camera for top results. Audience must have been surprised at Miss Ford's virtuosity on the guitar vis that final "question-and-answer" routine the pair picked out together. Silent film star Francis X. Bushman tossed in a big plug for 20th-Fox's "David and Bathsheba," in which he plays King Saul, and then teamed with Norma Thornton, one of the line gals, for an okay display of how a scene might have been played in silent pix and today.

Wonder and Miss Banks demonstrated a bright dance routine in their feature spot. Seven-year-old Zella Maye Schola, whom Borge introduced as his protege, kidded expertly with the emcee and then scored with her 88'ing in a straight classical turn. Hurricanes, three men and a girl, displayed some good adagio work, building to a solid climax when the three men tossed the gal from shoulder to shoulder. Maxwells drew their usual quota of laughs with their fine slow-motion and deadpan balancing.

Nancy Kelly, subbing for Faye Emerson during latter's vacation from the CBS Pepsi-Cola display, apparently isn't accustomed to this medium as yet. She wasn't too easy at the start, but as she got into the show, her self-assurance returned. By the time she did a solo stint, a dissertation on the carousel in Central Park, she indicated that she can do well in video. This piece had a preponderance of sentiment written into it, but Miss Kelly held that quality in check sufficiently.

As is usual with this program, there was some good all-around production and a fine guest selection. Standout was Gladys Swarthout, whose vocalistics on "If I Loved You" and "They'll Never Walk Alone" came over excellently.

Sweeney & March's comedics lacked a sufficiently solid theme. Pair did a bit of summer bachelors trying to whip up their own dinner. There were some good lines but not enough to completely carry the time consumed.

A tasty dance bit by Bobby Scheer & Virginia Cornwell and some good vocalling by a group headed by Keith & Sylvia Texta rounded out the stanza.

Color TV Review

TWO SLEEPY PEOPLE
With Mike Wallace, Buff Cobb, guests
Producer: Frances Russ
Director: Ida Baird
30 Mins.; Mon.-Fri., 10:30 a.m.
Sustaining
WCBS-TV, N. Y.

The first colorcast of a Mr. and Mrs. show on CBS indicates that there's scarcely any show that won't be benefited by the tints. The new apartment recently rented by Mike Wallace and Buff Cobb, originating point for the show, takes on a warmth and personality that couldn't be captured in black and white, and the principals take on more color as personalities than could be registered in the usual videocasts.

Both Wallace and Miss Cobb are handy with the gab and reveal a charm and personality. The skin tints look like they were done up for picture post-cards, but as more is learned about color makeup, this defect should be eliminated.

There's also some running together of color when small items with a profusion of hues are shown. This was especially evident to one seated a distance from the camera, when a Spanish shawl was shown. The fabric designs weren't too clear, possibly because of the preponderance of red, the most powerful tint on the CBS spectrum, a hue that has to be handled carefully. Redheads are the exception. Miss Cobb's auburn showed up well. The same is true on fabrics of small design. Miss Cobb's yellow and black checked dress showed up as a mustard color during the long shots and Wallace's plaid shirt sometimes showed up indefinitely tinted.

As is the case in most of the CBS tinters, the cameras are apparently auditioning for the sponsors. They showed off any number of items in color and even displayed some black and white photos, probably for contrast. Latter took on a greenish hue in the transmission.

The Wallaces appear as lively entertainers in this medium. On the preem show they invited restaurateur Sardi and his wife Adele. Sardi, from the moment he walked in, dominated the proceedings. At times, it was difficult to tell whose show it was. He was articulate and entertaining, whether in telling Wallace how to whip up Eggs ala Winchell, or explaining the personality caricatures in his eatery.

Discounting the additional values of color, the Wallaces have the makings of a good show of this type. They have an easy and natural manner and whether by design or accident, they allow the guests to take the limelight if they warrant such prominence. *Jose.*

Dual Color

Continued from page 32

itself. Industryites noted that viewers would tend to buy the system used by the station carrying its favorite shows, regardless of whether the color was better or worse than on the other station.

Expense involved in the operation of dual standards would also be prohibitive, it was said. Spokesmen pointed out that several key black-and-white stations have changed hands during the last several years, and have thus changed their basic affiliations. If a station operating with color was to switch to another network utilizing a different color system, it would be forced to buy all new equipment.

Gen. Sarnoff said that RCA will probably apply to the FCC for new hearings within the next six months. Firm, through NBC programming facilities, will expand public demonstrations of its color to other cities, either via co-ax or microwave, with Washington, Philadelphia and Chicago as the first in line. Since RCA has no commercial color license at this time, all programs must be separate from regular NBC monochrome telecasts.

He noted that RCA has been continuing its color research and explained that the field testing will represent a translations of those developments into production design. Tests are planned to continue until Jan. 1, so there will probably be no application to the FCC before then. Sarnoff said that RCA is continuing to cooperate with "other elements in the industry" favoring a compatible opinion, and that this application may be filed by some intra-industry group.

Television Chatter

New York

Max Liebman and **Sid Caesar** returned from the Coast Monday (20). Singer **Jane Wilson** has decided not to return to the **Fred Waring** crew this fall. Instead, she'll try for solo guest spots on TV and continue as a permanent panelist on CBS' "Celebrity Time"...**Helen Traubel**, recently inked for a guest appearance on **Jimmy Durante's** NBC show Oct. 6, has been pencilled in for a second shot, in December...**Tom de Huff**, Weintraub agency producer on ABC's "Two Girls Named Smith," marrying **Doris Ledauer**, account exec at the same agency, in Stamfordville, N. Y., Saturday...Dancer **Betty Luster** of CBS' "Songs for Sale" vacationing this week at Lake George. Her partner, **Jack Stanton**, takes off next week when she returns...**George Finley**, formerly with Young & Rubicam, and **Howard Hayward**, formerly with Bill Bros., Inc., joined the WPIX sales staff.

Lorin S. Myers, formerly with NBC's sales promotion department, has switched to CBS as market research counsel...**Peter Donald** makes his color TV debut today (Wed.) as guest on CBS' "Two Sleepy People"...**Ramsay Williams** set for a role on NBC's "T-Men in Action" tomorrow night (Thurs.)...Adams Hats pacted for 13 weeks on WPIX's "Dick Dunkel's Football Ratings," which preems Sept. 21...**Donald Richards** guesting on DuMont's "Cavalcade of Stars" Sept. 14...**Jane Morgan** replaced **Marion Morgan** (no relation) as permanent femme singer on ABC's "Stop the Music".

Irving J. Pasternack, WOR-TV art director, wedding **Belle Kogan** next month.

Ralph H. Whitaker, **Ralph M. Baruch** and **Richard C. Dawson**, have joined DuMont sales staff. **Dick Coleman**, disk jockey on WCBM, Baltimore, guesting on **Art Ford's** NBC show Saturday (25)...**Helen Faith Keane**, who does DuMont's "For Your Information," speaking on TV Saturday at the National Beauty Trades School at the Hotel Statler and on Aug. 31 at the Montefiore Hospital Country Sanatorium...**Lee Bowman**, vacationing at his Santa Monica home, due back in N. Y. soon to resume as DuMont's "Ellery Queen" Sept. 13...**Bill Tabbert**, "South Pacific" featured singer, set for another guest shot on WPIX's "Video Chef" to display his culinary art...Casting Consultants booked both **Lynn Loring** and **Lawrence Fletcher** for CBS' "Crime Photographer" Thursday night.

Hollywood

Hoot Gibson will star in a series of western color travelogs tagged "Signposts of the West" to be produced by **J. Romer Hillman**, California oilman and **V. George Badolan**, eastern auto magnate. **George Brandt** is writing the scripts for the vidpic series...Filmcraft productions will resume filming televersion of **Groucho Marx's** "You Bet Your Life" Thursday (23). Having won NABET cooperation, firm will use an IATSE crew and the basic technique of eight camera setups that marked the first series of 39 shows...**Robert Hutton** and **Bonita Granville** toplining in "Hit and Run" first of a series of Revue Productions vidfilms for Gruen Watch Co...**Larry Marks** and **Larry Gelbert** inked a new deal and resume scripting the **Bob Hope** radio-video series.

Frank McDonald will direct the next 26 in the "Wild Bill Hickok" telepix series for Corn Pops. Lensing starts next week with **Guy Madison** and **Andy Devine** starred.

John Rohrs has been named sales rep of United Television Productions' Chicago office...**Riley Jackson**, associate producer on the "Front Page Detective" series at Jerry Fairbanks Productions, returned from a fortnight in N. Y.

Barbara Ruich, 18-year-old video songstress, won an exclusive term pact at Metro.

Nitery singer **Marti Stevens**, daughter of Loew prexy **Nicholas M. Schenck**, made six Snader Telescriptions, backed by a male quartet and **Harry Zimmerman's** 12-piece orch.

Chicago

Motorola has unwrapped its new tele set line with price tags $50 to $100 lower...**Carl Russell** back as WBKB film editor after a completed Army hitch. **George Rice**, acting film editor, moves back as office manager...**Lawrence Tibbett** visits "Quiz Kids" on NBC-TV Friday night (24)...Procter & Gamble TV director **Bill Craig** here for huddles with **Burr Tillstrom** and **Beulah Zachary** on the post-hiatus resumption of "Kukla, Fran and Ollie" which returns to NBC-TV Monday (27). Stuart Greeting Card Co. is sponsoring a five-minute quickie Mondays on WGN-TV featuring **Earl Nightingale**...**Laurin Healey** departing Encyclopedia Britannica Films to serve in advisory capacity to **Lou Cowan** and **Capt. Bill Eddy** packaging firms...TV Forecast editor **Bob Kubicek** off again to the wars with ex-VARIETY mugg **Marty O'Shaughnessy** taking over the top slot on the fan mag...**Wendell Hall's** nightly quarter-hour on WBKB picked up by American Television...Comic **Cliff Norton** returns Monday (27) with his cross-the-board five-minute show on WNBQ for Procter & Gamble. **Lyn King** directs and **Paul Rhymer** pens the scripts...Mages Sporting Goods is sponsoring WGN-TV's final Sunday feature film showing...**Len O'Connor** subbing for **Clifton Utley** on WNBQ's nightly news show. Utley is currently in Europe...**Dave Garroway** to sub for **Faye Emerson** on her CBS-TV "Wonderful Town" stint Saturday (25).

London

Originally staged in the westend in 1942, "Claudia" is to be produced on TV next Sunday (26) by **Eric Fawcett**. Principal roles will be played by **Ann Walford** and **Patrick Barr**...a new comedy by **C. P. Snow** and **Pamela Mansford Johnson** was aired last Monday (20) with **Mary Jerrold** starred...**Le Roux Smith Le Roux** is editing and introducing a new TV series, "Adventure in Sight" which teed off last Monday (20)...The 700-year-old Ceremony of the Keys, the traditional locking-up of the Tower of London against the King's enemies, is to be screened on Friday (24) while on the previous day viewers will be taken on a tour of the Tower...Motorboat racing on the Thames and highspots of the annual Southend Carnival are among the current outside broadcasts...**"The Man Who Was Caliph for a Day,"** written by the producer, **Rex Tucker**, fills the drama spot Friday (24). Leading parts are to be played by **James Dale**, **Alison Petrie**, **Valentine Dyall** and **Peter Coke**.

Silent Stranglehold

Hollywood, Aug. 21.

How to achieve success as a television actor—be a rassler. Owl-Rexall clamped a videolock on KTTV's "The Wrestlers and the Ladies," originally known as "Beauty and the Beast."

It is a charade in which the grunt-and-groaners don't emit a grunt or a groan or even a polite burp. Four grapplers put on a pantomime with three femmes, which is duck soup for any journeyman grappler. Wrestling and pantomime are synonymous these days. John Doyle is supplying the four behemoths.

FCC Urged to Issue Quick Decision In Richards Case by Cal. News Club

Washington, Aug. 21.

Concerned over reports that the FCC may drop the G. A. Richards case because of the broadcaster's death, the Radio News Club of Southern California has urged the agency to issue a decision on the basis of the findings, in the interest of assuring a standard of news reporting.

It was the complaint of the RNC that precipitated the Commission's inquiry into news-slanting on the Richards' stations—KMPC in Los Angeles, WJR in Detroit and WGAR in Cleveland.

David M. Anderson, president of RNC, recently wrote each member of the Commission, VARIETY learned yesterday (Mon.), protesting the recommendation of hearing examiner James D. Cunningham to dismiss the proceedings on the ground that Richards' death makes the case "moot." Anderson said that "the issue at stake here is so clear that the Commission in its wisdom cannot fail to realize the necessity of a decision."

Anderson told the commissioners that "at no time in history has it been more important that the integrity of news must be protected in order that the people of the U. S. may be truthfully informed." At the same time, he said, "Professional radio and TV newsmen and management need the guidance of a definite code of news standards which insures impartial news reporting."

RNC's Malicious Criticism

Anderson further pointed out that the members of the Radio News Club "collectively and individually have made considerable economic sacrifice and have been subjected to the most malicious kind of criticism in their effort to defend the American tradition of responsible news reporting."

FCC Chairman Wayne Coy, VARIETY learned, assured Anderson last week that the Commission will give "careful consideration" to the issues raised when it acts on renewal of the stations' licenses and an application to transfer the properties to Richards' estate. Examiner Cunningham's initial decision, issued June 4, has been challenged by FCC general counsel Benedict P. Cottone as an illegal document outside the examiner's authority. Cottone has asked the commission to set the decision aside and order Cunningham to issue a decision based on the testimony taken at the hearings.

Neither Cottone's protest nor the application to transfer the stations to Richards' estate has been acted upon.

"about Peter Platypus..."

With this and many other fascinating stories of childhood, Mrs. Paul Bowermaster of the Lancaster Free Public Library thrills thousands of children Thursday afternoons at 5:15. During this show, the library-book stories are enlivened by slides of illustrations taken from the books. Frequently, too, Librarian Ernest Doershuch appears on the show to explain to children and adults how the Public Library can be used and enjoyed. The mail pull has been gratifying. In addition, another result has been the greatly increased attendance at the Library story-telling hour every Saturday morning, since the inception of the program.

With this, and other community service programs, WGAL-TV strives to broaden, enrich and enliven the daily lives of the people who live in the communities it serves.

WGAL·TV

LANCASTER, PENNA.

A STEINMAN STATION • Clair R. McCollough, Pres

NBC TV Affiliate

WGAL

Represented by

ROBERT MEEKER ASSOCIATES Chicago • San Francisco • New York • Los Angeles

The International Singing Star—

Sylvie

CABARETS

FRANCE, France-Soir — **"Sylvie St. Clair has talent, perfect beauty, much humor and assurance, charm, and great vitality — these qualities make her a brilliant artist."**

ENGLAND, Sunday Graphic — **"The beautiful Sylvie St. Clair immediately won public and critic—one more new brilliant success for Sylvie."**

GERMANY, Stars and Stripes — **"A wow, Miss St. Clair has beauty and a great voice."**

ITALY, Corriere Lombardo — **"Sylvie St. Clair is having a terrific success—so full of finess—songs so full of humor, personality, her distinction, her charm, the freshness of her interpretation immediately won her audience."**

LEBANON, L'Orient — **"Beauty, charm and elegance are nothing without personality sings Sylvie St. Clair and personality she is full of—which doesn't mean that she lacks beauty, charm, elegance and 'esprit'."**

SWEDEN, Afton Bladet — **"Her enchanting songs have proved a tremendous success."**

SWITZERLAND, Tribune—**"Poised and full of charm, Sylvie St. Clair has a way of talking to her public and enjoys herself as much as they enjoy her—her songs are full of life."**

CANADA, Le Canada — **"The most charming French artist we have applauded—she possesses a very personal style, a grace and distinction of which very few artists can honor themselves. She gives proof of a sure taste in the choice of her songs and by her interpretation which go from emotion to fantasy and she brings out all the quality and beauty of her songs."**

VARIETY — **"Scores heavily . . . has savvy in putting over her songs . . . a sock."**

Press Relations:
SIDNEY ASCHER ASSOCIATES

Personal Management
33 West 42d St., N. Y. C.

St. Clair

LONDON STAGE

Starred

"Latin Quarter" – 1950

"CAFE CONTINENTALE"
(concluded successful run Aug. 25th)

PLAYGOER — **"The toast of London is Sylvie St. Clair."**

STAR — **"Sylvie St. Clair, a beautiful husky-voiced blonde French singer of pronounced vivacity, is a decided hit in this revue as she was in 'Latin Quarter' last season."**

The Performer — **"Leading lady is Sylvie St. Clair, a chic French girl, who handles her vocals, whether in English or French, with an attractiveness that matches her appearance."**

Daily Express — **"Highlight: the full-throated singing of Sylvie St. Clair."**

SKETCH — **"Sylvie St. Clair, a French singer who has looks and talent."**

LEISURE — **"Sylvie St. Clair, a glamorous Parisienne makes a delectable London debut to follow her triumph on the Continent."**

VARIETY — **"Sylvie St. Clair, a newcomer from Paris, has a pleasing personality and puts over her numbers with a gamine, endearing quality."**

QUEEN — **"A singer whose voice is as delightful as her presence."**

BAND WAGON — **"Sylvie St. Clair, 'naughtee' in a demure sort of way."**

TELEVISION

New York – London

N. Y. DAILY NEWS — **"Sylvie St. Clair has a happy faculty of singing a song lying down and somehow manages to create the happy illusion that she is as snug as a bug on your rug and is dedicating herself, exclusively, one might add, to your express entertainment."**

LONDON STAR — **"Sylvie knows the television cameras—Sylvie St. Clair at her most seductive, and that is very seductive indeed. I doubt if even Delilah knew the business better."**

TELEVISION GUIDE — **"Sylvie of Paris—a natural for television. Unlike most singers who stand stock-still before a microphone, she is always in action, punctuating her songs and running a line of patter with an expressive wink, a flip of a hip or a come hither look."**

LONDON BANDWAGON — **"Glamorous Parisenne Sylvie St. Clair—videogenic—piquant personality."**

VARIETY — **"Her injected notes, done in a charming French accent . . . Honey blond, vivacious Sylvie St. Clair puts new life into song and story and gets results."**

SUNDAY CHRONICLE — **"Who Is Sylvie? — She's Tel-Vision No. 1. From all the glamour of Hollywood and New York, she was picked as the perfect television girl. She's photogenic, she has what television takes — mobility, a hundred different expressions, clearcut although soft features, an air of Continentalism."**

PLAYGOER — **"Sylvie St. Clair as captivating before the television cameras as she is in 'Latin Quarter'."**

TELEVISION WORLD — **"Televisions 'New Look' Sylvie St. Clair chanteus—French—Oo!! La!! La!!**

INE SHEPHARD
D — Longacre 5-6396

Direction:
WILLIAM MORRIS AGENCY

OSCAR TREADWELL SHOW
300 Mins.; Mon.-thru-Sat. 1 to 6 p.m.
Participating
WDAS, Philadelphia

Immediately apparent features of the Oscar Treadwell Show are the superior taste of the disk jockey and the innumerable commercials with which the show is loaded. Treadwell is a daily host (1 to 6 p.m.) six times weekly and his five hours of disking platters for which the word "commercial" would be a reproach. Nevertheless Treadwell's non-commercial music is used to sell everything from refrigerators to short term loans. The Top 10 hits are rarely played and on session caught program opened with the fine two-year-old Claude Thornhill waxing of "How Am I to Know," although such well known artists as Sarah Vaughn, George Shearing, et al., get heavy plugging.

Treadwell did an interview with Norman Granz, whose "Jazz at the Philharmonic" relies heavily on the Treadwells and their audiences for boxoffice draw. Gab session was strictly a buildup for Granz concert at Academy here next month, but for the aficionados of jazz it was very persuasive talk. Treadwell knows subject as do few people in town, and his program is a welcome stop rather than an obligatory one for the jazzmen visiting here. Although he uses none of that nonsensical jive talk, Treadwell has the knack of making his interview subjects interesting, because he himself is so interested in them and the music they play.

Easy familiarity of chatter is another asset. All the high priests of bop are known by their first names "Diz," "Lester," "The Bird," "Stan," etc. Surnames are apparently unnecessary. Sometimes guests come from outside world. Later on same show a magistrate discussed center city parking problems. Treadwell handles these mundane matters equally well. Jock sometimes throws a bone to listeners who go for melody, but always appends comment as to what makes it good, or not so good.

Stint is a taxing job, since d.j. does a lot of the commercials. Treadwell waits usually until the end of a record to announce its title and artist. His comments, though authoritative, are kept short, as though he feels that an audience which likes this sort of thing would need little elucidation about it. Hourly newscasts and racing information and results are interspersed. *Gagh.*

BABE RUTH MEMORIAL
With Mel Allen, Bud Palmer, Bob Shawkey, Hinky Haines, George Sisler, Joe Dugan, Sam Jones, Spud Chandler, others
Producer: John Newhouse
30 Mins., Thurs. (16), 10:30 p.m.
MBS, from New York

Mutual's tribute to Babe Ruth, on the third anniversary of his death, came across as an unexciting session that bordered on the maudlin despite lineup of some of baseball's most colorful players. The airer seemed hastily put together with no consideration for entertainment or dramatic values. Score an error for Mutual for not making the most of its opportunity to revere "The Babe" and pitch for aid to the American Cancer Society.

In the first quarter hour Mel Allen introed the baseball stars who either played with or knew Ruth. They were overly sentimental and repetitious. Many of the vivid aspects of Ruth's career were overlooked and they paid tribute with such inane comments as "he was the best," "he was the greatest," "he was 'The Babe'." Last quarter was conducted by sportscaster Bud Palmer, who put the athletes through a baseball quiz. Session livened up here a bit as the questions were tough and interesting.

It was in the last five minutes, however, that the stanza achieved its proper stature. Frank White, Mutual's prez, came on to deliver a brief speech donating the net's transcription of Ruth's speech at Yankee Stadium, 1947, to Paul Kerr, head of Baseball's Hall of Fame, Cooperstown, N. Y. After Kerr's acceptance, the transcription was aired. It came through with poignance and effect. Ruth's voice, weak and pathetic due to a cancerous throat infection, accomplished more for Cancer Fund aid in this brief address than any of the live performers who preceded him.

STUMPUS
With Ken Wilson, Bill Green, Ray Dorey
25 mins.; Mon.-thru-Sat., 1:35 p.m.
Participating
WHDH, Boston

This is a sprightly 25-minute session of music and banter during which WHDH's (and Columbia Record's) solid organ and piano team, Ken Wilson & Bill Green, and vocalist Ray Dorey, attempt to play or sing at least eight bars of a tune suggested by listeners. If boys are baffled, which occurs occasionally, the requestee is rewarded with several pairs of ladies' nylon hose.

Two guests, who correctly identified the three mystery tunes played on previous programs, are invited to attend the show where they select cards and feed them to emcee Dorey, who in turn acknowledges the sender's name and springs the title on the cast. About a dozen tunes were used during the program ranging from "Here In My Arms," "Ramona," "When the Organ Played at Twilight" to "My Object, All Sublime" from "Mokado." Only stumpers, when caught, were "Dreamland Rendezvous," which completely baffled the musicians, and the oldie "Who Takes Care of the Caretaker's Daughter?" However, one of the gal guests hummed what she claimed was the tune which went unchallenged by the staffers. Interspersed between requests each of the boys solo a mystery tune, correct identification by a listener being the basis of guesting on the show.

Dorey handles the emceeing chore neatly, tieing the show together with bits of bantering with guests and Ken & Bill duo, who also chime in with asides, puns, etc., to add to the overall informality of the stanza. *Elie.*

WAKE UP BALTIMORE
With Buddy Deanne
120 Mins.; Mon.-thru-Sat., 6:30 a.m.
Participating
WITH, Baltimore

This waker-upper has been the jumping off place for some top names in the national picture today and present operator, Buddy Deanne, up from WHAM, down Memphis way, is giving it a dash of corn pone, turnip greens and hy'all brogue which is building a following. Spinning disks midst casual and practically total ad lib chatter throughout the two-hour stretch, Deanne manages to project a youthful enthusiasm and screwball personality that is attracting considerable audience response from a somewhat younger sector than the normal hausfrau listeners normally attracted to early morning airings.

Gagged up stunts like broadcasting in his pyjamas from the sidewalk in front of the studio located in the downtown area and offering himself for household chores as a contest prize are helping towards a buildup that should make him a strong fixture for this hard-hitting station. *Burm.*

CLIFF ENGLE AND THE NEWS
Producer-director: Cliff Engle
15 Mins.; Mon.-thru-Fri., 12:45 p.m.
Sustaining
KFRC, San Francisco

News and news analysis, without editorializing, is the strong forte of this sound, authoritatively voiced commentator who presents the pageant of current events without presuming to have occult information of the future.

Sharing straight news reporting on events of the day with once-over-lightly treatment of feature material, Cliff Engle provides a fast moving, easy-to-follow, intelligent, 15-minute chatter marathon. Quotation from important periodicals (New York Times and Herald-Tribune on the Japanese Peace Conference when caught) is reflective of technique of going to vital sources for copy. Other subjects range from comment on speed-travel to treatment of current men's, women's fashions.

Engle, who has a long background in radio as announcer, news reporter and commentator, is mature in his handling of material as well as in delivery, which is easily paced and pleasant to take. *Ted.*

JIMMIE OSBORNE
Producer: Joe Eaton, Jr.
Writer: Mary Louise Moore
120 Mins.; Mon.-thru-Fri., 11:30 a.m.; 60 Mins.; Sat. 12 (noon).
Participating
WKLO, Louisville

One real manifestation that morning radio is alive and kicking, at least in the Louisville market, is the Jimmie Osborne show. Stanza has been on WKLO about three weeks, and the amazing appeal this youngster has for all ages is becoming the talk of the town. Station's "B" studio is packed and jammed, and it has been necessary to enlist services of several of the station staff to cue up the listeners eager to squeeze into the studio to gander Osborne in person. All this, too, without giveaways or come-ons of any kind.

Osborne uses no definite format. His approach is strictly informal, he reads requests, introes E.T.'s and news, takes the mike into the audience for brief interviews (only when the interviewees express a desire to chat), sings hill tunes to his own guitar accompaniment, and in general conducts a friendly, folksy session. His studio audience consists mostly of femmes, children, and quite a sprinkling of nursing babies. One item which goes over big is the community singing sesh. Tunes are of the hillbilly type, with an oc-

(Continued on page 40)

These are the Facts:

From 6:00 P.M. to midnight, Monday through Friday, WWJ delivers MORE Detroit listeners than any other station.

WWJ's average cost-per-thousand nighttime listeners* in the Detroit Metropolitan Area (828,720 families) is 28% lower than the average cost-per-thousand listeners for nighttime radio in Detroit

That's why WWJ takes the guesswork out of buying time to sell Detroit. Ask for figures.

*based on March-April 1951 Pulse Ratings

WWJ

AM—950 KILOCYCLES—5000 WATTS
FM—CHANNEL 240—97.1 MEGACYCLES

FIRST IN DETROIT Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

Associate Television Station WWJ-TV

Eileen BARTON

ANCHOR HOCKING'S
BROADWAY OPEN HOUSE
NBC-TV—11 P.M., TUES-THURS-FRI

Direction: M. C. A.

Polling the experts on Cleveland's best buy

Horace Norris, Natl. Adv. Mgr. says:

"As I see it, the basic plot is concentration on our key markets. That means radio, America's No. 1 mass medium, and in Northeastern Ohio, that means WTAM—the only station to deliver sizeable audience in all four markets of Cleveland, Akron, Canton and Youngstown. And at the cost of a single schedule. To get 4 for 1, better buy WTAM."

Stewart Stuart, Acct. Exec., adds:

"When I want to wake up a market, give me a station's grass-roots impact. Sure, WTAM is Cleveland's lowest cost-per-1000 station for announcements. But it's the community identification that gets me—the *only* NBC station in the entire area, and the first 50,000 watt station in Northern Ohio. It's old-fashioned good radio without fooling."

Morton Horton, Listener, concludes:

"I'm thinking of the WTAM shows I live by. Up in the morning to *Jay Miltner*. Off to work on time thanks to *Tom Haley*. Then Wifey tunes in *Woman's Club of the Air*. After an evening of the big NBC shows, I'm sold on the *11 PM News*, and wind up with *Tom Manning's Sportcast*. It's Cleveland's finest listening and I come from Cleveland, so I ought to know."

Monroe Monroe, Timebuyer, insists:

"I want to send up skyrockets on audience size. With the largest daily BMB audience in Cleveland and over twice the audience of any other station in the entire Northern Ohio area, WTAM has the highest Hoopers in more periods of the noon to midnight peak listening time than any other area station. Yes, WTAM rates better than any other station."

All the experts agree . . . Whatever your angle, the conclusion just can't be denied—WTAM is Cleveland's best radio buy. And just so, all seven major market stations represented by NBC Spot Sales are the best buys in their areas. And that's only one reason why first calls just naturally are put in to NBC Spot. Serving only seven key radio stations, your NBC Spot Salesman has the time to devote to your account . . . the right availabilities and facts to give you quickly . . . the knowledge, organization and research services to show what Spot can deliver for you in the nation's key markets

. . . via RADIO, America's No. 1 mass medium.

WNBC—New York
WMAQ—Chicago
WTAM—Cleveland
WRC—Washington
KOA—Denver
KNBC—San Francisco
WGY—Schenectady—Albany—Troy

represented by

NBC Spot Sales

NEW YORK CHICAGO CLEVELAND SAN FRANCISCO HOLLYWOOD

Radio Reviews

Continued from page 38

casional hymn tune, like "What a Friend We Have in Jesus" and the like.

Guy's warbling impresses as the conventional hillbilly type, but lad evidently has something more, based on his tremendous appeal and taking into consideration strong TV opposish in this market.

Joe Eaton, Jr., son of station's general manager, and Mary Louise Moore ably handle production and scripting details for town's currently hot number in the hillbilly field. *Hold.*

VanDEVENTER AND THE NEWS
15 Mins., Sun., 1 p.m.
CAPEHART FARNSWORTH
MBS, from New York
(J. M. Mathes)

Despite an offish day on the press wire services, Fred VanDeventer's initial newscasting series Sunday afternoon (19) came-across with enough reportorial impact and analytical qualities to make it interesting listening for news hungry dialers.

VanDeventer's delivery was sharp and concise. He got to the meat of the stories behind Sunday's bulletins with a minimum of garnish and the quarter hour stanza moved at a clicko pace. Program, however, needed some human interest yarns to give it more warmth.

Commercials were brief and handled with good taste.

BOB NEAL FARM PROGRAM
Mon.-thru-Sat., 7:30 a.m.
Participating
WMPS, Memphis

Bob Neal, w.k. Memphis radio performer and emcee, can certainly lay claim as the midsouth's "Mr. Ayem Deejay" down here with his daily morning stints. He turns in a nifty package on his marathon morning packages which open daily at 5 a.m., and wind up at 8 over WMPS.

Neal's down-to-earth style with his rural and Memphis audience in this sector has boomed him into one of the South's top spinners. He does a better-than-par for the course in handling both hillbilly and pop tunes and his neatly patterned patter of seguing from platter to platter gains him beaucoup listeners.

In addition to his folksie winning chatter with the "neighbors," Neal also gets into the act with a strummin' routine or two on his uke. His corny presentation of the uke has proven to be a socko hit with the WMPS audience. On Saturday show (11) when caught, Neal invited Bobby (Uke) Henshaw, vet vaude uke specialist, for a guest spot.

Henshaw and Neal worked on the morning show as though they had been teamed up for years. Henshaw scored with his "Whispering" and his unique interpretation of "Paul Parrott Rag" on the uke. He signed off with "Stars and Stripes" and a few hints on playing the uke in his interview with WMPS' Neal. Incidentally, this guy Neal is a cincheroo for a bigger spot with his morning packages. *Matt.*

FAN FAIR
With Maggie Wulff, Bob Wass
Producer: Wulff
10 Mins: daily before Cleveland Ball Games
Sustaining
WERE, Cleveland

This is the pre-game, ask the "woman-on-the-street" her opinion of the Cleveland Indians. Stationed in front of the Stillman Theatre, the Bob Wass-Maggie Wulff team make the inquiries, with Maggie doing the inquiring. The strength of such programs is in the ability of the interviewer to handle the interviewee and Maggie, with her quick wit, adroit handling and pleasant personality, keeps the program moving rapidly and with much sparkle.

Wass draws an asset for chiming in at proper moments.

MR. & MRS. LONGHAIR MUSIC
With Mildred and Joseph Mill Brown
Producer-Writer: Brown
60 Mins., Sun., 6 P.M.
Sustaining
WCPC, New Brunswick, N. J.

Another husband-and-wife entry —chatter and platter spinning— but this time with platters definitely on the longhair side. Hosted by Mildred and Joseph Mill Brown, show stacks up as just a so-so proposition, at least in its present stage.

Format is usual striving-so-hard-for-spritely gab, spinning of longhair platters and chinning with visiting guests as George Miller of Columbia Artists Management on premiere. From the show caught plenty of revision appears to be in order if the program hopes to become habit-forming with dialers. Tightening, pacing, humor, brevity and novelty of approach as well as good scripting are just a few things this show needs.

Host and hostess, however, display excellent musical taste in selections offered which ranged from Brahm's Hungarian Dance Number 5 by Arthur Fiedler and the Boston Pops Orchestra to the "Cinderella Suite" by and with Eric Coates conducting a London Symphony Orchestra. Both of the Browns, too, boast a more than fair style of delivery which undoubtedly scored with plenty of listeners. Basic idea is on the credit side and can be built into a program that would find its niche with the longhair music set—but it needs surgery.

FRIENDSHIP ROOM MELODIES
With Martha Wright, Hayes Gordon, Glee Club
Writer-producer: Marcella Kuechle
30 Mins.: Sun., 4:30 p.m.
WORCESTER FEDERAL SAVINGS
WTAG, Worcester, Mass.

For its 75th transcribed Sunday afternoon session via WTAG, Worcester, "Friendship Room Melodies" had songstress Martha Wright on hand to add an extra fillip to a pleasant half hour of music and song. Now starring in "South Pacific" on Broadway, she warbled "You're Everywhere" and "You Are Free" with eclat and dueted a tuneful "Will You Remember?" with Hayes Gordon.

Format of "Friendship Room" relies heavily upon melody—mostly of the light opera variety — although a choral group is spotted occasionally with a cowboy lament or hymn. Also woven in the session is a brief talk from "the man from 'Friendship Room'." On show caught he discussed the history of the 4H clubs and how the organization has aided thousands of youths since its formation in 1909.

Accent is wisely upon good music of a type deemed to interest the more mature listener. It's easily understood why Worcester Federal Savings picks up the tab on this conservative late afternoon stanza. Plugs for the sponsor are of an institutional nature. Sole Slip-up on this relaxing airer is a failure to identify the orchestra and chorus anywhere in the segment.

5 reasons why WGN carries more local food and drug advertising than any other Chicago station . . .

1949 BMB Weekly - Daytime Audience

Illinois	1,646,120
Wisconsin . . .	485,020
Indiana	331,920
Michigan . . .	262,630
Iowa	104,110

. . . Advertisers of food and drug products need WGN in Chicago . . . still reaching more homes day or night than any other Chicago station

A Clear Channel Station . . . Serving the Middle West

MBS

WGN

Chicago 11 Illinois
50,000 Watts
720 On Your Dial

Eastern Sales Office, 220 East 42nd Street, New York 17, N. Y.
West Coast Representatives: Keenan and Eichelberg
638 S. Van Ness Ave., Los Angeles 5 • 235 Montgomery St., San Francisco 4
710 Lewis Bldg., 333 SW Oak St., Portland 4

Inside Stuff—Television

Scenic designer Howard Bay, who has done sets for a number of Broadway legiters and also handles NBC-TV's "Somerset Maugham Theatre," has opened a package outfit to service video shows on an indie basis. Labeled TV Design Associates, Bay plans to design, build and paint sets for video productions on a commission basis, as well as supply props and handle transfer of the material to the required studios.

Bay is being repped in his new venture by John Gibbs, who packages the Maugham show. He reportedly has set up the outfit to capitalize on the fact that a number of top agencies with TV shows on the air are cutting down expenses by hiring out their set designing, instead of keeping a designer on staff.

New moppet show which will translate into television terms the picture books issued by some of the major recording companies with their kid records is being lined up by WNBT, NBC's N. Y. flagship, for an early Sunday morning airing. Station has already arranged with both RCA Victor and Capitol to make the picture books available.

Books are used by the diskeries to help the kids follow the record's story, with a whistle sounding on the record each time the moppet listener is to turn the page. For TV, WNBT plans simply to put the record on its turntable and the pictures in front of its cameras, changing the picture each time the whistle blows. Station will change the position of the cameras to achieve whatever motion is required.

Potential audience for late-evening television programming was brought graphically home to ABC execs last week. Network's WJZ-TV, N. Y., was testing the linearity of its transmitter from midnight to 1 a.m., after it had been off the air for half-an-hour.

Despite the lag between its official closing and the tests, the station received a flock of phone calls from viewers wanting to know whether it was experimenting with color TV. Station attributed the nature of the question to its sharper pictures, resulting from its recent power boost and transmitter site shift to the Empire State Bldg., N. Y.

Television has sold itself right out of a Chevrolet account on the Coast for the second time in a month. First, Central Chevrolet cancelled its Spade Cooley show because the layout was selling too many cars. Now the same thing has happened with Chevrolet's KECA-TV "Triple Theatre," Coast's first three-hour nighttime show. Layout, consisting of three films per evening, is bowing out Friday (24) after 18 months because company can't get enough cars to meet the demand. It might be renewed when new cars come out in December. Meantime, Chev will sponsor football telecasts on KNBH.

DuMont's Allocation Plea

Continued from page 32

of 21 cities serving only 32% of the population. The DuMont allocation thus would give an additional 24,000,000 people the benefits of having four or more competitive TV services in the VHF channels.

Goldsmith declares that while the DuMont plan promotes network competition, "there are ample grounds for criticism that the FCC plan tends toward a network and market monopoly situation." The number of quality programs available to the pubic, he adds, "is not necessarily equal to, but may be limited by" the number of nets. "Only through competitive and multiple networks," he asserts, "can the public have the freedom of program choice to which it is entitled."

But for networks to survive, he points out, "they must be in a position to reach audiences in most of the large centers. Experience shows that a network must have outlets for its programs in most of the top 25 market centers of the country, as well as in the smaller population areas.

"Under present conditions, and those to prevail for several years, networks must have VHF outlets, otherwise they will not have audiences."

Goldsmith points out that all four TV networks have sustained operating losses during their existence "but have kept going in contemplation of the 'unfreeze' and the opportunities to be afforded by multiple outlets in the principal markets."

Envisions 2,129 Stations

For the nation as a whole, the Du Mont plan would provide for 655 VHF stations (97 more than the FCC) and 1,474 UHF stations (116 more than the FCC), or a total of 2,129 TV stations as compared with 1,916 under the FCC proposed allocations.

Not only does the DuMont plan give greater choice of programs to people in the large cities but also to most of the nation's population. Goldsmith points out that at least two stations could be provided in each of 423 cities under the DuMont plan while under the FCC plan 96 fewer cities could be so served. These 423 cities would provide multiple service to over 140,000,000 people. The FCC plan would provide multiple service to 3,000,000 fewer people.

The DuMont plan provides TV service to 1,236 areas as compared to 1,239 areas under the FCC plan. Thus, says Goldsmith, the plan is not achieved at the expense of sparsely populated communities.

The ability of DuMont to develop a "much more efficient" plan than the FCC, Goldsmith explains, is due to the fact that its staff has worked night and day on the problem and has applied "careful and expert study and consideration to placement of the available channels within the FCC framework of engineering standards, which have been generally approved and accepted by the industry."

The plan excludes the reservation of channels in certain cities for educational stations, as proposed by the FCC. "While there may be a few scattered institutions," says Goldsmith, "which can marshall funds for a costly broadcasting installation, we are convinced that neither adequate private nor public funds will be made available for either national or regional comprehensive fulltime non-commercial broadcasting."

Radio Follow-Up

"Meet Millie" is a strong laugh package, a tribute to Audrey Totter who personates the titular role, but more so to Frank Galen, producer-director and co-author of this CBS-AM show. An anomaly arises from a strange series of inflections which the cast essays, obviously under direction, that is a cross between the singsong of a Bronx brogue and a Brooklynese Gowanus malapropism. Miss Totter is not as bad as "Mortimer," the shipping clerk who's enamored of her, and mama, who's egging Millie on to snag the boss' son. None the less, despite the highly peculiar dialectics the lines are fundamentally sound, and the humor not infrequently productive of real boffolas, which is the more creditable because they are born of situation and not of gag.

Courtesy of M-G-M
Now appearing with
DONALD O'CONNOR
in "THE MILKMAN"
(Universal-International)
Management WILLIAM MORRIS AGENCY

Professional developments about TV or Business Films
SEE CHARLIE CURRAN
Seaboard Studios Inc.
167 E. 69th St., N. Y. 21
Phone: REgent 7-9200

Can you use the highest homes-per-dollar show in all evening radio?

This program tops all other evening once-a-week programs in homes reached per time-and-talent dollar.

Based on one of the most famous characters in all fiction, it has built one of the largest followings in all radio—more than 3,000,000 families every week, coast to coast.

After five years' sponsorship by the same client, this program is now ready for *your* use—at a time-*and*-talent cost that is lower than evening *time* alone on other networks!

Can you afford *not* to investigate the best buy available in all radio?

Phone: Mutual Network Sales

NEW YORK **PE 6-9600 — WH 4-5060** CHICAGO

Coy Stands Pat on Opposition To Licensing Bill on Airing Bet Info

Washington, Aug. 21.

Proposal of the Senate Crime Committee to require FCC licenses for transmission of gambling information was given a cold shoulder for the second time by Chairman Wayne Coy in a letter over the weekend to Sen. Edwin C. Johnson (D-Colo.) of the Senate Commerce Committee. Coy had previously opposed the licensing bill when it was introduced last Spring.

Chairman Coy reiterated his position in favor of an outright prohibition against information on bets, odds or prices paid in horse races. Such information, Coy said, "constitutes the life blood of all types of interstate gambling activities." A bill along the lines he proposed was approved by the Commerce Committee last year.

The Crime Committee bill, introduced by Sen. Herbert R. O'Conor (D-Md.), would exempt radio stations, newspapers and wire services serving newspapers and radio stations.

In behalf of the Commission, Coy wrote Johnson he could not see the logic of dealing with the gambling problem by means of "a cumbersome licensing system which is alien in all respects to well-established concepts of common carrier regulation."

Coy said the measure is too complex to be workable and contains so many loop-holes as to be "inappropriate and ineffectual." If the regular racing wire services were cut off, he said, broadcasting of race results and betting odds would become of greater value to gamblers.

"It is well recognized," he added, "that newspaper publication and radio broadcasting of probable odds and prices paid on sporting events other than horse or dog racing can provide gamblers with most, if not all, of the information they need to continue to carry on widespread gambling activities."

Coy took issue with opposition to an outright ban on grounds it might infringe on freedom of the press and radio. "Nothing has been brought to our attention," he said, "which indicates that the specific type of information which would be banned under the Commission's proposal can be considered useful for any purpose except gambling, whether the recipient is a bookie or whether it is intended for publication as news of gambling activities which will take place or have already taken place."

Last year, the FCC revoked the license of WTUX in Wilmington, Del., for broadcasting race results as soon after the races as to assist bookie operations and for devoting too much of its broadcast format to race programs. However, the Commission has allowed the station to stay on the air pending reconsideration of the case.

Hearing Due On Hennock Status

Washington, Aug. 21.

Strength of the opposition to the nomination of FCC Comr. Frieda Hennock to a Federal judgeship in New York will be determined this week by the Senate Judiciary Committee. The Committee will hold a hearing on the appointment Saturday morning (25).

It is expected that witnesses representing the American Bar Assn. and the New York City Bar Assn. will testify against Miss Hennock. Both organizations have written the Committee they regard the candidate as lacking the qualifications for a judge.

It is likely that Miss Hennock will be strongly supported by women's organizations and New York representatives in Congress.

S'west Conference Grid Sponsorship Again Set

Fort Worth, Aug. 21.

For the 11th consecutive year, the Texas State Network will broadcast Humble Oil and Refining Co. exclusive coverage of Southwest Conference games.

On Sept. 22 there will be four intersectional games, with one contest to be aired through TSN. Actual broadcast schedules for the Southwest Conference games, first of which will be played on Oct. 6, will not be known until early next month.

Charles Jordon, veepee of TSN, will give the play-by-play reports for the regional web.

Practically All Mpls. Air Talent to Originate Shows From State Fair

Minneapolis, Aug. 21.

Minnesota State Fair, Aug. 25-Sept. 3, will get a record amount of radio coverage. CBS station, WCCO, for example, will expand its activities in this direction to record-breaking proportions with Larry Haeg, Farm Service Director, in charge.

A twofold program will make it possible for more Fair visitors to see WCCO radio personalities and, at the same time, carry a greater share of the Fair's color and excitement to home listeners.

Program calls for broadcasting more than 15 hours of programs from the Fair grounds, with the majority of features originating from the Agriculture-Horticulture building where there'll be a large display booth as a place for fairgoers to meet such WCCO personalities as Cedric Adams, Bob DeHaven, George Grim, Stew MacPherson and Haeg, etc.

WCCO staffers will distribute from the booth 50,000 copies of a special four-page edition of the WCCO News Parade, featuring a map of the Fair grounds, a schedule of Fair broadcasts, CBS pictures and stories and local programs. Among shows to be broadcast from the booth will be Cedric Adams' daily "Noontime News" for the 13th year, the Ramona Gerhard-Tony Grise "Melody Matinee," the Darragh Aldrich "Matinee" and Haeg's "Farm Journal."

A special series entitled "At the Fair" will be broadcast for the first time. Featuring Grim, MacPherson, Haeg and Gordon Eaton, it will consist of interviews with exhibitors, Fair visitors and officials. Another first will be MacPherson's "State Fair News," comprising a daily roundup of late Fair bulletins for the information of both home listeners and Fair patrons. MacPherson also will broadcast the grandstand's auto races.

Adams' "Stairway to Stardom" talent show will originate from the Fair grounds for the first time, being staged at the sponsors Chevrolet dealers' exhibit in the grandstand building. A special feature, "State Fair Roundup," with Haeg and Ray Wolf, will include, among other things, interviews with Minnesota 4-H club leader Leonard Harkness and county agents from around the state.

WGN-TV's B. S. Degrees

Chicago, Aug. 21.

WGN-TV has handed out TV B. S. (Television, Back Stage) degrees to five staffers of the Board of Education's Radio Council. The quartet from the Board's radio station, WBEZ, spent a week studying WGN-TV's operation as preliminary preparation for the day, if and when, an educational channel is utilized here.

WGN-TV operations director Robert Hibbard handed out the "diplomas" which bestowed "the unique degree of TV B. S. with the full expectation that for each scholar life again will never be quite the same."

Showdown Looms On NABET Vs. IA TV Jurisdiction

Showdown battle for network TV jurisdiction is on tap between the CIO-affiliated National Assn. of Broadcast Electricians and Technicians (NABET) and the AFL-affiliated International Alliance of Theatrical Stage Employees (IATSE) as result of demands just received from NABET by NBC and ABC. It's reported that, on the heels of NABET's recent decision to throw in its lot with CIO, the latter is backing up NABET's demands with a big war chest.

NABET's contracts with NBC and ABC expire on Sept. 30. The union has come up with a new clause in insisting that any renegotiated contract must automatically give NABET full control of any new technical services introduced into TV programming. This, of course, will include film cameras techniques, which IATSE regards as its own "baby."

The TV jurisdictional demand, it's reported, is only the prelude to a wholesale move-in by the union on the various entertainment fields, with both factions charting their battle lines for a 1951-52 showdown.

8 HOUR-LONG OPERAS ON NBC-TV SCHEDULE

While NBC-TV has turned the 11 p.m. to midnight slot back to its local stations, the web nonetheless has reserved one night during the week for the possible airing of its opera series. Deal for the time period once weekly is contingent on the stations' willingness to relinquish the time again, but NBC is confident the stations will kick through when and if it has the operas ready.

Web is planning to do at least eight hour-long adaptations of operas during the season, and is also mulling the possibility of airing them on Sunday afternoons. Which time period will get them depends on the availability of studio space. It's figured that each opera in the series will require at least two full days of camera rehearsal, and thus NBC must work them into its schedule depending on when it can reserve a studio for that long a time from its regular commercial schedule.

KRSC's Sock Coverage Of B-50 Bomber Crash

Seattle, Aug. 21.

Indie station KRSC here scored a resounding scoop on coverage of the crash of a B-50 bomber into an apartment house last week. The crash occurred a little over a mile from the station's studio and transmitter and a bulletin on the crash was broadcast just 35 seconds after the plane hit. The KRSC staff, headed by Ted Bell, program director, had a broadcast on the air direct from the scene two-and-a-half minutes after the crash, and followed up with six separate broadcasts in a period of five hours, including eyewitness accounts by bystanders and survivors from within the apartment house. Eleven persons were killed in the crash, including the six-man crew of the medium bomber which was being tested after modifications.

KING-TV also did a good job of covering the crash, with audio news flashes on the air within 40 minutes, followed by still pictures at 5:30 p.m. and a film of the scene at 9 p.m.

KTTV's 175 Rep Pix for $225,000; No Autry, Rogers

Hollywood, Aug. 21.

Largest block of pix ever sold to video, 175 films, has been peddled by Republic to the Los Angeles Times video station KTTV for an estimated $225,000. Significantly, no Roy Rogers or Gene Autry pix are in package which KTTV can beam twice during a year's time. Rogers has filed suit to enjoin the studio from selling to tele for commercial purposes any films he made there and Autry has threatened suit.

In previous negotiations for sale of exhibition rights to local video outlets, Rep had a price tag along the following lines: 23 "Red Ryders," $46,000; 25 features, $52,000; 26 "Mesquiteers," $52,000; 48 half-hour serial episodes, $24,000; 13 Don Barrys, $20,000; 13 Sunset Carsons, $20,000; 26 Johnny Mack Brown-Bob Steele starrers, $39,000.

It's probable that KTTV received a price concession on the entire package because it was a volume deal. Pix bought by KTTV include 23 "Red Ryder" features with Bill Elliott, Bobby Blake, Gabby Hayes; 13 "Lone Star" pix starring Barry; 13 "Frontier" oaters starring Sunset Carson; 26 starring Brown and Steele; 26 "Three Mesquiteers" with Bob Livingston, Duncan Renaldo, Max Terhune, Crash Corrigan; 26 features starring such names as Olsen and Johnson, Bruce Cabot, Heather Angel, Phil Regan, Joseph Schildkraut, James Gleason, Patric Knowles, Charles Ruggles, Mary Boland; 48 half-hour serial episodes including "Zorro," "Robinson Crusoe" series with John Carroll, Noah Beery, Renaldo, Reed Hadley and others.

Latter shorts have been re-edited for television programming.

GF Renews Hoppy Vidpix

With the availability of Roy Rogers' westerns for television still tied up in litigation between the cowboy star and Republic Pictures, General Foods has renewed its option on the Bill (Hopalong Cassidy) Boyd pictures for 13 more weeks. As a result, even though Rogers and Rep come to an agreement, he can't preem on TV before the middle of December.

NBC's pact with Rogers calls for the web to have an exclusive on his video services, whether live or film. Web had almost closed a deal with GF to replace the Hoppy pix for the new season with a group of Rogers' oldies. But Rep, which produced and released the films originally, claimed to have all rights to them and so Rogers took the argument to court.

BRENT'S WIP POST

Philadelphia, Aug. 21.

Ralf Brent has been named director of sales at WIP.

Brent, who has 13 years' experience in all fields of radio, comes here from WBBM, Chicago, where he was sales promotion manager.

"Here's a young singer headed for stardom." —PAUL DENIS

RALPH CURTIS

Romantic Young Singer

Aug. 23 through Sept. 5

BILL MILLER'S RIVIERA

FT. LEE, N. J.

Pers. M'gt; ETHEL BURNS
Hotel Belleclaire, New York
EN 2-7700

THANKS TO: Bill Miller, Morty Curtis and Charlie Rapp for Riviera date . . . Legal counselling by Andrew D. Weinberger . . . Special Material by Bobby Kroll . . . Clothes styled by Irving Heller . . . Orchestrations by Jack Havener and Al Collace . . . Publicity by Marvin Kohn.

ATTENTION
Television and Radio

For sale or lease, completely equipped 1,450 seat theatre, one floor. Includes building 90'x170', large stage, fly loft, dressing rooms, recently modernized. Centrally located Los Angeles metropolitan clear vision area. Consider small cash payment on complete sale. Amusement Realty Company, 119 S. Beverly Drive, Beverly Hills, California, Crestview 5-1542.

WANTED
TV WRITER AND ARTIST

Capable writer to turn out sample TV scripts. Artist illustrator cartoonist good at lettering and presentations. Good Fee on Spec. Basis.

Independent Television Producer
CI 5-7140

NEED AN ASSISTANT?
EXPERIENCED IN RADIO, TV, BOOKINGS, PACKAGES, ETC.

Write c/o Variety, Box V-771, 154 W. 46th St., New York 19, N.Y.

Your Lucky Strike Hit Parade

presents to all our friends during our 8 week hiatus

a special summer service!

SNOOKY LANSON SAYS:
Look for this listing every week

Your Lucky 7 Tunes that you would have heard last Saturday

as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.

1. TOO YOUNG
2. BECAUSE OF YOU
3. MY TRULY, TRULY FAIR
4. SHANGHAI
5. COME ON-A MY HOUSE
6. MORNINGSIDE OF THE MOUNTAIN
7. THE LOVELIEST NIGHT OF THE YEAR

EILEEN WILSON SAYS:
We'll be back September 8th

DOROTHY COLLINS SAYS:
Be Happy-
Go Lucky!

RAYMOND SCOTT SAYS:
Have a Happy Go Lucky Summer!

Enjoy "Assignment: Man Hunt," friends
This summer on TV—
For chills and thrills a-plenty, it's
The tops in mystery!

LUCKY STRIKE
"IT'S TOASTED"
CIGARETTES
L.S./M.F.T.

See your Lucky Strike Hit Parade Summer TV replacement

"ASSIGNMENT: MAN HUNT"

Saturdays at 10:30 P.M. NBC Television Network

COPR., THE AMERICAN TOBACCO COMPANY

NBC-TV's Blockbustin' Lineup

Continued from page 31

hold up as Sid Caesar's competition last season, there's little chance of denting the Berle Tuesday night blockbuster at 8. CBS' crime-bustin' sequence of "Danger," the new Rudolph Halley show and "Suspense" may win over some of the "after Berle" NBC audience.

WEDNESDAY

Arthur Godfrey's 8 to 9 p. m. showcase is likely to run into real trouble, with NBC plunking down $40,000 weekly for the new Kate Smith show in the opposition time slot. Latter shapes up as a formidable showcase, utilizing top talent, and it's anticipated that Godfrey will have to guestar some major comedy attractions to meet the stiff competition. NBC's "Kraft Theatre" at 9 has established itself as a sure thing, while Colgate in the competing 9 o'clock time slot on CBS apparently settling for either "Corliss Archer" or "Strike It Rich" as its '51-'52 entry, may find the going rough. While CBS has Pabst at 10, there's a two-way competition, both from theatre TV on snaring major fights and NBC's "Break the Bank."

THURSDAY

This looks like a three-way "split night" with ABC also in there pitching with "Treasury Men" and "Stop the Music." The Burns & Allen-Amos 'n' Andy-Alan Young parlay, on CBS (with B&A alternating with "My Friend Irma") has some rugged rating competition in NBC's Groucho Marx and "Martin Kane."

FRIDAY

CBS fares well 8 to 9 with "Mama" and "Man Against Crime," with the succeeding Schlitz hour dramatic stanza still untested. From 9 on NBC appears to have the edge with "Big Story," "Aldrich Family" and the Gillette fights.

SATURDAY

Like Sunday, this is NBC's night—but even more so, now that the "All Star Revue" (Jimmy Durante, Danny Thomas, Ed Wynn, Jack Carson) is bracketed back-to-back with the Sid Caesar-Imogene Coca display. That's laying it on in spades, with CBS' Ken Murray show at 8, which developed into one of the better properties last year, facing a major test. The CBS entry at 7, Sammy Kaye, which is weak on the rating side, isn't conducive to inviting an early Columbia tune-in (especially with Gertrude Berg slated to get the 7 o'clock slot on NBC), and with the Lucky Strike "Hit Parade" bringing up the NBC rear at 10:30, the Faye Emerson and Robert Q. Lewis 'Show Goes On"; and "Songs for Sale" entries on CBS aren't calculated to make appreciable inroads on NBC's sock lineup.

WWRL

Continued from page 32

remaining 34½ hours to eight shows slanted to the Negro market. Outlet began airing Jocko Maxwell's Negro sports digest 15 years ago and in 1942 launched Symphony Sid's afternoon show. Big push into the Negro field started in 1945.

The Negro-market concentration (and the indie points out the Negroes in the N. Y. area comprise a community that's greater than the population of Boston) and the foreign language orientation, with their loyal audiences, has boosted the indie's rating picture. As a result outlet has been able to raise its rates, in a period of cuts.

Effect of the specialization shows up in a special survey conducted for the outlet by The Pulse among 500 Negro families. This shows that WWRL has a larger audience among the Negro listeners when it is beaming Negro-slanted shows than many of the big web keys and indies.

Station is still housed on its old site, although a modern two-story building has been constructed around the former Reuman residence. Transmitter had been in the back yard until last year, when a tower was constructed at Secaucus, N. J.

Berle as Producer

Milton Berle may do his first job as producer for NBC-TV under his recently-signed 30-year contract with the web on the projected Martha Raye stanzas on the Saturday night "All-Star Revue."

William Morris agency has been pitching Miss Raye in a package deal for one or two weeks on the show during the season, with the understanding that Berle will produce and direct. On the basis of the comic's success with Miss Raye when she guested on his "Texaco Star Theatre," it's virtually insured that he'll also appear on any program in which she stars on NBC.

Attendance Slumps At Mpls. Baseball Games Blamed on Video Nix

Minneapolis, Aug. 21.

It's almost a case of man biting dog what with the managements of the Minneapolis and St. Paul American Association baseball clubs blaming not TV, but lack of it, for being partly responsible for the sharp attendance drops in both of the Twin Cities this season.

Whereas the general belief is that televising of a sports event cuts its gate substantially, W. D. "Rosy" Ryan and Mel Jones, Minneapolis and St. Paul general managers, feel that inability to have any games, or parts of the contests, televised this season has been a factor in the "decline in baseball interest" and consequent patronage slump.

Both Ryan and Jones figured that the televising of all home games, excepting those on Sundays and holidays, by KSTP-TV and WTCN-TV in previous seasons did their clubs good, not harm, from an attendance standpoint. They point out that the televising had the effect of arousing interest in and making more converts for "baseball in the flesh" and, in their opinion, it particularly helped to stimulate Sunday and holiday patronage.

Ryan and Jones tried hard to make deals for the televising of their hame games this season, but the coaxial cable's opening put KSTP-TV and WTCN-TV in a position where no time could be found for local baseball.

Chi Grid

Continued from page 33

bankrolled by Chi Ford Dealers. Games plus fore and aft adjacencies will fetch the Chi CBS operation close to $40,000. John Harrington will handle the play-by-play.

The Chi NBC o.&o. has likewise packaged its own football bundle of nine games which has been optioned by Best Foods. Schedule goes for $20,675 gross with the two adjoining shows already sold for $2,925 and $4,050 respectively. Tom Dugan will gab the games.

WIND, with its nine Saturday U of Northwestern games sold to the Chi Dodge Dealers and the 13 Sunday Chicago Bears pro games peddled to Standard Oil, will earn nearly $60,000 on its grid schedule, including the associated spots. Bert Wilson and Howard Miller will work the college games and Irv Kupcinet will assist Wilson on the Bears' contests.

The 10-game Notre Dame schedule will be aired by WCFL with the AFL Teamsters Union picking up the tab for its trucking industry promotion. Labor-owned indie is due to take in $18,000 for the game and adjacency package. Joe Boland handles the mike chores.

Meanwhile, WJJD is set to close a deal with Sinclair Oil for sponsorship of its entire football schedule. In a two-way deal with WCFL, WJJD is peddling the 17-game Chicago Cardinals pro games to the oil company. WJJD will air the day games but since it's a daytime only operation, the Card night and West Coast games will be farmed out for airing on WCFL. Sinclair also will bankroll WJJD's Saturday college games for one of the largest single grid pacts in town. The final tab is still under negotiation. Bob Elson will air both the Saturday and Sunday games on WJJD with the aid of a lot of plane commuting.

Det.'s 'Sell Radio'

Continued from page 32

and newspaper ads will be used to get the point across. No station's call letters wil be used in any of this advertising. However, individual stations are expected to incorporate the sell-radio idea in their own advertising.

Individual stations will share the expense of the cooperative campaign on a formula based on Class "A" rates. Representatives of each of the stations met last week to get the plan under way and to set up a rotating chairman. Hal Neal, advertising and promotion manager for WXYZ, is serving as chairman for the first 30 days.

James G. Riddell, WXYZ president, said: "Radio today is the most powerful media of mass entertainment, information and advertising. A series of aggressive projects such as the one Detroit radio is currently launching can make the industry an even greater force in American living. I believe the campaign should be adopted eventually by every station in the country."

Worth Kramer, vice president and general manager of WJR, said: "This joint campaign on the part of all Detroit broadcasters is certainly a step in the right direction. It's rather an enigma that radio, the foremost medium in the sale of goods and services for its clients, has spent so little effort selling itself. We at WJR are enthusiastic indeed in being a part of this campaign."

Richard E. Jones, general manager of WJBK, said: "Wherever you go . . . there's radio is particularly true in Detroit because statistics show that Detroit ranks with the first three cities in America in the number of automobile radios alone.

"We have found that out-of-home listening here is one of the highest in the nation. The frequency of radio news broadcasts has stimulated radio listening both in the home and out."

WNBT

Continued from page 33

space to plug WNBC and WNBT bankrollers.

Such promotion is similar in many respects to the tie-ins worked by the film companies with various merchandisers for cross-plugs. It also represents a leaf from the film companies' practice of permitting their stars to appear on radio in return for free plugs for their current pictures.

Robert Hall deal was set by the Frank Sawdon agency.

Cincinnati—First anniversary of WLW-T's "Breakfast Party" series will be saluted Aug. 29. Programs, originating in Crosley Square studios Monday through Friday from 9:30 to 10 a.m., last week had participation by visitors from 23 states.

3 More Mfrs. In Conversion to Tint

Chicago, Aug. 21.

The list of television manufacturers turning out slave units needed for the reception of color video keeps growing steadily. Three Chi-area companies disclosed last week they are ready to go into production on the adapters and converters necessary to receive the FCC-approved CBS tinted system.

Webster-Chicago unveiled its new auxiliary color unit at a distrib confab. The unit, which will convert black and white sets for the CBS color method, will be retailed between $200 and $250. Attachment has a 10-inch pic tube. Webster-Chicago has worked closely with Columbia on color development and turned out the first sets used by CBS to demonstrate the tint. Company also is readying mass production of the color wheels used in the CBS system.

Hallicrafters, another medium-sized set maker, is producing a "color transcender" which will convert the company's receivers for CBS color. The device will be offered as optional equipment and may be put on sets presently in use.

Stewart-Warner, meanwhile, also announced it will have its color equipment in production shortly. The company unveiled pilot models of both drum and disk color units before its dealers last week.

CBS 'Nightmare'

Continued from page 33

also attempted to trace the call, with no success. In addition, efforts to reach officials of the ILA proved fruitless and, as of yesterday (Tues.), it had still not been determined who had phoned. Web also flashed a bulletin about the threat on its 11 p.m. news show the same night.

The following day (Friday), Mike Wallace and his "Around the Town" video crew, who do shows from remote locations in and around N. Y., were broadcasting from Pier 84 at the Hudson River docks, where the new liner, Independence, was berthed. Several tough-looking characters walked around the crew, muttering threats under their breath, but the crew encountered no actual danger.

Series, originally slated for six weeks as a summer filler, has one more show to go—tomorrow night (Thurs.), when it will present material on sports fixes. CBS, meanwhile, staged a "special audition" for the press yesterday (Tues.) to air some of the taped material it gathered for the series but which it could not put on the air in order to protect not only informants and others who cooperated secretly in the venture, but also the CBS correspondents who obtained the interviews.

WELCOME HOME, KATHI!*

They love her in Paris—50 million Frenchmen can't be wrong!

They love her in New York—Viewers and advertisers can't be wrong!

For the past sixteen months KATHI NORRIS has had:

The highest rating of all local daytime WNBT shows.

More sponsors than any other daytime local WNBT shows.

* Just back from Paris with human interest films of European life.

WNBT

Exclusive Representation: WILLIAM MORRIS AGENCY, INC.

WJBK delivers the Goods

YOUR GOODS... WITH SALES PUNCH

Here's Sponsor Identification with Impact! The "Twin Movie Party," carried via WJBK-TV for Twin Pines Dairy, is a brand new Saturday feature! After only three weeks, "Milky," the Twin Pines magician-clown who handles the commercials, appeared at a Mother-Son school party. Without fanfare or introduction "Milky" appeared on the stage. The kids in a single voice, roared . . . "It's Milky."

WJBK-AM-TV-DETROIT

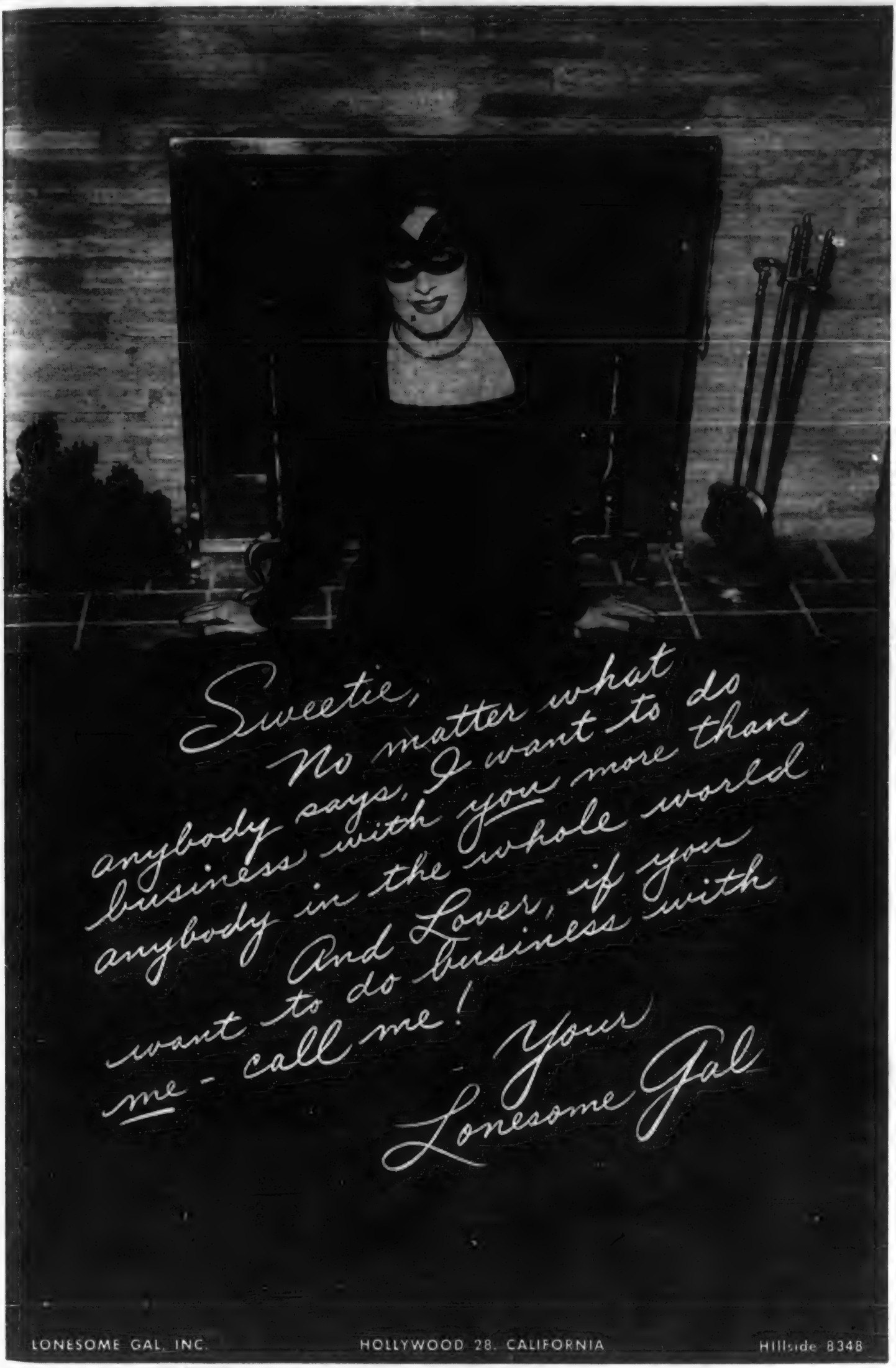
WJBK-TV—a CBS and DUMONT Affiliate

THE STATION WITH A MILLION FRIENDS

National Sales Headquarters: 488 Madison Avenue, New York 22

Eldorado 5-2455

Represented Nationally by THE KATZ AGENCY, INC.


Sweetie,
No matter what
anybody says, I want to do
business with you more than
anybody in the whole world
And Lover, if you
want to do business with
me - call me!
Your
Lonesome Gal
LONESOME GAL, INC.
HOLLYWOOD 28, CALIFORNIA
Hillside 8348

From the Production Centres

IN NEW YORK CITY . . .

Joe Bigelow in from the Coast for a couple of weeks....Add agency personnel mergers: **Dorothy Doran** (Ayer) married to **William R. Lewis** (Maxon) last Saturday (18)....**Robert J. Guthrie**, formerly with NBC's stations relations department, joined the same department at ABC as a regional supervisor... Four new veepees named by McCann-Erickson this week: **Rudyard McKee, Paris Jenkins, Tom Losee, Fred Zeder**.. Dutch consul general in N. Y. feteing CBS music supervisor, **James Fassett**, at a cocktail soiree today (Wed.) on the latter's return from the Netherlands, where he recorded two shows for CBS' "Invitation to Music" featuring the Holland Music Festival....WMGM band leader **Joel Herron** back from his vacation and resuming his twice-daily musical shows on the station ... **Edward J. Rogers**, formerly sales chief of Muzak's transcription division, joined the Frederic W. Ziv firm as an account exec... **Patt Barnes** and daughter **Barbara** launching a weekly series of community service programs via WOR Friday (24), interviewing hometown mayors from the Post and Coach Inn at the Port Authority Bus Terminal... Crawford Clothes, Capitol Records, Canada Dry and Ultra Chemical Works have pacted to sponsor musical shows on WQXR.

Alan Shulman, 'cellist-composer, who is member of the NBC Symphony Orchestra, has completed an orchestral work, "A Laurentian Overture," which **Guido Cantelli** will present in its world preem at Carnegie Hall, N. Y., in January, at a N. Y. Philharmonic concert. Composition was completed recently on day Shulman's daughter was born, and Cantelli's acceptance, from Italy, read: "My good wishes for the bambina, to whom we shall dedicate the first performance"..... **Don Bishop**, of NBC press dept., has hitched on to the "Big Show" London-Paris caravan, leaving last Thursday (16).

John Griggs and **Ralph Camargo** new to "Romance of Helen Trent" ... **Bob Pollack** and **John Seymour** added to "Backstage Wife".... Additions to "Front Page Farrell" include **Bartlett Robinson, Arthur Maitland, Rod Hendrickson, Doris Dalton, Horace Braham, Leon Janney, Mary Patton** and **Lauren Gilbert**....**G. W. (Johnny) Johnstone**, AM-TV chief of the National Assn. of Manufacturers, with his frau, vacationing at Cape Cod and Kennybuck Beach, Me.....Announcer **Bill Malcolm** of the NBC staff upped to associate director in the radio production department....**Bill McCord**, formerly of the announcing staff of WWJ, Detroit, now an NBC staffer.

IN HOLLYWOOD . . .

Howard Meighan, now heading up Columbia's radio network, made his first call here in his new portfolio to clean up some old business and start some new ...CBS landed Leslie Salt as 14-station sponsor of **Harry Koplan's** produced and emceed "Meet the Missus Varieties".... When **Harry Von Zell** won out as the announcer on **Burns and Allen**, **Jim Bannon** wired him, "it's like losing to Citation"....**Dona Clark**, for years framework writer on Lux Radio Theatre, was named publicity director of J. Walter Thompson Hollywood office. Follows **Joe Leighton**, whom **Cornwell Jackson** promoted to the radio and TV department .. **Charles Payne**, commercial manager of KIXL, Dallas, cavorting in town with three of the station's stockholders—**Robert Taylor, Tyrone Power** and **William Holden**....Ayer's **Chet Brouwer** passing 10 days at hdq .. **Bill Garr**, Pasadena deejay, must have a persuasive way about him. He convinced the town's mayor and city manager that anyone can be a spinner and that's what they'll do while he is on siesta ... **Bill Shaw**, now with CBS Radio Sales in N. Y., is reported in line as manager of KNX, the Columbia western flagship. Post vacant since **Merle Jones** moved east to head up the net's owned TV stations and **Wilbur Edwards** moved over to KTSL from KNX.

IN CHICAGO . . .

George Jeneson has shifted from the WLW Chi sales office after six years to head up WOR and WOR-TV's office here....**Harry Kopf**, Chi NBC veep, trying his fishing luck in the North Woods....**Del Hester** this week ankles his WAAF program director berth to join his ex-WAAF chief **Tom Davis** in same slot at WAIT. Gabber **Bill Bauer** takes over the program job at WAAF....NBC commentator **Alex Dreier** treks to San Francisco to cover the Japan peace treaty confabs.... **Dorothy Kirsten** guests on "The Northerners" Sept. 4 on WGN.... Procter & Gamble has bought three weekly spots on WMAQ's "News on the Spot" strip....Chi CBS flack **Andy Murphy** vacationing on the Coast ...Indie packager **Stu Dawson** in New York on biz....**Bob Secrist** is filling in for **Robert Hurleigh** while latter vacations from his WGN newscasts....**Red Grange** set to do the color again this year on WJJD's football airers....WBBM sports chief **John Harrington** fishing for a couple of weeks in Michigan....Singer **Patsy Lee** from ABC's "Breakfast Club" has disclosed her engagement to **Rick Lifvendahl**, ABC salesman now serving a Navy hitch.

IN WASHINGTON . . .

Capt. Chester H. Clark, USAF, whose civilian experience includes stints with WCAE, Pittsburgh, Pa., WLOG, Logan, W. Va., and WWSW, Pittsburgh, has been transferred from Shaw Air Force Base, Sumter, S. C., to Radio-TV Branch of Dept. of Defense Public Information, where he is serving as producer-writer....Department of Defense has prepared extensive radio-TV material via its Office of Public Information to plug the highly essential Armed Forces Blood Donor program .... **Howard Black**, executive veepee of Time, Inc., has issued invitations for a buffet supper and preview of MOT's new TV series, "Crusade in the Pacific," for Thursday (23) night....**Mike Hunnicutt**, local disk jockey for eight years before going with WCPO, Cincinnati, last February, returned to D. C. scene via a daily show over WOL this week....**Sam Kaufman**, w.k. radio sports figure here, with backgrounds on several of town's stations, teed off a new cross-the-boards sports show over WOL Monday (20)....**Joseph L. Breckner**, general manager of suburban WGAY, won official Silver Spring, Md., song contest past week, with trip to Nassau as prize....**Claudia Pinza**, daughter of Ezio, returned to scene of her singing debut when she appeared on Navy Hour (ABC, Sat., 1 p.m.) show originating in capital ....**Earl H. Gammons**, CBS v.p. in charge of D. C. office, has been named by President Truman vice chairman of the national "Employ the Physically Handicapped" week.

TV's Jap Treaty

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FCC chairman Wayne Coy and AT&T prez Cleo F. Craig attending, the first phone call was put through at 12 noon by H. T. Killingsworth, AT&T veepee in charge of the long lines division, to Mark R. Sullivan, prez of the Pacific Tel. & Tel. Co. During the call, Bell Telephone Co. prexies in Cleveland, Chicago, Omaha and Denver were rung in on a conference circuit.

Microwave link, which covers 2,992 air miles, was constructed at a cost of $40,000,000. It will handle several hundred telephone messages (the purpose for which it was initially built), as well as several TV shows in either direction. For TV, initially only one channel is to be available. Relay operates on a 3,700-4,200 mg. range, compressed into a three-inch bandwidth. It's the seventh transcontinental route opened to phone messages by the Bell System and is deemed better than the cable or line routes in that it is less subject to man-made interference and to the weather.

35m Kines

Continued from page 30

it as it was received. Kine would then be held for transmission until 8 p.m. Coast time.

Bankrollers utilizing such a process would have to settle for the kine quality, but it's expected that that would be compensated for by the time preferential. In addition, the 35m kine, which CBS has used for more than a year in Hollywood and which NBC presently uses in N. Y., is said to provide far better quality than the 16m process formerly used by NBC on the Coast. Procter & Gamble will utilize the kine service for the upcoming Red Skelton show directly on the Coast, which in this instance will serve the same purpose as taping does for such radio programs as Bing Crosby's.

NBC Service Pins

Continued from page 32

Banghart were cited for 10 years' work. In all 28 people were accepted as members of the 25-year club, 49 new members were inducted into the 10-year club and 26 into the 20-year club.

Others cited included: For 25 years service, Arnold Bacon, Walter R. Brown, William A. R. Brown, Angela Caramore, Margaret Cuthbert, Joseph D'Agostino, John Flynn, Paul Gallant, Max Jacobson, Walter McKinley, Adelaide Orr, Charles Phelan, Chester Rackey, Grace Sniffen, Evelyn Sniffen, Harry Woodman, Edward R. Cullen, Marie Dolan, Frances Heim, Harold Kelly and Ray Porrier.

For 20 years service: Philip Hirsch, William Duttera, LeRoy Moffett, Russell Strebel, Edna Turner, Alfred Cammann, Charles Townsend, Charles Dickson, Walter Roe, Carey Sweeney, Miriam Hoffmeir, John Anderson, Wilfred Snow, James Anderson, Joseph Callahan, Francis G. Connolly, Albert Frey, Alfred Jackson, Hilda Watson, George Voutsas, Thomas P. Gannon, Joseph Mason, Frank Heitmann and Edward Lowell.

For 10 years service: Victor Borsodi, William Ervin, Jean Bissell, Sigmund Ulfik, James Connor, Charles Mangano, William McCardell, Jack Zwillinger, Mary Ruiz Lynch, Francis Donnelly, Stephen Riddleberger, George Graham, Herbert DeGroot, George Neumann, Harry Samuels, Mary Alcombrach, Francis McKiernan, Gerard Petry, Nelson Youngster, Doris Corwith, Harold Miller, Arthur Cooper, Frank Loughran, Albert Bertelsen, James Cronley, Vincent Mitchell, Lester MacGregory, Virginia McCutcheon, Ray E. Barrett, Frank Hanna, Charles Carvajal, Neal McCarroll, Lincoln Dixon, Raymond Johnson, Paul Greene, George Vose, Ann Arkenau, Jean Harder, Leslie Vaughan, Nicholas Kramer, James Lynch, Muriel Morrissey, Jennie Shataka, George Monahan and Walter Ehrgott.

Micro-Cable Link

Continued from page 32

tinental link will have it available and also whether they'll be able to pick up every station en route, of course, will depend on the allocation schedule currently being worked out among the webs with American Telephone & Telegraph.

Also to be taken into consideration is the fact that those sponsors originating their programs on the Coast will probably pay more than do those who continue to use N. Y. facilities. Under the proposed AT&T schedules, the microwave charges are reduced proportionately with the number of hours used each month. Since the nets plan to air only a few shows from the Coast at the start, the cost to each sponsor will be greater than the cost to those whose shows originate from N. Y.

Salt Lake City—Garnet Marks, one of radio's pioneer announcers, joined the staff at KUTA last week, to specialize in news and special events. Station has also added Jack Rye, former spieler at KTSM, El Paso, as a staffer and deejay.

TV a Bonanza For Animators

Hollywood, Aug. 21.

Animators have discovered a bonanza in video, the increased use of cartoons and animations for video commercials having boosted employment among screen cartoonists members up sharply over last year. Many SCG members have switched to video and commercial studios, turning out animated spots, have been competing heavily for their services.

As result, salaries have increased considerably over those paid in the regular film field. Trend is expected to continue due to the expanding use of animations. Scramble for experienced animators is not confined to the Hollywood area. A number of N. Y. firms have hired local cartoonists for work in the east to meet requirements of advertisers and agencies.

CBS Housewife-Slanted TV News Program In Shafer-Doan Bracketing

New type of television news program, slanted specifically for the housewife audience, is being lined up by CBS-TV's news and special events department for a daytime ride starting next month CBS newscaster John Shafer is to narrate five minutes of straight news and then Dorothy Doan will take over with up-to-the-minute fashion movies, guest interviews and other features designed to attract the hausfraux.

CBS plans to audition the series on the air for three weeks in the 12:15 to 12:30 cross-the-board strip it will have open between the start of its two upcoming video soap operas and a third. On Sept. 3, "Egg and I" preems as a sustainer from noon to 12:15 and "Search For Tomorrow" starts in the 12:30 to 12:45 period, sponsored by Procter & Gamble. News show will go in the intervening time slot until Sept. 24, when "Love of Life," sponsored by American Home Products, takes over. If the news program pays off, it will take over another time period.

MCA Shaves TV Dept.

Music Corp. of America tele dept. was pruned last week with three agents getting axed. Most of those lopped off the payroll were newcomers in the business. West Hooker, Bill Richman and Jack Green were given notices.

Dept. pruning was made necessary by the fact that network time is virtually sold out and market for new shows is currently limited.

5 Kilo is Killo-Dillo In WFIL-adelphia

You can't stand on ceremony if you want to be heard by shoppers in all 14 counties of Philadelphia's $6 billion market zone.

Best way to break the ice in this area of 4,400,000 people and $6 billion in buying power, is to get 'em at home, where more radio owners tune WFIL than ever before.

BMB says two-thirds of all radio-equipped homes listen regularly to WFIL—5,000 watts at 560 kilocycles. You hit hard, fast, and clean—not only in Philly but in *all* 147 "home markets" outside city limits where a majority of the area's population lives and shops.

And these same five kilos sweep way out into a huge bonus area in many nearby counties, giving WFIL total coverage of 6,800,000 people with more than $9 billion effective buying income.

To be first on the dial in America's third largest market, schedule WFIL.

The Stork Brings STORCH . . .

ANOTHER "PAC" TELEVISION STAR IS BORN

PAC has helped launch many of today's successful TV personalities such as:

JACKIE GLEASON
JACK CARTER
JERRY LESTER

AND NOW . . .

LARRY STORCH

Rising Young Comedian

Announcing the arrival of a half-hour package variety TV show starring this fresh, new comic sensation.

For immediate delivery and detailed information, call PAC Productions at once!

PAC Productions ORegon 7-2552

215 Fourth Avenue, New York, N. Y.

SAG 'Confident' NLRB Will Back Its Fight Vs. TVA

Hollywood, Aug. 21.

Screen Actors Guild is confident that the National Labor Relations Board will continue to uphold the Guild's position in its dispute with Television Authority and that the NLRB will refuse to put live TV performers employed by networks in the same collective bargaining unit with actors in any motion pictures to be made by the nets.

This was reported to the Guild's board at its meeting last night (Mon.) by John Dales, Jr., exec secretary, and Kenneth Thomson, TV administrator. Guild expects to continue having jurisdiction over all filmed commercials and other films, whether made by film producers, the networks or indie packagers, and the Guild will not discuss with TVA any formula which would have the Guild surrender to TVA any part of its film jurisdiction, Dales told the SAG board.

He disclosed that a recent special meeting of the board of the Associated Actors and Artistes of America, the parent body of all performer unions, was called in response to an SAG demand that TVA get off the ballot in the NLRB representation election covering actors employed by 10 N. Y. indie film production companies with which the Guild has had contracts since 1937. SAG warned the 4As that unless TVA withdrew from this ballot, the Guild would consider that it had exhausted any possibility for local recourse within the International.

TVA withdrew from the N. Y. ballot and the Guild board last night hailed this as a significant victory, pointing out that TVA had set out to invade the Guild's "historic" motion picture jurisdiction and had been repulsed, not only by being forced to withdraw but also in the NLRB election in Hollywood, in which more than 90% of the actors voted for the SAG and against TVA. SAG's victory in the Hollywood election, Dales said, was the springboard which led to TVA's withdrawal from the N. Y. ballot.

He added that in the unlikely event that the NLRB should reverse its previous stand and put live and film performers employed by the webs in the same collective bargaining unit, the Guild would not go on the network ballot for "the simple reason that the Guild is not claiming and never has claimed live TV." He reiterated that the Guild stands ready at any time to discuss the general settlement of all issues between the SAG and TVA, but that the SAG has not in any way changed its consistent position that it will not surrender any part of the motion picture field.

Des Moines—Howard G. Hass, state safety director of the Iowa Farm Bureau Federation, has been appointed farm director of WKAR in East Lansing, Mich. Station is operated by Michigan State college. Before joining the farm bureau staff, Hass was market editor at station WHO, Des Moines.

"A GREAT GROUP!"
HI, LO JACK AND THE DAME
Mgt.: BOB KERR, New York, N. Y.

KLIX IS KLICKIN'
In Idaho's Fabulous Magic Valley
Ask HOLLINGBERY
ABC at Twin Falls, Idaho

Irony or Revenge?

Chicago, Aug. 21.

There's some irony in the fact that it was the Pabst-sponsored CBS boxing telecasts that's believed largely responsible for Armour dropping NBC-TV's "Garroway At Large." Armour cancelled out when NBC was able to come up with only 11 live outlets because of the competition from the fight shows in the same Wednesday night slot.

It's recalled that Dave Garroway took two broad swipes at the boxing industry on his show last season. One bit, using Cliff Norton as a punch drunk pug, was a cutting satire of fisticuff practices and Garroway followed that up with a pitch against the alleged calloused brutality of the fight game.

'Duquesne Show Time' A Five-Week Rotater; Plan Guestar Lineup

Pittsburgh, Aug. 21.

"Duquesne Show Time" teevee series will go heavily for names this season when it resumes on WDTV Sept. 19 after a summer layoff. Vic Maitland, who handles the Duquesne beer account for Walker-Downing agency, is planning a fifth show in addition to the four rotating programs he had last year, which will put each one on the air every five weeks.

Format of the added starter hasn't been set yet, but the regular quartet stays as is: Vladimir Bakaleinikoff and his Sinfonietta, composed of first-chair men from the Pittsburgh Symphony; Bernie Armstrong and his "Welcome Aboard" musical; Slim Bryant and his "Dude Ranch," and Harold V. Cohen, Post-Gazette drama critic and columnist and VARIETY mugg here, m.c.'ing the "Starlight Revue" variety layout, using talent from local niteries.

Maitland has engaged Buddy Rogers as the permanent m.c. for the Sinfonietta and signed Jan Peerce to star in the first six of the Bakaleinkoff telecasts. Kyle MacDonnell returns again as the mistress of ceremonies of "Welcome Aboard" segment and Snooky Lanson has been set to handle the first of the Bryant Dude-Ranchers and may do others as well. Maitland is also bringing in flock of names from time to time to guest on all the different programs; he's working with MCA on this phase of the "Show Time" programming.

PHILLY TV SET SALES HIT 30-MONTH LOW

Philadelphia, Aug. 21.

Sales of television sets in the Philadelphia area in June reached the lowest point in the last 30 months, with a total of 5,761 sets, compared with 34,329 sold in January of this year, according to official figures just released by the Philadelphia Electrical Assn.

Decline of sales in receivers was marked in the second quarter of this year, according to the Association's figures. There were 9,327 sets sold in April; 8,191 in May.

Barkley, Baruch, Gifford Preem Geo. Allen TVer

With Veep Alben W. Barkley set as the first "Man of the Week" on CBS-TV's new show of that title which preems next Sunday (26), the web has obtained Bernard Baruch and former White House aide Clark Gifford as two members of the four-man panel who will interview him.

Show is being produced by CBS with George Allen, also a onetime aide to President Truman. Allen is to moderate each week's show, as well as line up the personality of the week and the panelists who will interview him.

Big Rand Drug Into TV

Pittsburgh, Aug. 21.

Big Rand Drug chain in the tri-state area of Pennsylvania, Ohio and West Virginia has finally included teevee in its budget for the first time and will take a test flier on WDTV with a five-minute late evening news show every Wednesday at midnight.

Contract was scheduled through the W. Craig Chambers advertising agency here.

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channel 9

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*Tuesday—Boxing, from Westchester County Center
Wednesday—Wrestling from Ridgewood Grove (in October), Basketball from Columbia, Fordham and St. Francis College from their own gyms (in December)
*Thursday—Boxing, from Sunnyside Gardens
Friday—Wrestling, from Jamaica Arena
*Saturday—Boxing, from Ridgewood Grove

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WOR-tv will accept orders for fall start

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Atlanta TV Bidder Opposes WSB-TV Sale as 'Invalid'

FCC has been asked to stay its decision approving the sale of the facilities of WSB-TV, Atlanta, to Broadcasting, Inc.

A petition filed by WGST in Atlanta, a TV applicant, declares that the Commission action in permitting the sale after it had required, as a condition to approval of the merger of the Atlanta Journal and the Atlanta Constitution, that the license be surrendered is invalid.

Through its counsel, Paul A. Porter, who was deputized as assistant attorney-general for the state of Georgia to represent the Georgia Tech station, WGST contends that the Commission cannot go back on its requirement to turn in the license on the ground that the owners "could have originally requested permission to sell their station and that such permission would have been granted."

WGST declares that "the simple answer is that such a situation does not exist and if it did, there would be different consequences—a delay in consummation of the merger, if nothing else."

The petition also claims that there is "a striking community of interest" between the stockholders of the newspapers and the purchasers of the station which "is not conducive to competition between two stations in the same city."

A "thorough inquiry at a hearing," says WGST, is required to determine whether the "common ownership" between the two stations is in line with the Commission's multiple ownership restrictions.

PITT'S IRON CITY BEER SCRAMS RADIO FOR TV

Pittsburgh, Aug. 21.

Another radio casualty to TV here this fall will be the Iron City Beer show, which has been on KDKA for the last eight years. That program isn't returning to the air following its annual summer layoff, and bankroller will put the coin into an all-girl band and revue on WDTV. Time slot is to be Monday nights at 9.

Last season that half-hour berthed "Tech Varieties" (Tech beer and Iron City are sister-products) and that miniature musical is switching to Friday night at 9:30.

Al Marsico, longtime maestro at the Sid Nixon Cafe who directed the Iron City AMer, will baton the teevee version, and is currently lining up a femme orch locally for the debut on Sept. 10.

Waite Hoyt's 5-Year Pact to Mike Cincy Reds

Cincinnati, Aug. 21.

Waite Hoyt has signed a five-year contract with the Midland Advertising Agency to continue miking of Cincy Reds' games on TV and radio for Burger Brewing Co. Sponsor tagged ex-major league pitching great since he started baseballcasting here in 1942 and has him under direct three-year contract which expires this year.

New salary was not disclosed but is known to be substantial hike over the better than $35,000 per year of present pact.

Atlantic Refining's Pitt Steelers Grid Coin

Pittsburgh, Aug. 21.

Although Pittsburgh's still off TV limits for home sports events, at least town is going to get a look at one of its teams on video screens for the first time this fall when four of the pro Pittsburgh Steelers out-of-town games are telecast.

Atlantic Refining Co. is footing the bill and WDTV will carry their meeting with Chicago Oct. 28, Philadelphia Nov. 25, New York Dec. 2 and Washington Dec. 16.

San Antonio—Walter "Wally" R. Pierre has joined the announcing staff of WOAI. He comes here from KIOX, Bay City, Tex., where he was station manager and program director.

Circling the Kilocycles

Pittsburgh—Jeff Forbes, former account executive at WDTV, is joining the W. Craig Chambers agency as head of its radio and television department... Hank Kaiser, chief engineer, and Ray Harlow, transmitter man, both celebrating 15 years at indie station... Pat Hanst has quit receptionist post at KDKA to go with Northwest Airlines.. Rege Cordic not satisfied with just being on the air; he wants to be in it, too. WWSW waker-upper is taking private flying lessons... Lee Corey, of WWSW continuity staff, leaving end of August for two-month sightseeing tour of Europe. She's the daughter of Vickie Corey, of KDKA .. Kyle MacDonnell has been signed again as permanent mistress of ceremonies for Bernie Armstrong's "Welcome Aboard," segment of the "Duquesne Show Time" teevee series, which tees off Sept. 19 after summer layoff.

Louisville—Citizens Fidelity Bank and Trust Co. of Louisville, one of the town's leading financial institutions, has bought "Farm-Market and Weather News" on WHAS. Program features Don Davis, WHAS Farm Program Director, with the latest market reports and farm news. Bank sponsors the Tuesday and Thursday shows beginning Aug. 21.

Seattle—Roger Rice, for the past several years national sales manager for KING here, has been appointed sales manager for the station. Bob Kilpatrick, formerly account executive for KXA, and recently a.e. at KING, has been upped to national sales manager. Fred Vonn, also formerly with KXA, has joined the KING sales staff to replace Kilpatrick.

Columbus—George Robert Holsinger, Jr., former staff member of WRRN, Warren, O., appointed first fulltime news supervisor at WOSU, Ohio State University station here . . . Mary Ladyne Weaver, women's director of WVKO, city's lone indie FM station, has begun an interview program called "Centennial Celebrities," tied in with Lazarus store's 100th anni celebration.

New Haven — WNHC-TV breaks into the television news field on its own this week. Eventually to be sponsored by G. Fox & Co. of Hartford, as "World News . . . Today," a two weeks ironing out session got under way this week at 6:30. Fifteen-minute daily telecasts will take place at that hour under guidance of Joseph Burns, former night supervisor at WNHC, who heads the tele news department and doubles as newscaster.

Cleveland—Moon Mullins, formerly WSRS, now spinning platters for WJMO . . . Society of Savings, bank account handled by Griswold - Eshleman, will start March of Time program on WNBK . . . WGAR's sales manager John B. Garfield reports a gain of 126% in spot biz over a year ago. Dollar value of new contracts signed last week was tagged second highest weekly total of the year . . . Joe Monaco has joined the WTAM announcing staff.

New Orleans—Mike Clark has resigned as program director of WTRS here and has assumed new duties of general manager of WJMR and WRCM. He was succeeded by Louis Grunewald, who moved up to new post from the continuity department where he had been chief for a year-and-a-half.

Minneapolis—Local Red Cross chapter enlisted Jim Boysen, one of WTCN's top disk jockies, as principal spieler, handling the loudspeaker in an army truck that preceded the organization's marching group in the recent Aquatennial torchlight parade and his friendly and sometimes humorous approach helped the group to entice $3,464.12 in small change from people along the line of march.

Minneapolis — Starting Sept. 20, George Ziegler Candy Co., Milwaukee, Wis., will sponsor the "Pooch Parade" segment of "Jimmy's Junior Jamboree" over KSTP-TV.

WCAU Biz

Continued from page 32

Philly station by this major furniture company.

Latrobe Brewing Co. has signed for a five-minute news program (Mon. thru Fri.) through its agency, Wiltman & Callahan, Pittsburgh. Colgate-Palmolive-Peet, for Fab, has contracted for a year of five-times-weekly one-minute participations. Agency is William Esty. Rival Packing Co., through Charles Silver & Co., has signed for 15-second breaks on a six-day weekly basis for one year.

Current WCAU advertisers who signed renewal contracts for an additional year include C. Schmidt & Sons, Inc., five-minute news analysis, six times weekly. Agency is Al Paul Lefton. Lehigh Coal and Navigation Co., through Lewis & Gilman, has signed for its sixth year of sponsorship of the five minute "Weatherman" feature, five times weekly. Household Finance Corp. through Needham, Louis and Brorby, Inc., has purchased live announcements on a six-a-week schedule for one year.

Stanback Co., Ltd., through Piedmont Agency, has purchased one-minute participations on "Bugle Call" for a full year on a five-a-week basis. Plachter Cadillac and Oldsmobile, through Joseph Loewenthal, has contracted for six weekly station breaks for a full year. Procter and Gamble, for Lilt, has signed for participations in "Cinderella Weekend," three-times-a-week for a full year. Agency is Blow.

WNBT SIGNS AL CAPP FOR PUBSERVICE SERIES

Al Capp, creator of the "Li'l Abner" comic strip, has been signed by WNBT, the NBC web's N. Y. flagship, for a new series of video public service programs. Series is to be titled "The City Is a Parent," but no starting date has been set.

Idea of the show is to have the "Li'l Abner" characters take viewers on a tour of the city's various functions. Initial program for example, is to be based on the city's school system. Cameras will dissolve from drawings of "Li'l Abner" telling the story to a live actor playing the role, who will then take the viewers, via remote pickup, directly into the schools.

KFI-TV to Become KHJ-TV When Don Lee Takes Over

Hollywood, Aug. 21.

Willet Brown, prez of Don Lee Broadcasting Co., announced takeover of KFI-TV within two or three weeks, at which time the call letters will be changed to KHJ-TV. KHJ is the key station of the Don Lee skein, world's largest regional. Don Lee recently received FCC approval of its purchase of the Earle C. Anthony station for $2,500,000.

Only executive transfer to date is that of George Whitney, manager of the Anthony radio and television stations, who becomes v.p. in charge of sales. He held that position with the Don Lee web year ago before he moved over to KFI. Other employes of KFI-TV will be screened by Brown, and those best qualified will be retained.

Joe Rines, veteran producer and agency exec, will produce the inaugural show when the station adopts its new identification.

WSAI's FMer Folds

Cincinnati, Aug. 21.

Fort Industries Co., which took over WSAI standard and frequency modulation stations from Field Radio Enterprises, Inc., several months ago, dropped FM operation Saturday (18). Allen L. Haid, managing director, said there was no commercial interest in the station, which went on the air three years ago and duplicated programs of its AM sister.

Folding leaves Cincy with three FM stations, properties of WLW, WKRC and WCPO, which are NBC, CBS and Mutual affiliates, respectively, and also are in TV operations. A small suburban FM operation wrapped up about a year ago after a brief try.

KVMC'S $28,875 TAG

Colorado City, Tex., Aug. 21

Request has been filed with the FCC asking for permission to assign the license of KVMC here from Marshall Formby, Eldon B. Mahon and Clint Formby operating as the Colorado City Broadcasting Co., to Eldon B. Mahon and John B. Mahon.

The Mahons would purchase the outlet for $28,875 from the Formbys.

H'wood Guilds Order New TV Prods to Post Bonds Before Shooting

Hollywood, Aug. 21.

As a result of the wage difficulties of workers employed by Trans-World Pictures, Hollywood's guilds and unions got together to protect employees of un-established television film production outfits by the use of cash bonds. Roy M. Brewer, head of the Hollywood AFL Film Council, made the following announcement:

"Hereafter, any television film company not the agent of a sponsor, or which does not have an established reputation in the industry must sign a contract and provide sufficient bond to guarantee at least one week's pay before members of the unions and guilds affiliated with the Council will be permitted to work for it."

WCAU-TV Crew Shoots Fort Bragg Documentary

Philadelphia, Aug. 21.

WCAU-TV sent a five-man film and production team over the week-end (18-19) to Fort Bragg, N. C., to shoot in-the-field sequences with the 28th Division (Pennsylvania National Guard) in the war games.

Entitled "Keystone to Peace," the documentary will include training and field operations along with interviews with Philadelphia members of the 28th. The film will be telecast on the date the Division leaves to join Gen. Eisenhower's forces in Europe.

The trip was arranged by the Army and in the WCAU-TV crew were Thomas Freebairn Smith, executive producer; Robert C. Currie, Jr., producer-director, and Charles Gimborn, Charles Gindhardt and Harry Gehlert, photogs.

KMTV Hikes Rates

Omaha, Aug. 21.

KMTV has announced an increase in rates, effective Sept. 1. The rates will be increased by about 12% in most cases. Number of sets in the territory has increased by 43% since the last rate increase of last January.

Although new rates become effective Sept. 1, KMTV will grant a six-months rate protection period to all accounts on the air prior to Sept. 1.

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MERRILL E. JOELS
Actor-Announcer-Narrator
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Gentleman's Farm — 104 acres — 833 ft. frontage on New Jersey State Highway, 38 miles from New York City—150 year old Colonial house modernized; 11 rooms, 3 baths, 3 fire-places—hot water; oil heat. Tenant's house—5 rooms and bath — oil heat. Barns, silo and other buildings. Price $60,000. Write c/o Variety, Box V-2444, 154 W. 46th St., New York 19, N. Y.

Disk Jockeys, Pubs, Record Cos. Co-op for the Common Good—Penney

By ED PENNEY

(*Program Director, WTAO*)

Cambridge, Mass.

It seems unfair to me that you should give all the credit (or blame, if you prefer) to the music business, and here I assume you mean the publisher, for building the deejay. Granted, the deejay relies on the publisher's songs for the music portion of his show, but this alone does not make a deejay. It is the personality of the individual and his choice of records that builds him. The audience that accepts or avoids him is the same critical audience that decides whether to accept the publisher's song. As for the music on the deejay show, I give the record company, the arranger and the artist who waxes the material more credit than I do the publisher for making or not making a song. This is obvious. The public will make a hit song through the deejay because of the performance on record . . . not so much for the song itself. I admit it must be a mutual wedding of ma erial and performance.

As for the present level of the deejay. What is it? Certainly not the President-type salary that you refer to. If this were the case the deejays would probably own all of the publishing houses and there would have been no editorial. For every deejay in the Block-Husing bracket, there are hundreds making $35 a week. The odds are a great deal better in the publishing business for making that million.

Jockeys Build Pop Audience

Each record played by a disk jockey is a three-minute commercial for the publisher, the record company, and the recording artist. They pay for this commercial by allowing the jockey to use the song, the record and the talent to build an audience receptive to popular music. Since this is a large potential audience, it is advantageous for the radio station to build, capture and encourage the popular music audience so that commercially it will be a good investment for the radio station. Because of the disk jockey, I believe that the number of people interested in popular music has multiplied greatly. More people want more music. The jockey provides it, intangibly, and creates the interest. As a result, records and sheet music are sold. Not by the deejay, but by the record company and the publisher. As the songs grow or die, the publisher, songwriter, record company and artist flourish and prosper—or possibly go out of business. And the deejay keeps on spinning good songs and poor songs, fighting with his boss, blasting the salesmen, worrying about the Pulse and how the guy just up the dial got the "exclusive."

No, there's no Frankenstein in the picture. The publisher . . . the record company . . . the recording artists . . . the songwriter . . . the deejay helps all of them. Just as without them there would be no disk jockey — he needs *them* to survive.

You devoted the bulk of your editorial to ridiculing the disk jockey. There are bad disk jockeys and there are good ones. I think the latter far outnumber the ones who are a discredit to the profession. There are bad publishers also, just as unscrupulous and ethic-lacking as you will find people in any profession. Your statement that a disk-jockey's importance is predicated dominantly on the extent of his commercial billings goes without saying. But, let's go further. In order to maintain high commercial billings the deejay's show must be of sufficient quality to warrant it: his audience in a competitive market must be sufficient to make the advertising pay. I draw an analogy with successful publishers whose importance is predicated by the revenue that is theirs, as a result of successful songs. An important publisher is one who makes money for his firm. An important disk jockey is one who makes money for his station. The bigger the station the more important the jock.

What's A Payola?

As for payola. Never has a subject been discussed so much with so little said about it. It is hinted at. Accusing fingers are pointed at Boston and Chicago. All exposes are vague. Apparently, anything a deejay receives other than his weekly pay is payola. Payola is supposed to be a terrible thing. I've been waiting for a definition of it. If I am to be guided by your editorial...then I must admit I'm guilty, in part. I've had lunch with songpluggers and flacks without picking up the check. I've had gratis tickets to concerts and musicals. I've had Christmas gifts from persons in the music business. I've sent a few myself. I consider it friendship, sometimes appreciation. You call it bribery. Also, to borrow your phrase, I've had guest artists delivered to me. I consider it a pleasant respite and a privilege to have them on the air with me. It helps the artist and, if handled properly, it helps my record show. Certainly I play that artist's records when he or she is on the air with me. To do otherwise would be insulting to the artist. I imagine, too, the listeners would think it odd if I were to

(Continued on page 55)

Cap 'Cyrano' Set Sells Sock 30,000 In First Month

Hollywood, Aug. 21.

Originally undertaken as a "prestige pressing," Capitol Records' "Cyrano de Bergerac" album may turn out to be the classic sleeper of the disk trade. In its first month of release, the book of speeches from the Stanley Kramer film has sold a phenomenal 30,000 copies, indicating a 100,000 potential. Albums, issued in all three speeds, are retailing for varying prices up to $6 plus tax.

Release of the book was moved up to coincide with the popular release of the film after its limited roadshow engagements. In the first month, it has played some 200 situations, barely scratching the surface of the potential. In each case, heavy exploitation campaigns by both Cap and the Kramer organization tied the film and the album together for peak results.

"Cyrano" album, voiced by Jose Ferrer, who starred in the film, marks the first diskery release of speeches from an American film. It's also Cap's first venture into dramatic pressings—but it won't be the last. Plattery already has Ferrer under contract to etch any future pix or plays in which he may appear that lend themselves to the treatment. In addition, success of the "Cyrano" album has heightened the waxery's interest in the field of speech recordings, and the rival waxeries' sales of such items as "Death of a Salesman" and "Cocktail Party" are being carefully studied.

Cap's original investment in the book was in the neighborhood of $5,000, Ferrer coming in on a royalty deal. Original investment has long since been recouped and the album now is well into the black. Figuring on its reissue value, which could coincide with inevitable subsequent reissues of the film, Cap has a hardy perennial in the album which will undoubtedly outstrip pressings of musicals.

'COME ON-A' RUNNING FOREIGN LINGO GAMUT

"Come On-A My House," current novelty click, is running the gamut of foreign language interpretations. Already on the market with Yiddish, Spanish and Armenian disk versions, indications point to a new high in song translations.

RCA Victor has the Yiddish version, "Come On Tsu Mein Hois," with Leo Fuchs and Abe Ellstein's orch. The Spanish adaptation was waxed for Columbia by the Hermanos Rigual Trio, who labeled it "Wen Dir Negrita" (meaning "Come My Little Dark One"). Guy Chookorian turned it into Armenian for an indie Coast diskery, Lightning Records. The tune was originally penned in English out of Armenian folk music by William Saroyan and Ross Bagdasarian.

Lombardos' 50th Anni

For the Golden Wedding celebration, in honor of Mr. & Mrs. Guy Lombardo, Sr., some 350 sojourned to their home in Stonehenge, Hillcrest, Stamford, Conn., on Sunday (19). The hosts were Mr. and Mrs. Guy Lombardo, Jr., Mr. and Mrs. Carmen Lombardo, Lebert Lombardo, Mr. and Mrs. Kenneth Gardner (she's a Lombardo), Mr. and Mrs. Victor Lombardo, Joseph Lombardo and Miss Rose Marie Lombardo. Robert Q. Lewis "reviews" the headliners under New Acts as follows:

LENA & GUY LOMBARDO, SR. (2)
Ballroom Dancing
18 Mins.; Tent
Stonehenge, Conn.

This duo (Canadian imports) played their first tent engagement last Sunday (19). Although working together for over 50 years, this was their first public appearance. Act is strong on nostalgia, with big mitts and signs of tears when couple terped into "Anniversary Waltz." Femme half of team is beautifully gowned, with striking white hair (premature); man shows exceptional sparkle and savvy.

Playing to packed house (about 350), couple scored heavily. They carry their own scenery—a special tent for this showing. Up from New York for the preem were many show biz personalities, including bandleaders, disk jockeys, Bregman, Vocco & Conn (trapeze act), Joe Santly (banjoist), Sonny Werblin (booker), and top Decca execs. Also on hand were various family members and locals.

Top bit is encore where couple clasp hands over knife and cut anniversary cake. Strong, fresh material points to many happy, healthful future returns.

Sons are musicians. *Roq.*

Can't 'Force' Hits But Peer Agrees On Copyright Act

By RALPH S. PEER

The music publishing business, in my opinion, has had practically nothing to do with building up the disk jockey and, therefore, if there is a Frankenstein it must be attributed to other factors.

It seems quite clear to me that we are now in an era during which radio broadcasting is not strong enough to supply the necessary plug for a new and untried song, nor will television be sufficiently powerful to supply the plugging force required for a real music publishing business.

I am going on the theory that music publishers are most effective when they are in a position to "force" a plug as to a really great song. At the present time if a publisher has a "really great song" according to his judgment, he can do nothing with it except to run around trying to get it recorded. If it happens to be recorded by the wrong people, or by the wrong company, or if the record companies refuse to cooperate and the releases are spread out over six months, then the whole brilliant idea falls flat on its face.

Another point which you might make is that there was a great change in the general plugging situation shortly after the end of the war. I do not recall the exact figures but it seems to me that the Wise Fathers in Washington permitted the erection of more or less 1,200 new radio stations very soon after the close of hostilities. There was no corresponding increase in the number of stations devoted to chain broadcasting. The listeners of the country were, therefore, confused by finding that they had more than twice as many stations to which they could listen. This diversion of interest immediately reduced the plugging power of the chain programs and there has been no improvement in this regard up to the present time. With the radio chains more or less eliminated as a major plugging factor the disk jockey became the most important plugging medium—but with the complication that actually he was not plugging at all. He had a big audience, he played one selection after another, and finally out of this battle of music the public heard a "natural." Heretofore "naturals" had been buried

(Continued on page 55)

Copyright Act No Solution to DJ 'Problem'; Plugging Power Shifted

Intra-trade debate continues on the deejays' alleged "Frankenstein" connotations. The end result seems a moderate opinion that the disk jockey's importance is but another evolution in the music business—an industry which, over the years, recognizes that there is nothing more permanent than change in ideas, angles, approaches to songplugging, promotion, and all that goes with it.

The cross-section of pro and con continues, as detailed below. For instance, there is the commonly aggrieved attitude that the average radio station must depend more and more on recordings, hence this may be construed as an "attack" against radio, which is already having its troubles with that new monster called television.

There is the moderate observation by Robert Q. Lewis who, returning to a disk jockey stint on a CBS national basis after having been out of it for five years—he has additional comedy programs of his own on AM and TV—is "appalled at the chicanery." He admits that strange bids have been made him to "lay on" this or that song.

There is the analytical publisher viewpoint (anonymous as some insist) which observes, "The answer to the problem that you pose does not lie in the Copyright Law, any more than the responsibility lies with the disk jockey. The difficulty and the cure are both in the character of music publishers. The popular music publishing industry is the only industry which merchandises a basically needed raw material by means of bribing the consumer who uses it.

"The picture has not, I think, changed as much as you think. There has been a shift in power from picture stars and network vocalists to record manufacturers and disk jockeys, just as, before that, there was a shift in power from the vaudeville artist to the movie manufacturer and the radio artist. You are offended because you feel that the talents of the disk jockey are less apparent than the showmanship of the topflight performer, but, fundamentally, it makes little difference whether the cards are in the hands of the bandleader, the soprano, or the jockey.

Weight of Power

"I don't at all condone the situation. I too deplore it. What is the answer? If the disk jockey can draw the audience, he is entitled to make his salary. Surely this is nothing that involves the Copyright Act. The recording right and the performing right must remain. If you barred the performance of recordings from the air, it would not help the music industry. It would merely shift the power into other hands, and result, in fact, in fewer avenues of exploitation.

"The only cure is the visionary cure. If music publishers were more like book publishers, and magazine publishers, and newspaper publishers, they would not stoop to the competitive tactics that many of them not only resort to now, but have resorted to throughout the memory of man. The only cure for the basic situation is the same cure that there is for economic injustices, racial prejudice, and all of the other evils that afflict the world—better people.

"At this moment the disk jockey is getting a free ride, which seems unjustified, but his day, too, will pass."

ITURBIS' OKAY B.O. WITH THE CARIOCANS

Rio de Janeiro, Aug. 14.

Jose Iturbi and his sister, Amparo, are getting a good reception from Rio audiences. They are in Brazil for a four-week tour covering Rio and Sao Paulo, although she hopped back to the States last week to make an appearance in San Diego, Cal. She is due back in Rio Saturday (18).

Radio appearances are being sponsored, through Sinfonica Brasileira, by the soft drink and beer manufacturers, Antartica and Principe, and children's clothing manufacturers.

The Iturbis are receiving $3,000 an appearance, whether one or both play.

Cap's Veep Thinks DJ 'Best Thing To Music Biz in Yrs.'

Hollywood.

Editor, VARIETY:

I will not go into the weaknesses and inequities of the Copyright Act of 1909, as I think this is obvious to everyone concerned, but certainly the people who should benefit by a song success do not always do so, while others make great use of recorded music without any obligation whatsoever.

I would like to point out, however, that I hardly consider the disk jockey a Frankenstein. The deejay accomplishes one important function: he brings the nation's musical output to the whole country every single day of the week.

In spite of the many weaknesses in the system—payoffs, bribery, commercialism, or what-have-you—there is no doubt in my mind but what the disk jockey is the most valuable device in entertainment history to keep music alive, and highly competitive, where it should be to bring out the best of Tin Pan Alley's ability, and to make possible the exposure and development of new talent. Without the jockey, Les Paul, for example, could have spent the next 10 years of his life traveling and performing in an attempt to prove to the country that he had something that they wanted to hear.

So far as the jockey controlling what the public hears is concerned, I do not believe this is possible on a large scale. There are too many jockeys in the country to keep anything hidden, and once the public has reacted, the jockey has no choice but to play what they want to hear.

I agree with you that the Copyright Act of 1909 could well stand to be rewritten, but I do not consider the jockey a Frankenstein. I personally think he is the greatest thing that has happened to the music business in many years.

Alan W. Livingston.
(V.P., Capitol Records).

RCA Victor Sales Mgr.'s Views on DJ's Values

New York.

While I feel that there is a great deal of evidence that the disk jockey situation has grown to Frankenstein proportions, it seems to me from my experience that the abuse is confined to "small time" disk jockeys who feel called upon to become "experts" in the music business. It is this type of jockey who does irreparable harm to certain records and certain artists by making derogatory comments.

On the whole, I feel that the better disk jockeys have made a substantial contribution to record sales and I question very much whether the industry could have produced as many million record hits as they have during the past years without the jockeys. There is little doubt in my mind that disk jockeys "make" most of the successful records today.

I feel that the Popular Record business would not be as good as it is today if deejays were eliminated. However, this is just supposition on my part as I would have to admit that they hinder the potential of a great many records that are released.

I share your irritation whenever I hear a disk jockey knock a record that cost a great deal of time and money to produce, but must admit that most of the better jockeys generally praise the new records that they consider good and simply refrain from playing records that they do not like.

L. W. Kanaga.
General Sales and Merchandise Manager, RCA Victor.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING AUG. 18

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: N. Y. Jack Lacy—WINS	Atl. City Al Owen-WMID	Cambr'ge Ed Penney—WTAO	Sch'n'tady Earle Pudney—WGY	B'rlington Dave Kean—WTSA	D. C. Jackson Lowe—WINX	Rochester Joe Deane—WHEC	Baltimore Dick Coleman—WCBM	Utica Dan Fusco—WRUN	Worc'ster John Woods—WTAG	SOUTH: Jack'ville Tommy Tucker—WPDQ	Norfolk Roger Clark—WNOR	Savan'h Stan Friedman—WDAR	K. C. Jim Lantz—KCMO	L'ville Bob Reiby—WKYW	Birm'ham Bill Wright—WSGN	Dallas Jimmy Lowe—WRR	Atlanta Herb Harris—WQXI	St. L. Frank Brown—KXLW	Richmond Phil Wilson—WLEE	Miami Tony Donald—WQAM	MIDWEST: Chi. Jim Lounsbury—WIND	Dearborn Robin Seymour—WKMH	Cincy Paul Dixon—WCPO	Mpls. Jack Thayer—WLOL	Det. Ed McKenzie—WJBK	Ind. Bill Faulkner—WISH	FAR WEST: L. A. Bill Anton—KFWB	Seattle Wally Neiskog—KRSC	Phoenix Dick Gilbert—KTYL	TOTAL POINTS
1	1	8	Rosemary Clooney	Columbia	Come-on-a My House	2	2		1		1	1	1	4	1		7	3		1	1	7	1	3	1	1	3	1	3	1		1	3	1	5	219
2	6	7	Tony Bennett	Columbia	Because of You	1	1	1	9		2			8	7	1	6		2	5	8			1	5		1	3	1		10			2		135
3	5	8	Dinah Shore	Victor	Sweet Violets		3			3				5	4	8		5	1	2	5		8				4		5	2				5		94
4	2	20	Nat "King" Cole	Capitol	Too Young				3	10	3	2	4		3			6	8	3	3								4		9	1	3		92
5	3	12	Guy Mitchell-M. Miller	Columbia	My Truly, Truly Fair										2				4	6	4	10	2			3				8			2		9	60
6	10	7	Doris Day	Columbia	Shanghai	5			8					3	8	3			9	8				8	8			7		3		3				58
7	4	16	Frankie Laine	Columbia	Jezebel		6					3							5	4	2				2	6						10	8		7	57
8	7	19	Mario Lanza	Victor	Loveliest Night of the Year						4		5						3	9						7	7						4	4		45
9A	8	11	Tony Martin	Victor	I Get Ideas			2			6					7			7	10		8				5	2							9	10	44
9B	14	9	April Stevens-H. Rene	Victor	I'm in Love Again								8		9			10	6	7	7	3				4									1	44
11	35	9	Don Cherry	Decca	Vanity	3		4														6						2		7						33
12	9	8	Les Baxter	Capitol	Because of You					9			2					7				1													8	28
13	28	10	Rosemary Clooney	Columbia	Mixed Emotions								6				1				6				4											27
14A		4	Paul Weston	Columbia	Morningside of the Mountain		9		4					1												9				7						25
14B		3	Weavers	Decca	Kisses Sweeter Than Wine								10															4		6				8	2	25
16	35	8	Frank Sinatra	Columbia	I'm a Fool to Want You		5										3								7							7				22
17		1	Les Paul-Mary Ford	Capitol	World Is Waiting for Sunrise																						5	5		2						21
18A	11	21	Les Paul-Mary Ford	Capitol	How High the Moon						8	7			6	5					9															20
18B		1	April Stevens-H. Rene	Victor	Gimme a Little Kiss											6		2						5												20
20	27	10	Perry Como	Victor	There's No Boat Like E'boat									6				4				5														18
21	15	3	Vic Damone	Mercury	Longing for You		8							7		4											10		9							17
22A	17	9	Billy Williams Quartet	M-G-M	Shanghai						5	4															6									16
22B	35	10	Toni Arden	Columbia	Too Young																					2									4	16
24A	18	14	Patti Page	Mercury	Mr. and Mississippi						7												5							6						15
24B		1	Georgia Gibbs	Mercury	While You Danced												5												2							15
24C	30	12	Nat "King" Cole	Capitol	Because of Rain	6																			3		9									15
27	51	4	Frankie Laine-Jo Stafford	Columbia	Cool of the Evening				6																			6	7							14
28A		4	Eddy Howard	Mercury	Deadly Weapon		7									9													4							13
28B	30	5	Lucky Millinder	King	I'm Waiting Just for You																	4							8			8				13
28C	23	4	Eddie Fisher	Victor	I'll Hold You in My Heart	4																		6				10								13
31A		1	Frank Sinatra	Columbia	Castle Rock			9																							1					12
31B		10	Jane Turzy Trio	Decca	Good Morning Mr. Echo										5																	5				12
33A	20	10	Perry Como	Victor	There's a Big Blue Cloud				2			9																								11
33B	28	5	Mario Lanza	Victor	Because					1				10																						11
35A		1	Guy Mitchell-M. Miller	Columbia	Belle, Belle, My Liberty Bell			7							10																	6			10
35B		1	Spike Jones	Victor	Too Young									2																		10			10
35C		1	Margaret Whiting	Capitol	The End of a Love Affair												2								10										10
35D		1	Guy Lombardo	Decca	With These Hands													1																		10
39A		1	K. Grayson-H. Keel	M-G-M	Make Believe					2																										9
39B		1	Bing Crosby	Decca	Row, Row, Row											2																				9
39C		1	Russ Morgan	Decca	This Is the Last Time																	2														9
42A	13	22	Weavers	Decca	On Top of Old Smoky					8		6																								8
42B	24	3	Tony Bennett	Columbia	Cold, Cold Heart			8																			6									8
44		1	Margaret Whiting	Capitol	Good Morning Mr. Echo					6												9														7
45A	35	5	Stan Freburg	Capitol	I've Got You Under My Skin									9							10			9					10							6
45B		1	Perry Como	Victor	Cara Cara Bella Bella	7																						9								6
45C		1	Bobby Wayne	Mercury	Belle Belle My Liberty Belle	10																			6											6
45D	24	5	Tommy Edwards	M-G-M	Morningside of the Mountain																								6					10		6
45E		8	Ames Bros	Coral	Wang Wang Blues				5																											6
50		1	Sarah Vaughan	Columbia	Vanity						10																					7				5
51	30	5	Les Paul-Mary Ford	Capitol	Josephine	9													10							10										4

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'RH' Logging System

Week of Aug. 10-16, 1951

Richard Himber's log of broadcast performances, compiled on basis of varying point ratings for plugs on commercial and sustaining programs logged in each of the 3 major territories, New York, Chicago and Los Angeles.

First Group

Songs	Publishers
Alice In Wonderland—†"Alice In Wonderland"	Disney
Because of Rain	Maypole
Because of You—†"I Was An American Spy"	BMI
Bonne Nuit	Famous
Come On-A My House	Duchess
Dark Is the Night—†"Rich, Young & Pretty"	Feist
Everything I Have Is Yours	Miller
Go Go Go Go	Famous
Hello Young Lovers—*"The King and I"	Williamson
How Many Times	Paxton
I Get Ideas	H&R
I'm In Love Again	Crawford
I'm Late—†"Alice In Wonderland"	Disney
In the Cool Cool Cool of the Evening	Paramount
Loveliest Night of the Year—†"The Great Caruso"	Robbins
Maybe It's Because I Love You	Berlin
Mister and Mississippi	Shapiro
Morning Side of the Mountain	Remick
My Life's Desire	Shapiro
My Truly Truly Fair	Santly
Out of Breath	Valando
Pretty Eyed Baby	Pickwick
Shanghai	Advanced
Syncopated Clock	Mills
These Things I Offer You	Valando
Too Young	Jefferson
Vanity	Jefferson
We Kiss In a Shadow—*"The King and I"	Williamson
Wonder Why—†"Rich, Young & Pretty"	Robbins
You're Just In Love—*"Call Me Madam"	Berlin

Second Group

After All It's Spring—*"Seventeen"	Leeds
Be My Love—†"Toast of New Orleans"	Miller
Dimples and Cherry Cheeks	Leeds
Do You Really Love Me	BVC
End of a Love Affair	Duchess
How D'ya Like Your Eggs In Morning—†"Rich, Young, Pretty	Feist
How High the Moon	Chappell
I Apologize	Crawford
I'll Buy You a Star—*"Tree Grows In Bklyn"	T. B. Harms
I Whistle a Happy Tune—*"The King and I"	Williamson
Jezebel	BMI
Make the Man Love Me—*"Tree Grows In Bklyn"	T. B. Harms
My Day Dream	Wings
Song Is Ended	Berlin
There's a Big Blue Cloud	Spinlan
There's No Boat Like a Rowboat	Bourne
Wang Wang Blues	Miller
What Will I Tell My Heart	Ivy
World Is Mine Tonight	Fox
World Is Your Balloon—*"Flahooley"	Chappell

R H Tele Log

(Numerically Listed)

			Total Pts.
1.	Because of You	BMI	115
2.	Hello, Young Lovers	Williamson	70
3.	Shanghai	Advanced	70
4.	Too Young	Jefferson	65
5.	How High the Moon	Chappell	60
6.	Come On-A My House	Duchess	50
7.	My Truly, Truly Fair	Santly	50
8.	Diane	Miller	40
9.	Jezebel	BMI	40
10.	Make the Man Love Me	T. B. Harms	40
11.	Mixed Emotions	Roger	40
12.	Pretty Eyed Baby	Pickwick	40

Beneke's 6 Wks. In Brazil at $56,000

Rio de Janeiro, Aug. 13.

According to Bueno Caldos, negotiations have been completed—no contract signed yet—to bring Tex Beneke and his orchestra to Brazil for a 6-week tour; two weeks in Rio, two in Sao Paulo and two in another city not yet settled on, probably Belo Horizonte.

Caldos is dating Beneke and his 17-piece orchestra, and two singers, beginning the second week in November, at cinemas, theatres, radio and television.

A clause in the contract provides that the band must be made up of the original U. S. musicians. Beneke will get $56,000 for the tour, less 15% to Caldos, payable in dollars in New York before the band embarks for Brazil.

SAM LEVENSON SIGNED FOR COLUMBIA ALBUM

Sam Levenson has signed a deal with Columbia Records for the monologist-comic to do eight sides for single disk distribution and incorporation into an album. They'll be done on both 78 rpm and LP disks. Album will be themed "Levenson on TV."

This will be Levenson's initial plattering since he hit the bigtime video sweepstakes. Previously he had made some disks for Apollo Records.

Col Pacts Channing

Carol Channing, currently starred in the legit musical, "Gentlemen Prefer Blondes," was inked to a three-year pact last week by Columbia Records. Miss Channing's only previous wax effort was on Col's original cast album of "Blondes."

Her initial disks have been set for release in about two weeks.

Capitol Ups Bonbright To Veepee; Murray Quits For Non-Show Biz Post

Hollywood, Aug. 21.

Daniel C. Bonbright, present secretary and counsel of Capitol Records, was appointed the diskery's veepee in charge of the coordinated legal and finance deparments. Former chief examiner of Michigan Corp. and Securities Commission, and chief of renegotiations for the Detroit ordnance district of the War Dept., Bonbright is well known in the financial field.

James W. Murray, Capitol Records veepee here, resigned his post last week to take an exec position with the General Precision Corp. in New York. Murray will remain with the diskery in an advisory capacity. Previous to joining Capitol 18 months ago, Murray was exec-veepee of Columbia Records, and then for eight years was with RCA Victor as v.p. and general manager of the record division.

Berkshire Fest Season Winds to Record 249G Gross; 126,700 Payees

Lenox, Mass., Aug. 21.

Any concern that the Berkshire Festival at nearby Tanglewood—often referred to as "the Salzburg of America"—might not maintain its standing this year, has been dissipated by results of the six-week season recently closed. Fear had been expressed that the absence due to his death in June of Serge Koussevitzky, who founded the Festival and was its sparkplug; higher tariffs, and general biz conditions would affect attendance and revenue this summer.

Attendance did fall off somewhat, with 126,700 paid admissions as against 128,100 last year. But the gate was higher, this year's receipts reaching an all-time high of $249,000, as against last year's $243,400. Rise in the price of tickets accounted for the upped take.

Season, the Festival's 14th, ended Sunday, Aug. 12, when despite a drizzle, 12,250 persons attended the final concert, which Charles Munch, present conductor of the Boston Symphony Orchestra, batoned. Since the covered shed holds 6,000, the overflow sat outside in the rain on the lawn. The all-time attendance record for a single concert was broken Saturday, Aug. 11, with a 15,800 audience, and a sunny Sunday finale might have brought a large enough crowd to exceed last year's overall attendance total.

Cold weather the weekend before the windup, and a hot spell the week before, plus some rainy evenings, also cut attendance.

Hybrid All-Star Combos Scored

Mushrooming of hybrid all-star combos in the New York area, over the past year, is seen by agency men as a contributing factor to the current jazz downbeat here. According to the agencies, the all-star jazz units are being whipped up overnight by self-styled impresarios who consider name values more than musical compatibility.

With most of the sidemen mismatched and unable to work together as a team due to insufficient rehearsal time, the all-star combos are disappointing the town's jazzophiles, who are beginning to seek entertainment from other media. Most of the combos, one agency man claimed, are put together by nitery operators who try to jam into one group as many top music names as they can afford, in an attempt to build marquee power. Each musician stands out as an expert sideman, he added, but as a jazz group it lacks the necessary drive and coordination which comes from a blending of musical stylings.

Jazz spot operators are too name-conscious, another agency man claimed, and are avoiding the groups which have only a name leader. They've tried to take band building out of agency hands and are discovering that it isn't paying off.

One sideman, who revealed that he had played with five combos in the past two months, added that the public is getting tired of seeing the same musicians playing one week with one group and the next week with another.

L.A. Having Band Boom; Brown, Prado in Records

Hollywood, Aug. 21.

Band boom locally, aided by summer weather and tourist advent, is hitting new heights. Les Brown set a new second week record at the Palladium, drawing 15,228 payees. Perez Prado, in a pair of local one-nighters, grossed a whopping $8,600. Creator of "Mambo" debuted Saturday night (18) at Zenda Ballroom and drew 2,200 payees, with more than 2,000 others turned way. Gross hit $4,600.

Cops had to be called to aid the traffic after ticket sale stopped at 10 p.m. Monday night (20) Prado played a Gen. Corman-promoted concert at Pasadena Civic, drawing $3,950.

Overload of Same-Styled Platters Claimed Hurting Music Business

With record companies' artists and repertory toppers apparently striving to match and copy rival diskeries' current hits, publishers, artists and record dealers are squawking that the overload of similarly-styled platters is hurting the music biz. Tendency by various labels to fall back into their old phase of thinking that "what sells for the opposition—should sell for us," has been slicing their disks' sales potential and reducing overall impact of the songs.

One publisher claimed that most a&r men have been taking the course of least resistance. They've lost their creative drive, he added, and just sit back and wait for someone else to come up with a copyable idea. Instrumental choruses have been duplicated and sounds have been carboned without the least attempt at subtlety. Record retailers concur that the similarity of various labelled disks on such tunes as "Come On-a My House" and "Belle Belle My Liberty Bell" is contributing to the confusion and downbeat in the consumer market.

Although Columbia's version of "My House" has broken away as a top seller, the retailers aver that other labels are suffering because they brought nothing new to their renditions. Another instance is the duplication of an all-star disk of "How Do You Do and Shake Hands" which Decca pressed after Victor's lead. (See other story in Music section).

A number of disk artists add that copying is doing them no good either financially or reputation-wise. Hit disks, styled for a rival artist, are copied for their talents whether it fits or not, and they usually wind up second best or out of the money entirely. They claim that the craze for "gimmick" records is destroying musical ideas instead of creating them.

Jordan Sets K.C. Mark

Chicago, Aug. 21.

Louis Jordan broke the one-night record at the huge Auditorium, Kansas City, Sunday (19), with the musician taking away over $9,000 for his end. He was in for $1,500 plus 60%. Tariff was $2.25 net per head.

Take was reported the biggest in the area by George Spencer, the promoter.

Les Paul-Mary Ford Disk Team Passes 2,000,000 Sales Mark in 8 Months

Although Les Paul and Mary Ford have been operating as a team for a little more than eight months, their steady output of click disks has passed the 2,000,000 mark, netting them close to $150,000 in platter royalties alone. Currently riding the bestseller lists with their Capitol Records etchings of "How High the Moon," "Mocking Bird Hill," "The World Is Waiting For the Sunrise" and "Whispering," the team is expected to be one of the top coin grossers this year.

With "Moon" passing a 1,000,000 sales peak and "Moon" racking up 750,000 platter sales, the husband-wife team has developed into an important live b.o. attraction. At a recent week's engagement at the Capitol Theatre, Washington, the duo pulled in a solid $32,000, highest non-holiday gross in the theatre's history. Team has been set for a date at the Paramount Theatre, N. Y., with Frankie Laine, beginning Oct. 3 or Oct. 10, and negotiations are currently under way for a stint at the Copacabana, N. Y. They're opening at the Club Bolero, Wildwood, N. J., tonight (Wed.) for a two-week stand. Duo appeared on Ed Sullivan's "Toast of the Town" TV show Sunday (19).

Capitol recently released their album, "New Sounds," and according to early sales indications it looks like another runaway bestseller. Some other of their disk clicks have been "Josephine" and "Lover."

Claim Copa Infringe On BMI-Affiliate Tunes

Copacabana, N. Y., last week was named defendant in an infringement suit brought in N. Y. Federal Court by Broadcast Music, Inc. and three affiliated publishers. It's charged that the nitery used four of the plaintiffs' copyrighted tunes on April 28, 1951, and various other times without a proper license.

Suing with BMI are Peer International Corp., Promotora Hispano de Musica and Editorial Mexicana de Musica Internacional. Tunes involved in the complaint include Peer's "Mambo, Jambo" and "Brazil," as well as "Mambo No. 5" and "Amor," owned by the two other pubs. Statutory damages of not less than $250 are sought for each infringement.

Plans Prepped for 1952 San Antonio Opera Fest

San Antonio, Aug. 21.

Preparations are being made for the eighth annual opera festival, produced and sponsored by the San Antonio Symphony Society, to be staged here next Feb. 9-16.

Here the past week were Anthony L. Stivalenno, New York stage director, and Peter Wolf, scenic designer, who conferred with Victor Alessandro, musical director, and other symphony officials.

Jussi Bjoerling, Dorothy Kirsten, Jarmila Novotna and other Metropolitan Opera stars are among those who will sing here during the festival.

Marian Music Corp. has been chartered to conduct a music publishing business in New York.

The Texas Rhythm Boys, who recently finished a long engagement at the Metropole Restaurant in New York, are now featured in the Alpha Music Lounge, Troy, N. Y.

Revamped Snyder Band Back at MCA

Chicago, Aug. 21.

Bill Snyder, not quite a year after his hassle with Music Corp. of America, which subsequently sent him over to General Artists Corp., is back once more with MCA.

Additionally, Snyder has ankled his management pact with Leonard Rome's Arena Stars and walked out of his three-year recording pact with London Records. Completing the revision, Snyder has trimmed his band almost in half, reducing his organization to 10 men.

First step in the refurbishment of the group is the addition of male vocalist Robey Woods.

Orchster's last location under GAC booking was a seven-week perch at the Edgewater Beach Hotel. Since then he has done mostly single, and in recent weeks had disbanded the band entirely.

CAPITOL TO RELEASE NEWS EVENTS ALBUM

Hollywood, Aug. 21.

Capitol Records next Monday (27) will release "Hark, the Years," an album of news events from the Crimean War in 1854, through the early 30's. Fredric March narrates, with musical backstopping by Nathaniel Shilkret.

Voices in the documentary folio include Thomas A. Edison, William Jennings Bryan, Theodore Roosevelt, Lillian Russell, Ernestine Schumann-Heink, Knute Rockne, Jack Dempsey, Billy Sunday, Aimee Semple McPherson, Jimmy Walker and Charles Lindbergh.

Glass Quits Disney Post For New Roncom Music

Mickey Glass exited his post as head contactman for Walt Disney Music last week, to become professional manager of Roncom Music, Perry Como's new publishing firm. Glass is skedded to take over Sept. 4.

Meantime, Herb Reis, professional manager of Disney Music's N. Y. office, upped Mac Kooper to fill the Glass vacancy.

Dance Field Looks to Television As 'Trailer' in Boosting Orch Dates

Despite general squawks that television is cutting into gross receipts, dancehall and ballroom operators, orch leaders and band agency men are looking more and more to video to revive danceband interest. According to dance promoters, a band's appearance on TV acts as a trailer for that attraction when it plays their ballrooms.

Evidence of video's impact was seen in the midwest recently after Cab Calloway's appearance on the Ed Sullivan "Toast of the Town" (CBS) and "Cavalcade of Bands" (DuMont). Calloway had interrupted a string of one-nighters in the midwest and Canada to make these video spots, and upon his return discovered that they had hypoed interest in the band to such an extent that a whole new series of midwestern bookings had opened up.

Similarly, Tex Beneke is interrupting a tour to do a series of guests shots on TV because of the impetus gained by the band after its recent "Kreisler Bandstand Show" (ABC). Biz at the Rustic Cabin, Englewood, N. J., where Beneke was playing, showed a definite upbeat following the show and held up through its subsequent tour.

Orch men, who have had to rely on the whims of diskery execs for their buildup, claim that TV shots now have the same effect as a hit record. Since the major companies' artists and repertory men have been brushing off bands by giving the top tunes to the vocalists, band agencies are driving for more orch time on video.

The agencies also point out that the new generation of teen-agers doesn't care to listen to bands Today, they add, TV producers and directors of band shows are conditioning young viewers to enjoy a band musically as well as visually.

Direct pickup via TV of a dance-band date is also gaining momentum. Frank Dailey, who operates the Meadowbrook, Cedar Grove, N. J., will use DuMont and WOR-TV this fall to air the bands appearing at his spot.

New Mack 'Hour' Diskery Sets Its First Release

Reemack Enterprises, Inc., producers of Ted Mack's "Original Amateur Hour" and "Family Hour," formed Premier Records last week. The new diskery will begin operations waxing some of the songs published by Show Tunes, Inc., another Reemack subsid.

First release, slated for distribution within two weeks, will be "Just a Real Old-Fashioned Sunday," penned by Floria Vestoff and Ruth Patterson, and Fred Heider's "We're in Love." Mack etched "Sunday" with the Ray Charles orch and chorus, while Jan Garber waxed "We're In Love" with Charles.

Band Review

LOUIS CINA TRIO
Putsch's 210, Kansas City, Mo.

Small musical combo has an output which is proving increasingly popular with bar-restaurants in this area. Their music is designed for listening, to embellish the evening hours at dinner or cocktails. Basically, this one is an ace fiddler with the backing of piano and string bass to set it off.

Louis Cina's work on the fiddle is excellent, supported by some well-rounded bass work by Louis Lacey and keyboard fingering of Rudy Duna. Three are Hungarians and add a good deal of gypsy flavoring to the fancier fingerings which they do, in addition to the conventional assortment of Latin tunes, pops of the day, and semi-classics.

Crew closes here end of the month and moves to Glenn Schmitz's spot in Cincy. *Quin.*

Dallas—Bob Wills and his Texas Playboys have returned here following a tour of the Pacific and northwestern states. He returns to his local nite spot, the Bob Wills Ranch House, for an indefinite period.

LAWRENCE EXITS ARMY, RESUMES ONE-NIGHTERS

Bill Lawrence, who received a medical discharge from the Army last week, is resuming his career with a string of one-nighters through Ohio, Pennsylvania and Kentucky, beginning tomorrow (Thursday) at Columbus, O.

Music Corp. of America is handling the singer's bookings.

Wetzel, Dorsey Trumpeter, Killed in Truck-Car Crash

Denver, Aug. 21.

Ray Wetzel, 27-year-old trumpeter with Tommy Dorsey's orch, was killed in a truck-car accident near Sedgwick, Colo., Friday (17). Wetzel was riding with his wife, Bonnie, in a car driven by Ward Townsend, of N. Y., when a front tire blew out, throwing the car into a truck. Mrs. Wetzel suffered a back injury and was taken to a hospital.

The trumpeter was on his way to make a one-night stand with the Dorsey crew at North La Platte, Neb. Dorsey, who recently closed at Lakeside Amusement Park, Denver, cancelled the North Platte date.

Williams, Bylandt Upped At Victor Custom Disks

In line with upbeat in RCA Victor's brand-line phonograph manufacturing biz, James P. Davis, Custom Record Sales division topper, upped Ralph C. Williams to eastern rep and Richard E. Bylandt to manager of N. Y. orders and service section of CRS.

Both Williams and Bylandt have been with Victor's custom record operation for the past four years.

Ray Noble to Victor

Orch leader Ray Noble was pacted by RCA Victor on the Coast. Bandleader was formerly with Columbia Records.

Victor will release his first sides next week.

Best British Sheet Sellers

(Week ending Aug. 11)
London, Aug. 14.

My Resistance Is Low..Morris
Too Young.....Sun
With These Hands....Kassner
Ivory Rag.....Macmelodies
My Truly Truly Fair....Dash
I Apologize.....Victoria
Jezebel.....Connelly
Too Late Now....World Wide
Be My Love.....F.D. & H.
On Top of Old Smoky..Leeds
Mockin' Bird Hill..Southern
Shot Gun Boogie....Connelly

Second 12

Loveliest Night....F. D. & H.
Our Very Own.....Wood
Uniess.....F.D.&H.
You Are My Destiny...Swan
God Bless You.....Carolin
September Song...Sterling
Chr'st'ph'r Col'mb's..Connelly
Beggar In Love...Cinephonic
Would I Love You.....Disney
Sweet Violets.....Morris
Little White Duck...Southern
Smoky M'nt'n Boogie Connelly

Decca Sets All-Star Disk to Match Victor's

Following on the all-star disk released by RCA Victor two weeks ago, Decca Records is rushing an all-star waxing team of its own to nab off some of the novelty effect. Waxed on the Coast, the Decca parlay consists of Danny Kaye, Jimmy Durante, Groucho Marx and Jane Wyman. Victor's all-stars are Dinah Shore, Betty Hutton, Tony Martin and Phil Harris.

Both labels have renditions of "How Do You Do and Shake Hands," from the Walt Disney score of "Alice in Wonderland." The Decca flipover is "Black-Strap Molasses," which is currently banned by NBC because it mentions too many products which might be competing with the net's sponsors. The Victor reverse is "The Musicians," which was penned by Charles Grean, Victor pop artist and repertory topper, and Tom Glazer.

Chi Pluggers Get Their Night On Jockey Show

Chicago, Aug. 21.

Sam Evans, WGN disk jockey, has figured out a device to lessen the pressure from the song pluggers. Evans sets aside the Thursday night segment of his late-evening record show as "Record Manufacturers Plug Night."

Publishers' contact men are invited to appear to make their respective pitches over the air.

Jocks, Jukes and Disks

(Herm Schoenfeld, who regularly does the disk reviews, is on vacation.)

Frank Sinatra - Harry James Orch: "Castle Rock" - "Deep Night" (Columbia). "Rock," a bouncy item currently getting a wide diskery spread, should jump out via this Frank Sinatra-Harry James blending. Sinatra's in top form here with the kind of jaunty, appealing delivery that's been missing lately. James' backing is exciting despite a tendency to get a bit too brassy. Flipover is an average ballad that gets a capable Sinatra treatment.

Cathy Mastice: "Longing For You," - "The Crazy Things You Do" (Victor). Cathy Mastice projects enough charm in "Longing," a hayseed waltz, to please even the most urban tastes. Her piping is mellow and clear throughout and Mitchell Ayres' orch supplies solid backgrounding. Reverse is cute but inconsequential.

Tamara Hayes: "Dreamy Melody"-"Lemme Go" (Decca). "Dreamy Melody" is a good tune that suffers here from over-stylization. Tamara Hayes is an interesting singer who has used her intricate phrasing techniques to advantage on previous sides, but on this tune it seems forced and inappropriate. On the flip Miss Hayes hits her stride on "Lemme Go," with Sy Oliver's crew backing up nicely.

Tex Beneke Orch: "The Day Isn't Long Enough" - "You Blew Out The Flame" (M-G-M). Beneke's orch raises its stock with this coupling of listenable, danceable melodies. Crew turns in a neat job on "Day Isn't Long Enough," with Bill Raymond vocaling. It's a pleasant tune that should get a fair share of jock spins. Beneke handles the vocal on the reverse effectively with his usual nasal delivery.

Leo Fuchs-Abe Ellstein Orch: "Come On-Tsu Mein Hois"-"Beilebel" (Victor). Yiddish versions of "Come On-a-My House" and "Jezebel" come across with top comic values, but it's doubtful if its appeal will go beyond the borscht belt set. It's strictly for listeners who ken the lingo. Fuchs, who did the translations on both tunes, sings with the zest familiar to devotees of the Jewish musicomedy theatre and Abe Ellstein's orch backs with proper Yiddish flavoring.

Dick Haymes: "David and Bathsheba" - "Just One Of Those Nights." (Decca). The tale of David and Bathsheba, which inspired the 20th-Fox film of the same name, gets a pretentious workover by Dick Haymes, an unbilled vocal chorus and orch. It's a noisy item, over-lyriced, over-produced and lacking enough melodic appeal to sustain interest. "Just One Of Those Nights" is just one of those songs that fails to come alive.

Jo Stafford: "Kissin' Bug Boogie" - "Hawaiian War Chant" (Columbia). Despite Jo Stafford's lively thrushing and Paul Weston's orch jump backing, "Boogie" adds up to only moderate fare. A lot of expert craftsmanship seems to have gone to waste on a set of meaningless lyrics and an uninspired jive melody. On the flip, Marty Joseph's trumpet solo licks make the oldie stand out.

Tommy Edwards: "All Over Again" - "It's All In The Game" (M-G-M). Although Tommy Edwards' styling is still reminiscent of a few of the current top male vocalists, he is steadily developing, and shapes as an important contender in the male vocalist sweepstakes. "Again" is a step in that direction. It's an okay ballad that's handled with expert feeling for lyric and melody. "Game" also gets the mellow Edwards treatment.

Standout western, folk, religious, polka, blues, rhythm, etc.: Sister Rosetta Tharpe, "Sin Is To Blame" (Decca)...Jess Willard, "Oil The Hinges On Your Door" (Capitol) Bud Hobbs, "Brimstone Beauty" (M-G-M)...Spade Cooley, "Down Yonder" (Decca).

Platter Pointers

Benny Goodman orch renders a swift version of "Wrappin' It Up" (Columbia)...**Art Mooney's** square dance tempo on "Stay Awhile" is standout. **Russ Morgan** gets some nice melodic effects out of "Homespun" (Decca)...**Mabel Scott** should please hepsters with "Somebody Goofed" (Coral)...**Perry Botkin** wraps up a neat package of American musicana in "Botkin's Banjo Band" (Decca)...**Tony Fontaine** has a firstrate side in "Cold Cold Heart" (Mercury)...**Woody Herman** handles "Three Handed Woman" for M-G-M with good humor. **Billy Eckstine** gets across a fair version of Rimsky-Korsakov's "Song of India" on "Enchanted Land" (M-G-M)...**Martha Tilton** sentamentalizes nicely on "Lilli Marlene" (Coral). **Ken Griffin** has an excellent rendition of "Louise" for Columbia.

N.Y. Stadium Concerts End Season With Only $45,000 Loss; Attendance Is Boff

Stadium Concerts, which finished its 34th season recently at Lewisohn Stadium, N. Y., ended with a $45,000 deficit, or about half of last year's loss. In 1950, the al fresco symph setup dropped $85,000; in 1949 the deficit was $65,000, and the 1948 red was $84,000.

Season's deficit is the lowest since the Stadium went bigtime. Symph operation is also considered highly successful in view of the general downbeat trend in music and in show biz in general.

Abbreviated loss is attributed to good weather, good attendance and a bangup publicity and exploitation job. Season, which ran six weeks (June 29-Aug. 8) as against last year's seven and 1949's eight, had only one performance rained out and two others postponed. Total attendance of 314,100 for the 29 concerts established a 12-year record, and was exceeded only once previously in the 34 years.

Variety of programs, and strong emphasis on pop evenings, also helped the season. Advance subscription sale was double that of the previous year.

Mrs. Charles S. (Minnie) Guggenheimer, sparkplug of the Stadium setup, who usually runs a pre-season private drive for funds, tried to raise $100,000 this year for an anticipated big deficit. She raised about $40,000, which turned out to be almost enough to take up this year's loss.

Final night of the season, Aug. 8, when Ezio Pinza was soloist with the orch, drew 25,000 people for the largest turnout in Stadium history. Desire to use up subscription series books undoubtedly helped to make that total. Normal seating capacity is 20,000. Two other concerts exceeded that—the Rodgers & Hammerstein Night, Aug. 4, when 23,000 attended, and the Gershwin concert July 12, when 21,000 crowded in. Concert version of Strauss' "Die Fledermaus" drew 19,000 July 5, and the night when Dorothy Kirsten was soloist lured 17,000.

VARIETY 10 Best Sellers on Coin-Machines — Week of Aug. 18

1.	COME ON-A MY HOUSE (7) (Duchess)	Rosemary Clooney — Columbia
2.	BECAUSE OF YOU (3) (Broadcast)	Tony Bennett — Columbia Les Baxter — Capitol
3.	TOO YOUNG (18) (Jefferson)	Nat "King" Cole — Capitol Richard Hayes — Mercury
4.	SWEET VIOLETS (5) (Morris)	Dinah Shore — Victor
5.	MR. AND MISSISSIPPI (9) (Shapiro-B)	Patti Page — Mercury Dennis Day — Victor
6.	SHANGHAI (3) (Advanced)	Doris Day — Columbia Billy Williams Quartet — MGM
7.	MY TRULY, TRULY FAIR (8) (Santly-J)	Guy Mitchell-Mitch Miller — Col. Vic Damone — Mercury
8.	LOVELIEST NIGHT OF THE YEAR (8) (Robbins)	Mario Lanza — Victor
9.	I GET IDEAS (2) (Hill-R)	Tony Martin — Victor
10.	JEZEBEL (18) (BMI)	Frankie Laine — Columbia

Second Group

I'M WAITING JUST FOR YOU (Jay-Cee)	Lucky Millinder — King
HOW HIGH THE MOON (14) (Chappell)	Les Paul-Mary Ford — Capitol
THESE THINGS I OFFER YOU (Valando)	Sarah Vaughan — Columbia Patti Page — Mercury
MORNINGSIDE OF THE MOUNTAIN (Remick)	Tommy Edwards — MGM Paul Weston — Columbia
ROSE, ROSE I LOVE YOU (8) (Chappell)	Frankie Laine — Columbia
BECAUSE OF RAIN (Maypole)	Nat "King" Cole — Capitol
JOSEPHINE (Feist)	Les Paul-Mary Ford — Capitol
BELLE, BELLE, MY LIBERTY BELL (Oxford)	Guy Mitchell-Mitch Miller — Col.
I'M IN LOVE AGAIN (4) (Harms)	April Stevens-Henri Rene — Victor
I APOLOGIZE (6) (Crawford)	Billy Eckstine — MGM
BE MY LOVE (21) (Miller)	Mario Lanza — Victor
ON TOP OF OLD SMOKY (14) (Folk-W)	Weavers — Decca Vaughn Monroe — Victor
GOOD MORNING MR. ECHO (Forrest)	Jane Turzy Trio — Decca
UNLESS (2) (Bourne)	Eddie Fisher — Victor Guy Mitchell-Mitch Miller — Col.
MOCKIN' BIRD HILL (15) (Southern)	Les Paul-Mary Ford — Capitol Patti Page — Mercury

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

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TONY MARTIN

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the Exotic

OH BEAUTY

20-4246 47-4246

RCA VICTOR Records

On the Upbeat

New York

Gene Krupa cancelled his orch dates to recuperate from an appendectomy. He was stricken Friday (17) while playing at Surf Club, Virginia Beach . . . **Larry Fotine** orch pacted by King Records . . . **George Shearing** into Birdland, N. Y., tomorrow (Thurs.) . . . **Sidney Bechet**, Negro bandleader, due in from Paris Sept. 14 for string of one-nighters and location dates . . . **Henry Okun** flacking **Vaughn Monroe's** Victor platter, "Laura Lee" . . . **Reuben Mitchell**, rhythm and blues combo, pacted by Columbia Records . . . **The Five Keyes**, vocal group, inked by Shaw Artists Corp . . . **Tiny Grimes** orch into Howard Theatre, Washington, Sept. 7 . . . **Jack Elliott** to reactivate Arrowhead Music Publishers, which he formed in 1945 . . . **Ben Selvin**, general manager of Southern Music, to Europe Sept. 1 . . . Singer **Pat Terry** begins a four-week engagement at the Hotel Roosevelt, New Orleans, tomorrow (Thurs.) . . . **Bill McCune** orch holds over at Hotel Statler, N. Y., until Sept. 7.

Chicago

Jimmy Dorsey set for four weeks at Roosevelt Hotel, New Orleans, Sept. 20 . . . **Bob Cunningham** named agency and sales contact for Universal Recording Co. . . . **Jimmy Hillard** in town to cut singer **Jack Haskell** for Coral . . . **Ray Robbins** inked into Peabody Hotel, Memphis, Sept. 24, for three weeks . . . **Ralph Martiere** plays first dance of season at U. of Illinois, Sept. 14 . . . Chicago pubber **Archie Levington** picked up "I Wish I Were Somebody Else," recently recorded by **Lorry Raine**. Tune was penned by chirp's hubby, **Tim Gayle**, and **Cliff Parman**.

Harmonicats, current at Moe's Main Street, Cleveland, into Roxy, New York, Sept. 13, for two weeks, then cut their stay short to headline at Home Show, Michigan City, Ind., Sept. 13 for four days. Trio then goes into Casino Theatre, Toronto, Sept. 20, and into Seville Theatre, Montreal, Sept. 27 . . . **Lee Camp** held over at Colony Club, Ottumwa, Ia., for four weeks . . . **Wyoma Winters** into Latin Quarter, Newport, Ky., Aug. 24 . . . **Cordsmen** inked into Pickwick Club, Syracuse, Ind., Aug. 23, to wind summer season . . . **Ethel Berger**, longtime employee of Famous-Paramount here, exits this week to work in the pubbery's Gotham office.

Red Nichols inked into Zanzibar, Denver, Sept. 17, for two weeks, following at The Flame, St. Paul, Oct. 22, for two weeks . . . **Tiny Hill** plays City Fair, Sioux City, Ia., Sept. 6, for four days . . . **Betty McGuire** into Angelo's, Omaha, Aug. 24, for two weeks . . . **Norma Dundorf** joined the GAC contract staff.

Hollywood

Ike Carpenter's 12-piece crew teed a six-month stand at Sherman's, San Diego, last nite (Tues.) . . **Louis Armstrong** set for a Norfolk, Va., concert Aug. 25 . . **Turk Murphy's** Dixieland Band being repped by Associated Booking Corp. . . . **Ray Anthony** follows **Les Brown** into the Palladium Sept. 4. **Russ Morgan**, having quit Associated Booking Corp., booked himself into the Palladium for a four-week stand beginning Nov. 27 . . . **Frances Farwell** inked as vocalist with **Eddie Kay** . . . **Muggsy Spanier** set to open at the Buckminster, Boston, Sept. 19 for 12 days.

Dallas

Hugh Fowler and his band have opened a stay at Pappy's Showland here . . . **Tina Prescott**, singer and pianist, currently at the Bachelor's Club, a private membership organization, closes there this week, and has been booked for a two-week stay at the Sun and San Club at Biloxi, Miss. . . . **Hal Pruden** and his band have been given a renewal and their stay extended for an indefinite period at the Mural Room of the Baker Hotel.

Pittsburgh

Whitey Schabo band returns to Johnny Brown's on Monday (27), when that club reopens after shutdown of several weeks . . . **Bill Douglass**, former trumpet player with **Baron Elliott** and **Luke Riley**, has been appointed justice of the peace in nearby Munhall . . . **Artie Arnell** orch back at Vogue Terrace this week for second time this summer . . . **Wes Parker's** outfit snagged a Club Belvedere booking . . . **Buddy Laine** booked for couple of Sunday stands at Crystal Lake Park ballroom in Vermillion, O. . . . **Larry Faith** orch from Pittsburgh held over at Melody Mill Ballroom in Chicago until Sept. 2 . . . **Harmonica Rascals**, with **Johnny Puleo**, opens week's stand at Bill Green's Friday (24).

Three Suns were to have played Twin Coaches at Belle Vernon this week, but agreed to a postponement when management pointed out that the highway which runs past their place had suddenly been closed for reconstruction work. Suns will go in later, probably around end of September, after job is finished.

Kansas City

Fall biz looks to have an upbeat, according to reports from several offices in the area . . . **Ted Weems** brings his crew in for annual stand in the Terrace Grill of the Muehlebach Hotel, doing a fortnight late in September . . . Weems follows **Tommy Reed**, current in the room on his first date in K. C. . . . **Mary Kaye Trio** doing a two-week date at the Eddy Bros. Restaurant . . . **Eric Correa** orch closes the Statler, Cleveland, Sept. 1, and crew takes a vacation. Correa brings them back to active work, opening Oct. 3 at the Capital City Club, Atlanta, on a deal set by Midland Attractions . . . **Tune Criers** move into the 400 Club, Wichita, Aug. 21, following **Joe Maise** and **Chordsmen** . . . **Sammy Pagna** quintet set for the 400 Club, opening Sept. 4 . . . **Bill Caldwell** takes over the Hammond in the Black Angus Room of the Rubidoux Hotel, St. Joseph, Mo., Sept. 1.

Glen Williams orch goes into the Buena Vista Hotel, Biloxi, Miss. . . . **Jimmy Tucker** brings his orch back from the Broadmoor, Colorado Springs, to take over stand of the Prime Rib here Sept. 10 . . . **Gus DeWerdt** and **Reiser Bros.** out of the Prime Rib to move downtown to the Omar Room of the Continental Hotel Sept. 10 . . . **Hollywood Rangerettes** continue for balance of season at the Antlers Hotel, Colorado Springs. **Johnny Burdell Trio** holds over at the House of Oscar, same city . . . **Hazel Lenington** into Tracy's Lounge, Helena, Mont., for some keyboard work . . . **Max Cooper's Nonchalants** in a two-week stand at the Key Club, Wichita . . . **Louis Cina** Trio closes Putsch's 210 Aug. 25 and moves Eastward to the Cincy area.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Aug. 18

National Rating: This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Rose)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Detroit—(Grinnell Bros.)	San Antonio—(Central Radio Co.)	Seattle—(Sherman-Clay)	Cleveland—(Record Mart)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Kansas City—(Jenkins Music Co.)	Omaha—(A. Hospe Co.)	TOTAL POINTS
1	1	ROSEMARY CLOONEY (Col) "Come-on-A My House"—39467	1	2	1	1	9	1	1	..	1	2	3	2	97
2	3	MARIO LANZA (Victor) "Loveliest Night of Year"—10-3300	4	3	5	10	1	9	..	10	2	7	1	9	67
3	2	TONY BENNETT (Columbia) "Because of You"—39362	2	1	..	2	2	..	3	3	..	..	..	1	63
4	4	TONY MARTIN (Victor) "I Get Ideas"—20-4141A	3	4	4	3	3	..	7	6	..	4	..	5	60
5	5	NAT "KING" COLE (Capitol) "Too Young"—1449	5	..	3	..	..	2	..	..	7	3	7	8	47
6	6	DINAH SHORE (Victor) "Sweet Violets"—20-4174A	7	..	..	7	..	3	2	..	6	..	2	7	43
7	8	DORIS DAY (Columbia) "Shanghai"—39423	9	7	7	9	..	5	5	..	..	1	..	..	34
8	10	TONY BENNETT (Columbia) "Cold, Cold Heart"—39449	..	5	..	4	..	..	..	1	..	..	..	3	31
9	..	LES PAUL-MARY FORD (Capitol) "World Waiting Sunrise"—11-1748	..	..	2	..	..	..	..	..	4	..	..	4	23
10	7	FRANKIE LAINE (Columbia) "Jezebel"—39367	8	6	8	..	..	8	..	..	..	..	4	..	21
11A	8	APRIL STEVENS (Victor) "I'm in Love Again"—20-3148A	6	..	..	5	..	..	..	..	..	5	10	..	18
11B	9	G. MITCHELL-M. MILLER (Col) "My Truly, Truly Fair"—39415	10	9	..	..	..	4	..	..	9	..	5	..	18
12	13	WEAVERS (Decca) "Kisses Sweeter Than Wine"—27670	..	..	..	..	4	..	..	4	..	..	..	..	14
13	11	GEORGIA GIBBS (Mercury) "While You Danced"—5681	..	..	..	6	..	..	..	5	..	..	..	..	11
14	12	PATTI PAGE (Mercury) "Detour"—5682	..	..	..	..	..	..	..	2	..	10	..	..	10
15A	11	JANE TURZY TRIO (Decca) "Sweet Violets"—27668	..	8	..	..	..	..	..	..	..	6	..	10	9
15B	..	LES PAUL-MARY FORD (Capitol) "Josephine"—1592	..	..	..	..	..	..	8	..	..	8	8	..	9
16	13	B. WILLIAMS QUARTET (M-G-M) "Shanghai"—10998	..	..	..	..	..	..	..	..	3	..	..	..	8
17	..	DENNIS DAY (Victor) "Mr. and Mississippi"—20-4140A	..	..	..	..	..	..	4	..	..	..	..	..	7
18	12	MARIO LANZA (Victor) "Because"—10-3207A	..	..	..	..	5	..	..	..	..	..	..	..	6

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Columbia	6	264	Decca	2	23
Victor	6	201	Mercury	2	21
Capitol	3	79	M-G-M	1	8

FIVE TOP ALBUMS

1	2	3	4	5
GREAT CARUSO	SHOWBOAT	KING AND I	GUYS AND DOLLS	VOICE OF XTABAY
Mario Lanza	Hollywood Cast	Broadway Cast	Broadway Cast	Yma Sumac
Victor	M-G-M	Decca	Decca	Capitol
DM-1506	M-G-M04	DL-9008	DA-825	CD-244
LM-1127	K 84	9-260	9-203	CC244
WDM-1506	E 559	DA-876	DLP-8036	

Coral Pacts Greco

Singer Buddy Greco was pacted last week by Coral Records, Decca subsid.

Greco's first sides will be ready for release next month.

Shayne, East, Garron to L.A. In Par-Famous Reshuffle

In a reshuffling of the Paramount-Famous Music group, Larry Shayne, manager of Par's Coast office, replaces Murray Luth, professional manager of Par's N. Y. office, who exited his post last week.

Tubby Garron will head Famous' Coast branch, while Barney Field has been appointed to assist Sam Fox in Chicago. Dick Stone remains professional manager of the firm's N. Y. headquarters.

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RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Aug. 18

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Philadelphia, Charles Dumont	Detroit, Grinnell Bros.	Seattle, Capitol Music Co.	Pittsburgh, Volkwein Bros.	Cleveland, Grossman Music Co.	Kansas City, Jenkins Music Co.	St. Louis, St. Louis Music Supply	Minneapolis, Schmitt Music Co.	TOTAL POINTS
1	3	"Because of You" (Broadcast)	1	4	2	1	1	..	2	1	1	4	2	3	99
2	2	"Too Young" (Jefferson)	2	2	1	2	2	1	9	4	4	3	1	4	97
3	1	"Loveliest Night Year" (Robbins)	4	3	3	3	4	2	1	5	2	1	7	1	96
4	4	"Sweet Violets" (Morris)	3	1	5	10	8	..	3	10	5	2	9	2	62
5	5	"Come-on-A My House" (Duchess)	8	..	10	6	5	3	6	3	7	..	3	5	54
6	6	"My Truly, Truly Fair" (Southern)	..	6	7	..	3	9	..	2	9	6	10	6	41
7	8	"Shanghai" (Advanced)	..	10	9	4	6	5	..	7	..	..	4	..	32
8	11	"I Get Ideas" (Hill-R)	6	7	6	..	..	4	..	6	6	..	..	..	31
9	7	"On Top of Old Smoky" (Folk-W)	..	5	..	7	9	..	5	8	10	..	..	..	22
10	9	"Mr. and Mississippi" (Shapiro-B)	..	..	8	5	..	..	..	..	..	7	5	..	19
11	10	"Mockin' Bird Hill" (Southern)	9	9	..	..	..	6	..	..	..	10	6	..	15
12	14	"These Things I Offer You" (Val)	..	..	..	9	7	..	..	..	..	5	..	..	12
13	..	"Morningside of M'tain" (Remick)	..	..	..	8	..	..	..	..	..	9	..	7	9
14	..	"Cold, Cold Heart" (Acuff-R)	..	..	..	..	..	..	..	..	3	..	..	..	8
15	12	"Hello Young Lovers" (W'mson)	..	..	..	..	..	8	..	..	..	8	.	10	7

Barnee Breeskin, Shoreham Hotel, D. C., orch leader, has been "commissioned" an admiral in the "Nebraska Navy." Senator Hugh Butler, Nebraska, presented the commission.

The ... RICH, YOUNG AND PRETTY
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STEWART BARR
Baritone

Disk Jockeys

Continued from page 49

play, for instance, a Ray Anthony record while Ralph Flanagan was my guest. Yes, if these are examples of payola, then I'm guilty. But, through it all I can honestly say that I have never been influenced by anyone in the music business, against my own conscience, when it comes to picking the records I play on my record show.

You speak of deejays who "go overboard" in an attempt to revive oldies, discover sleepers, etc., a la "Heartaches." The jock who does this to the point of irritation, which you mention, is not hurting the music business...he's only hurting himself. I find no pertinence there.

The subject of deadline-breakers also has no significance in the editorial. I agree this is a bad thing...but for reasons entirely disassociated with the opening objective of the editorial, hence I won't discuss it here.

To sum up: the jockey has become an acknowledged important part of the music business, just as phonograph records became such a great part of the music business. The deejay, being the youngest, and the least musically talented, may be resented. But, he helps the music business more than he harms it. A great deal more.

Phil Wilson Worried By DJ's 'Frightening Power'

Richmond, Va.

Editor, VARIETY:

All too seldom comes a modicum of serious thought regarding the sudden and frightening power of the disk jockey.

I must agree that during recent years the music business, in an effort to hypo the success of a song, has placed in the hands of the DJ a mighty sword indeed. Then, too, I think most of us will agree that in many cases the record spinner has lost sight of his initial function—that of providing entertainment for listeners through music—in subordinating his disks in favor of various gimmicks, personalities, etc. The result, in certain instances, does irreparable harm to a record, an artist, or both.

These instances of alienation caused by many DJs are numerous; suffice it that a disk whirler is not always aware of—or ignores—certain ethics; and sometimes the DJ shows poor taste both in programming and in presentation.

However, the fact remains that even though records frequently kill sales of sheet music, the music business as a whole received a hypo with the advent of the DJ.

In any event the position achieved by the disk jock has reached alarming proportions and unless checked in some way, the DJ might well completely rule the entire music industry.

Phil Wilson (WLEE).

Vic Harbaugh Deplores Payolas

Coleman, Texas.

I wholeheartedly agree with special reference to the payola issue because these few DJ's accepting payola will eventually ruin the music business from the DJ's standpoint. In the first place, what is a DJ other than an employed announcer? Of course, there are exceptions, but generally DJ's on small stations also serve as staff announcers.

Not because I'm writing to VARIETY, but because we must give credit where credit is due, I use the musical listings of VARIETY for programming purposes. KSTA has subscribed to all trade publications, but of all, including names (omitted), I find VARIETY most efficient. However, that's all beside the point, because my main gripe is this: It is not the disk jockey who is getting too big for the industry, it is the major recording companies who have forgotten that in times past it was the small indie stations that made them and their artists what they are today. Namely (corporate names omitted), and several others, who could not possibly be among the "big" outfits if it weren't for the DJ at the small station level. That is my gripe.

Vic Harbaugh (KSTA).

Can't Force Hits

Continued from page 49

because the major publishers, controlling the best plugs, were the sole judges as to what constituted a "natural" song. Under the new order the public itself decides which of the new songs are worthwhile.

Looking back over the songs which have been popular hits during the last two years, one is struck by the fact that there are practically no "forced" items. It is nice to talk about payolas as related to disk jockeys but believe me anybody who tried to force a song to the top by this method would need a large loan from the Reconstruction Finance Corp.

Favors Disks

Personally, I know of no method except the playing of records on the air which will give the public a chance to indicate which songs should jump into the hit class. This system, it is true, gives artificial support to the publisher who, by devious or perfectly honorable means, is able to secure more than his share of the recordings—he automatically has more gambling chances than his competitor having a lesser number of recordings.

Some day soon we will wake up to find that a hit was born the night before via television and from that time onward the music publisher will once more resume his importance and songpluggers can begin earning their salaries.

You are certainly right in suggesting that the Copyright Act of 1909 should be "corrected." I would go a little further and say that it should be thrown in the waste basket and an entirely new and modern Copyright Law enacted. We do not have the oldest and most archaic Copyright Law—I believe that Venezuela has a law which is just a little older and just a little worse—but we are close to the bottom. It is a remarkable fact that one of the most politically backward countries in the Western Hemisphere—Argentina—has a remarkably fine Copyright Act.

Our Act, which fails to provide for performing royalties as to literary works, which has no provision for synchronizing rights, which contains an obnoxious compulsory mechanical right section, which has no provision whatever for a mechanical performing right, and which has antagonized the entire cultural world because of the provision which requires that a book be printed in this country (if of foreign origin) to secure copyright protection, has been crying for revision for the last 25 years—and nothing much done about it by any of the organizations supposedly charged with the responsibility to protect the interests of the writers and copyright owners.

Melody, Solid Approach Lacking in Today's Songs; Future Blue, Sez Marek

George R. Marek, director of artists & repertoire at RCA Victor, is against gimmicked recordings, "doped-up and souped-up song commodities," and personally plans to bring melody back to America. "We have forgotten that real greatness consists in the beautiful melodies, such as 'Oklahoma,' 'Smoke Gets In Your Eyes,' 'Always,' 'Remember,' and kindred songs," he said. Today everything is a novelty; a quick tune, with some gimmick idea that embraces echo chambers, multiple voices, multiple instrumentation, novelty treatment, sexy reading of lyrics, double-entendre lyrics—everything but a solid approach to a solid song as in former years."

Long after the current crop of "Sweet Violets," "Mairzy Doats," "Come-on a My House," "Sound Off," "The Thing," etc., are gone, the solid ballads of a generation ago will still be remembered, he feels, because of the fact these are the real, durable songs that truly represent America.

He fears that no standards are being created for the future. Nor is he alone in this fear. The recent ASCAP remittances, for performances averaged over the past five years, pinpoints the durable songs, and many a contemporaneous songsmith wonders how rich will be the crop of standards or durable songs that will be performed in the next five years, say 1951-55. None disputes that, for now, the novelties get plenty of performances, perhaps too much so.

Music men themselves have expressed willingness to "cooperate" and work on more solid ballads, if only the diskeries likewise cooperated. But the latter, too, are faced with the economic treadmill of grinding them out hot off the turntables.

San Antonio — Red River Dave, local radio and TV cowboy singer, cut two new disks for M-G-M records this week. He is featured here on WOAI and WOAI-TV.

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Night Club Reviews

Chez Paree, Chi

Chicago, Aug. 14.

Billy Daniels & Benny Payne, Jackie Miles, Doris Ruby, Johnny Martin, Arden Fletcher Dancers (10), Cee Davidson Orch (8); minimum $3.50, cover $1.10.

Billy Daniels & Benny Payne are making their second appearance here in six months, and from customer reaction the quick booking is a wise choice. Flamboyant singer, paired with exuberant accompanist-chirper, does a 30-minute stint, and could easily have done much more. While some of the stylized singing is overdone and arch, most of the physical and vocal gyrations find favor here. Snapping his fingers and twisting his body, Daniels scores with "I Get a Kick Out of You" and follows with others on the same order.

However, it's not the sexy renditions which register half as much as his teaming with Payne on the comic aspects, with beefy pianist pulling the applause away in these sessions. Daniels' "I've Got You Under My Skin" is in the tired groove. His "Yiddishe Mama" is just right for most of this crowd, with singer letting all the stops out. As a closer he twists, turns, and screams "Black Magic" for sock payoff.

Jackie Miles, also a favorite here, unfortunately works on short time, which doesn't let him develop his buildup for best results. Wan comic has some new material, but it's still the Brooklynese character stories which have the seatholders chuckling. His reefer smoker clincher, while an oldie, is now more topical and gets added laughs.

Doris Ruby ekes out some applause with her tap twirls, but lanky miss needs better routines and more effective timing. Arden Fletcher parade femmes have been given simpler steps to comprehend, but even these seem too much for those of the gals who have difficulty with their one-twos.

Johnny Martin does a neat job on the production chants and Cee Davidson's group brightens up the proceedings both in the showbacking and customer dancing stints. Pancho relieves for the rhumba aficionados. *Zabe.*

Last Frontier, Las Vegas

(RAMONA ROOM)

Las Vegas, Aug. 18.

Margaret Whiting, Marvin Roy, Jerry Pedersen, Jean Devlyn Dancers (8), Bob Millar Orch (11), Don Baker; no cover, no minimum.

Margaret Whiting, heretofore only a voice via platters here in Vegas, now gives tab-grabbers ample opportunity to gander as she capably fills a 40-minute Ramona Room cavatina sesh. According to reception, this nitery fling is long overdue, as the Capitol disk thrush wins plenty respect with her pleasant stage deportment, know-how, and remarkable vet footlighting ease.

Miss Whiting loves to sing, and says so in neat opener. After modulating into pashy "Too Young," steps off another kick with "This is a Great Big Country," hypoed by sly second chorus lyrics. A "Dear Dorothy Dix" tract entitled "At the End of a Love Affair" reprises recent disking for okay tour de force. Picks up tempo for a musicomedy tune, "Keep My Love Alive," which could just as well be mothballed. Waltz songology stands table-sitters on their shell pinks, taking in "Tennessee Waltz," "Cruising Down the River," and a Berlin three-quarter-time trilogy, "Always," "All Alone," and "Remember." Wonderful Guy" and last eight of "Tennessee" finish out the bundle.

Dedicating first of her father's vast storehouse of tunes to ringsider, Miss Whiting cannily sets up a great Richard Whiting medley. Intersliced with nicely phrased tribs, package encompasses such mitt-tickling faves as "Japanese Sandman," "Sleepy Time Gal," "Louise," "Honey," "Ain't We Got Fun," and a participation "Til We Meet Again." Ovation following this oldie returns her for begoff tune—another of her father's top ballads, "Too Marvelous For Words."

Marvin Roy has built an interesting magico act around a collection of light bulbs. He makes 'em float, disappear, reappear and light up at will. Clincher is mouthing of a dozen tiny bulbs and withdrawing, each attached to regular light cord and glowing. Roy works fast, looks good, displays top salesmanship.

Jean Devlyn Dancers return after month's hiatus with augmented line. Aided by the pleasant warbling of youthful terper Jerry Pedersen, plus a couple of dazzling paraders, ensemble clicks off "Syncopated Clock." Pedersen and Dolores Frazzini duet this one vocally and rhythmically. "Cocktails For Two" uncorks unusual idea featuring Rene Hallet and Pedersen in terps. Sock windup has each line femme handing ringsiders a different drink represented onstage.

Bob Miller returns with orch to this spot after two years' absence, fills out with solid show backing and terpatron licks. Margaret Whiting is aided greatly by her 88'ing accomper, Leo Dukehorn, and saxist George Hill. *Will.*

Colony & Astor, London

London, Aug. 14.

The Mack Triplets, Felix King Orch, Santiago Lopez & Latin American Rhythm; Colony, minimum $5; Astor, $3 before 11 p.m.; after 11 p.m., cover $3.

When the Mack Triplets played these two Berkeley Square night spots a year ago, business spurted to a new all-time high. If opening-night reception is a true guide, their current engagement is likely to yield another profitable season for Harry Morris and Eustace Hoey, who operate these two niteries.

Doubling from their current Palladium date, the three gals show no sign of fatigue. On the contrary, they have a refreshing, infectious personality and gay sense of fun which give an additional zing to each number. And their selection of songs, with the provocative lyrics, are firstrate vehicles for their almost demure close harmony style.

Their cabaret act is an elaboration of their vaude show. It's well routined, and is made up almost entirely of the lighter stuff which rates high among the nitery clientele. Their biggest success is scored with "I Like It," the number with which they established themselves last year. Another hit is registered with their gimmick number, "Sweet Violets."

All told, the act comprises nine songs and in all the comedy angle predominates. Tunes like "Little Rock," "A Tear in My Beer" and "Three Handed Woman" are always sure of a big reception in London when sung with such charm and style. Okay backgrounding comes from the Felix King combo, although the maestro is away on vacation. *Myro.*

Sans Souci, Miami B'ch

(BLUE SAILS ROOM)

Miami Beach, Aug. 17.

Lenny Kent, Herman & Magner Dancers, Sacasas Orch; minimum $2.

From the manner in which the locals turned out for Lenny Kent, plussed by vacationers, one would think the winter season were back. Long a feature at the Five O'Clock Club, Kent's booking was a departure from hotel-cafe thinking which tries to avoid setting acts that are usually associated with niteries.

On basis of recent appearances of performers around, it might indicate a trend. Answer may be that the hostels are bidding for acts no matter what pattern they were booked in on before. As for Kent, the biz he is doing is on the filled-up side, despite fact that he has returned to tendency on Yiddishisms, and too many hep lines that at times interfere with his regular routinings. Withal, he belts for laughs and bring-backs, to stay on some 70 minutes in this one-show-a-night situation.

He's brought in a fresh series of gags, tailored (and mostly ad-libbed) for the hepsters with a good portion applied to the average Joe and Jill. What it adds up to is a healthy series of yocks most of the way. Works in his Texan character sequence, but at times wanders away from same with asides on a new gimmick he has, an imaginary answer to hecklers from the ringsiders, with a good portion funny but some of it so off-trail he gets lost with it. Overall, it makes for appreciative application of palms. Best of his stint is his version of Billy Daniels, complete to the groans, finger snaps and sexy approach. Has to come back after that one. Place is packed every night, which is answer to his local impact.

Ann Herman & Charles Magner have replaced Manor & Mignon as hotel-dance studio owners. Following requirements of contract, they nightly present their ideas in dance. They adhere to paso doble devices which include their assistants, for good reception.

Sacasas and his group work in with Kent for satire on Latino ideas, backs in top fashion and keep floor filled for the dance segments. *Lary.*

Hotel Bellerive, K. C.

(EL CASBAH)

Kansas City, Aug. 17.

Day Dreamers (4), Paddy Wing, Joe Vera Orch (5); $1, $1.50 cover.

Midtown Bellerive Hotel goes in for a change of pace with this one, casing a pair of acts instead of its usual solo entry. Midsummer biz has perked recently in El Casbah, and this bill keeps the ball rolling, starting off opening night with near capacity house.

Show packs some good entertainment, but also has some ups and downs. Gets off to usual bright start with Joe Vera in a solo keyboard version of "Warsaw Concerto." Paddy Wing is on for a swift 10 minutes of modern terp, mixing acrobatic work with variety of routines. Series of three dances is fast all the way and wins deserving mitt.

Day Dreamers represent one of several small singing groups to play the town recently, although it is their first session in K. C. and first such group to play the Bellerive. Foursome (one femme) devotes its half hour to five songs, displaying talents fairly well. Work is spotty from a slow start, but finally gets going firstrate near closing.

Opener is "Wonderful World," which comes off as a hodgepodge. Swing into "With a Song In My Heart," with good work by tenor Charley Kroel, and then switch to an Irish medley set off by choreography for moderate returns. Three men register strongly on "Nothing Like a Dame" and femme member, Nan Green, leads out on "A Wonderful Guy," again with good results. "Ol' Man River" as closer is easily their best, a top-notch arrangement with baritone Willard Reese leading the way. *Quin.*

Bagatelle, London

London, Aug. 15.

Celia Lipton (with Don Phillips) Edmondo Ros & Rhumba Band, Arnold Bailey Swingtet; minimum $5.50.

This is Celia Lipton's third engagement this year at the Bagatelle, indicative of her popularity at this late-night Mayfair cafe.

Miss Lipton is a chanteuse with an unusually wide range and can handle songs of almost any variety. She's easy to look at, is gowned with taste, and has a warm, free-and-easy personality.

Main criticism of the current act, which follows the usual Bagatelle formula of two separate shows, is that it's overlong. It can easily be trimmed to register well for the next four weeks. Her best number in first half of show is "End of a Love Affair," first introduced to London in this cafe more than a year ago. A comedy hit is registered with "Didn't Your Mother Ever Tell You Nothing?," and her familiar impressions, with Cicely Courtneidge added to the repertoire, clicks nicely.

Highspots of second part are a breezy version of "Tipperary Samba" and an impressive interpretation of "Autumn in New York." The Jolson medley which winds the show seems to lack the sparkle which had been expected and omitted many of the artist's best-known numbers.

Don Phillips does clicko accompaniment at the keyboard, and the Arnold Bailey backgrounding is in his best unobtrusive style. The latunes are provided by the Edmondo Ros combo, which ranks as one of the best in town. *Myro.*

Riverside, Reno

Reno, Aug. 16.

Frank Sinatra, McCarthy & Dale, Artini & Consuelo, Riverside Starlets (12), Al Donahue Orch (10); no cover, no minimum.

Frank Sinatra made a fine intro for his Reno appearance. First night was packed, voice was in trim, and reception was reminiscent of his phenom popularity peak in 1945.

But after a layoff any artist is bound to hit some snags. Sinatra is no exception. After the first night, the voice cracked and faded completely away in the midst of some of his famous vocal tricks. He was in trouble and those were his words. It was a combination of too long inactivity, a first night in which he knocked himself out for the customers, and very probably a reaction to the bad press he was getting.

It's not the same voice that cut those great disks—"Night and Day," "This Love of Mine," "I'll Never Smile Again"—but there's plenty of pipe left and there's no indication that he has any more than a temporary condition to worry about.

Sinatra packs a nice repertoire which excludes practically all the numbers he rode in on during the 40's, except when strong requests force him into a few of the favorites. Present menu is a good variety of standards and pops, well dished up in excellent arrangements. Oldies like "Blue Heaven" and "When You're Smiling" are in good Sinatra style. Chance to really ooze over notes comes in "Crush on You" and "Old Black Magic." "Magic" is a production number, and so is "Soliloquy" from "Carousel." Latter really startles the girls, packs a good wallop, is an excellent semi-final. There's no way for him to follow this number, so he uses it to break show in half.

There's no doubt about his showmanship. He looks good even when he doesn't sound good. He's reserved, casual, serious and extremely grateful. If this is a new trend, it's becoming and he should stick with it.

Rest of the show includes a dance team, comedy duo, and two chorus numbers—much too much. All of the stuff is good, but takes too long to get to the main attraction.

Artini & Consuelo are very pleasant to watch. They're smooth, and enchanting on Latin stuff, but it's just a good dance team—the kind you like to watch for lessons. Chance for this comes when they ask for requests, and then go throught everything from rhumbas and tangos to the Charleston.

McCarthy & Dale are a couple of pantomimers, but they have

(Continued on page 60)

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Whipup of 14 Camp Shows' Units Represents a Post-War Record

USO-Camp Shows will inaugurate its heaviest program since World War II with the formation of 14 packages for overseas entertainment. Included in the new batch will be units designed exclusively for Europe, an area which has been serviced mainly by name entertainers who spent a few weeks in Germany at invitation of Special Services officials, and commercially sponsored packages. This theatre will now get CS layouts and route will be extended to include not only Germany and Austria, but North Africa, Iran and installations along the Persian Gulf. Entertainers will also play some Continental countries.

Another regular stop will be Alaska, which is assuming greater strategic importance. In addition, units will be dispatched to Korea, Japan and other Pacific areas, no matter how the current peace conferences terminate.

Heavy schedule will start Sept. 1, when a six-act layout will be dispatched for Korea. Another Korean unit will be shipped out Nov. 1, and two others to Europe and Alaska; Dec. 1, Korea and Alaska; Dec. 15, Europe; Jan. 1, Korea and Alaska; Feb. 1, Korea, Alaska and Europe; March 1, Alaska and Korea.

The Defense Dept. has also urged Camp Shows to build up a catalog of performers eligible for overseas stints. This is a little more difficult than it sounds, inasmuch as it takes six weeks to process an individual performer. Actual readying takes a short time, but character clearances take considerably longer.

Camp Shows' producer Burt Wishnew will produce the units under the supervision of CS prexy James Sauter and exec veepee Lawrence Phillips.

CLEVE. CIRCLE GOES WEEKEND NEGRO VAUDE

Cleveland, Aug. 21.

Weekend vaude has been paying off so well at the 2,000-capacity Circle, Emanuel Stutz's East End picture house, that it will go into half-weeks Sept. 6 with Erskine Hawkins' band topping first one.

Black-and-tan revues are to run Thursdays through Sundays, four times daily and five on Sundays, at 90c. top, specializing in jukebox talent.

For Sept. 13-16 Stutz has lined up Candy Johnson's band, Bill Bailey and Rosita Lockhart; Sept. 20-23, Illinois Jacquet's unit; Sept. 27-30, Four Clovers and Paul Williams' orch; Oct. 3-7, Larry Darnell and Paul Gayton; Oct. 11-14, Dinah Washington and Arnett Cobb's crew.

As special attractions the Circle's impresario aims to ink Cab Calloway, Louis Jordan, Lionel Hampton, Louis Armstrong and Larry Steele's revue. If he can secure Woody Herman's outfit to appear with a Negro show. Stutz said he will sandwich more white bands into his house's calendar.

Mineola, N.Y. Fair Cuts Sabbath to Skirt Tiff

It's unlikely that Sunday fair dates will be played in New York State unless the blue laws are amended. The Mineola Fair (L.I.) announced cancellation of the Sunday, Sept. 16, stand because fair execs did not want to get into any controversy. Other fairs, upstate, have shelved Sundays, notably Syracuse and Ballston Spa.

The Sunday date was added to the Mineola schedule to accommodate those unable to attend other days. However, in view of the controversy over the recent American Legion circus (Ringling) which was slated for Poughkeepsie, N. Y., last June, fair toppers decided to eliminate Sunday from the schedule. Fair runs Sept. 11-15.

Haymes to N. J. Riviera

Dick Haymes will make his first N. Y. area cafe appearance in some years at the Riviera, Ft. Lee, N. J., starting Sept. 27. Victor Borge starts tomorrow (Thurs.).

Lena Horne is slated to come in Sept. 6 for three weeks.

Pat Kennedy Comeback

Pittsburgh, Aug. 21.

Pat Kennedy, Irish tenor years ago with the late Ben Bernie, is trying a comeback around here. He's gone to work at Augustine's, small cafe near here, as a combination disk jockey and entertainer. He's the entire show.

Kennedy retired from show business in the '30s, when he married Connie Callahan, Pittsburgh model, and he's been working since for Exhibitors Service, which her father founded.

Pitt Casino Burley to Go Reserved Seat 1st Time In 17 Yrs., 19-a-Week

Pittsburgh, Aug. 21.

For the first time in 17 years, burlesque here will go back on a reserved-seat basis when the Casino reopens Aug. 31 after summer shutdown. House was recently leased to I. Hirst by George Jaffe, who is retiring from show business after more than half a century here.

Casino policy set by Hirst is a flexible one, with two continuous performances of 90 minutes each in the afternoon and one at night in two parts. Twin matinees will not have reserved seats but single evening show will. Previously house had four performances daily, with program of movie shorts following each one, but the screen fare is being eliminated by Hirst.

His lease on Casino is for six years. Theatre will use featured strippers and comics from the peel circuit, with a permanent line of 18 girls. It'll put house on a 19-a-week basis, three daily and one every Sunday at midnight, as against 25 in the past.

Walsh, Kearney Join GAC on Acts, Orchs

Comic Sammy Walsh is giving up performing in favor of agenting. He's joined General Artists Corp. and will head the Chicago act department. Walsh had to cancel out several dates to accept this deal. He left for Chicago from New York last week.

Another recent addition to GAC is Jack Kearney, a vet band booker who'll handle the small band department. He succeeds Johnny Hamp, who resigned several weeks ago. Hamp, incidentally, will open a talent agency in Philadelphia, in the fall. He's currently booking several resort spots in Wildwood, N. J.

New Anti-Gambling Law Becomes Effective in O.

Columbus, Aug. 21.

Effective last Thursday (16), Ohio got a new weapon as the first of five new laws aimed at gambling went into force. The measure allows municipal and county judges to issue search warrants. The other anti-gambling measures go into effect later in August or in September.

Gov. Frank J. Lausche had sought the search warrant law since 1949, when state liquor enforcement agents ran into trouble in raiding the now-closed Colony Club at Chesapeake, in Lawrence County. Validity of the agent's search warrant, issued by a county judge, was questioned. However, the agents got in and confiscated 45 slot machines.

'Ice Cycles' or Troy, N.Y.

Troy, N. Y., Aug. 21.

"Ice Cycle of 1952" will tee off the third season of the 6,0000-seat R. P. F. Field House operation, Sept. 17-20. Four evening performances will be given, scaled at $1.80 to $3.60. A skating version of Romberg's "Student Prince" is featured.

Troupe, presented by John H. Harris, will open in Atlantic City and play Boston before filling the Troy engagement. It is the seventh annual edition.

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B'way as Catskill Annex Via 'Yox' & 'Borscht' Runs

Showmen are watching with interest the initial phase of the borscht-belt shows due to hit Broadway next month. "Borscht Capades," produced by Hal Zeiger, is slated at the Royale Theatre, Sept. 17, while the Brandts' production of "Bagels and Yox," in association with Beckman & Pransky, is due at the Holiday Theatre, Sept. 24.

Insiders feel that the preem dates are being advertised just to deceive the opposition. It's felt that the show opening first will have a temporary advantage, and both sides are jockeying at this point. There's likely to be several changes in post-time before the preems are finally settled.

This situation parallels the two recent "Alice in Wonderland" films which ran simultaneously on Broadway a few weeks back. Brandt's Mayfair had the Lou Bunin production while the Criterion carried the Walt Disney version. The Bunin film folded shortly after the Disney opus opened. Latter is still at the Criterion.

"Borscht Capades" and "Bagels and Yox" will give Broadway a Catskill flavor for a while. Hitherto Yiddish-American revues were available only in the hill-country along Route 17 and on the lower east side. "Borscht Capades," the older show, started on the Coast originally as a minor effort starring the Mickey Katz orch and snowballed into a profitable road attraction. "Bagels" preemed during the winter in Miami Beach and is current at Million Dollar Pier, Atlantic City.

Both shows are under the jurisdiction of the American Guild of Variety Artists. "Bagels" will consequently do 10 shows weekly instead of the normal eight shows allowed if classified as a legit effort. Three matinees weekly are currently planned. "Borscht Capades," however, is slated at this point, to run eight stanzas weekly.

Saratoga Grand Jury Indicts King, Farone

Saratoga Springs, N. Y., Aug. 21.

The special grand jury investigating gambling and possible corruption at the order of Governor Dewey, last week indicted Gerard E. King, alleged operator of Newman's Lake House, on charges of gambling, conspiracy and conducting a gambling place. Louis J. (Doc) Farone, alleged operator of Riley's Lake House, was indicted on similar charges. Both men pleaded innocent and were released in $5,000 bail.

Special Prosecutor John M. Minton, demanding $7,500 bail for Farone, noted that he had served time in Federal prison on a still operation charge and for attempting to obstruct justice. Minton charged that gambling casinos operated wide open before 1950 "apparently with the complete complicity of law-enforcement authorities."

See New Jazzed-Up Cafe Patterns To Meet B'way's Competitive Inroads

Broadway nitery scene is expected to provide greater variety within the next few months. Bonifaces now realize that in order to lure customers away from established spots with big shows there must be some variation of format. The smaller spots figure that they cannot compete with the big shows at the Latin Quarter. If they're to maintain themselves, they must depart from the usual show patterns.

Examples are seen in the case of the Iceland and China Doll. The former is changing from the smorgasbord format to barbecue. On Sept. 15 spot will open as the Ranch House with western-styled shows. According to operator Abe Goldstein, he's trying to get film cowboys to headline his displays. He'll institute a 99c admission charge. He'll have a western-garbed line and will throw in some outdoorsy gimmicks such as an open barbecue pit visible to the niterygoers. Goldstein hopes to catch a considerable portion of the rodeo trade at Madison Square Garden. Latter's rodeo opens Sept. 26 and will run 26 days.

The China Doll will go in for Negro shows, with the Larry Steele revue slated to open as its preem effort. It will be the only sepia spot on the Stem in many years.

The Havana-Madrid will continue its format for the time being because of the fact that it's still the only Latin spot on Broadway. This cafe expects an upswing in business, once vacationers start returning. Operators feel that it won't have to split the rhumba trade with the now closed China Doll.

Business in most Broadway spots during the past few months has been off. The Latin Quarter has been getting most of the coin from transients as well as natives. Other bonifaces are apparently tired of bucking Lou Walters' spot and are going in for setups that will take them out of competition with that cafe.

Old Spanish Custom

Waldo Moll, male half of the comedy dance team of Elasa & Waldo, is anxious to start a show biz dynasty in the U. S. Moll arrived from Spain about three years ago, and about a year later sent for his brother who came here with his Christine & Moll act.

They've now sent for a younger brother, Conde Luis Moll, who, under the label Conde Luis, will open at the Havana Madrid, N. Y., next month.

London Manager Makes TV Pay Off Via Plugs For His Ice Musicals

London, Aug. 14.

Claude Langdon, impresario of the Empress Hall, Earl's Court, has devised a formula for harnessing the exploitation possibilities of TV, and for the past three years has used this new medium to hypo the boxoffice of his 8,000-seater arena. Current show, "The London Melody," an ice musical with Belita starred, has had its run extended twice following two direct telecasts.

Even before the war, when video was in its infancy, Langdon was always keen to provide TV facilities. In 1948, when the Empress Hall was derequisitioned after being in government hands for nine years, was faced with the problem of putting the arena back on the showbiz map. For the reopening, Langdon teed off with ice hockey and gave the British Broadcasting Corp. an okay for direct transmissions. Policy paid off, with the hall soon doing capacity business.

By the end of 1949 he was again in the field with a blades spectacle. His "Cinderella on Ice," boosted by two 40-minute TV teasers, played to capacity biz for 140 performances. Formula was repeated with the 1950 panto, "Babes in Wood on Ice." First telecast was a 20-minute glimpse at rehearsals and backstage preparation, and was followed by a 50-minute roundup of the show's highlights. That TV paid off again was proved by the fact that the production, running to 146 performances, established a new boxoffice high for the arena.

Because of his confidence in television as an aid to the boxoffice, Langdon has invested $70,000 in the installation of special equipment. The Empress Hall is now permanently wired with TV cables, with camera perches constructed for tele.

AGVAns to Get Scale On Cleve. Vaudvideo

Cleveland, Aug. 21.

Deal has been concluded between Knickerbocker Productions and the American Guild of Variety Artists for scale on a series of sponsored vaude shows which will be filmed for resale to television. Deal, negotiated by Jack Fine and Sam C. Johns, representing KP, and Jack Irving, AGVA midwest head, calls for $125 minimum for principals and $75 for chorus. Setup also calls for 5% of the budget to go to the union's welfare fund.

KP plans to play the shows in a theatre at 50c admission. If live portion operates in the red, sponsors hope to recoup through sale of films. Picture will be shot in segments and rushed to New York for processing. Audience-test layout is slated to start at the 1,500-seat Knickerbocker Theatre here Sept. 14, and filming will start the following day. Vaude will be presented the entire week. House was formerly called the Metropolitan.

Jolie 'Remembrance'

Disk Jockey Joe Franklin is planning an Al Jolson "Remembrance Night" at Carnegie Hall, N. Y., Oct. 26, on the first anni of the singer's death. Franklin is currently negotiating with Harry Jolson, brother of Al, to emcee the show and is dickering with Ben Hecht to write and deliver a eulogy.

Franklin was a friend of the singer and has one of the largest Jolson disk collections extant.

'CHARLOT'S REVUE' CUES NEW VERSAILLES POLICY

The Georgie Hale floorshow idea for the Versailles, New York nitery, is designed to recapture the technique of a mid-1920s legit musical called "Charlot's Revue," where each of the lesser principals did standout bits and numbers. Result is that the "line" of 10 or 12 will be virtually minor principals. This show is slated to debut end-September, following John Carroll who opens Sept. 5.

Nick and Arnold, bonifaces of the bistro, figure that some good specialists may thus be showcased and developed since, for the moment, it appears as if the shortage of fresh names necessitates this modification in policy. Edith Piaf is anchored in Paris in a current legit revusical, further complicated by an automobile accident last week, so the management is reverting to the super-chorus idea wherein each of the girls will be booked because of some specialty.

Maxwell, Ink Spots 11G For 8 at Detroit Fair

Detroit, Aug. 21.

Marilyn Maxwell has been signed at $5,000 for four days, and the Ink Spots at $6,000 for four days, to complete the top talent roster of Michigan State Fair.

Previously, general manager James D. Friel had announced that Bob Hope had been booked for $20,000 for two days. The 102d annual fair will be held Aug. 31 to Sept. 9.

Hope will open the fair and play the second day. Miss Maxwell will headline the show Sept. 2-5, and the Ink Spots for the last four days, Sept. 6-9. They'll appear in the 6,400-seat Coliseum. The Rockets will be the dancing chorus. Admission price is $1.20.

"Wild" Bill Elliott will headline the grandstand show on a percentage basis.

The fair's entertainment nut for this edition is $65,000. Incidentally, hot dogs will cost 20c this year, bowing to hot criticism of last year's 25c price on wienies.

Vaude, Cafe Dates

Hollywood

Nichols M. Boila signed to produce grandstand show and indoor circus for the Houston stock show, Oct. 27-Nov. 11 . . . **Tito Guizar** starts two-weeker at Shamrock, Houston, Aug. 28, co-billed with **Judy Kelly**. **Margaret Whiting** postponed her skedded bow there until Sept. 11 to finish her current date at Last Frontier, Las Vegas. After Houston, chirp goes to Palmer House, Chicago . . . **Carl Ravazza** current at Riverside, Reno, on two-week booking . . . **Frances Faye** reoptioned at Charley Foy's for third stanza.

Patti Moore, Ben Lessy and **The Cheerleaders** reoptioned for 11th week at Billy Gray's Band Box . . . **Anne Triola** readying a late-summer hotel tour booked by MCA . . . **Earl Brent** writing special material for **Andy & Della Russell's** personal appearances and vid layouts . . . **Anna Maria Alberghetti** will make her concert bow here in January at the Philharmonic Aud.

Arthur Blake returns to the Bar of Music next Thursday (30) . . . Biltmore Bowl's second revue, "Follies in Fashion," opened yesterday (Tues.) with **Ruth Harrison & Alex Fisher, Marjorie Garretson,** and **June Edwards** . . **Patti Page** opens tomorrow (Thurs.) at the Riverside Theatre, Milwaukee, with **Guy Mitchell**, other acts and a band, paying the acts out of guarantee and percentage of the take.

Faced with possible cancellation of the scheduled **Martin & Lewis** opening due to **Jerry Lewis'** illness, **H. D. Hover** is prepping a girl show—first in the spot's history—to bow at Ciro's Aug. 30 . . **Four Freshmen** doing weekend personals at Jerry Wald's Studio Club . . **Dorita** opened at Saddle & Sirloin for a fortnight . . **Margaret Whiting**, current at Last Frontier, Las Vegas, dickering for series of dates beginning in November. She opens at Shamrock, Houston, Sept. 11 for a fortnight and then goes to the Persian Room of the N. Y. Plaza for four weeks.

Ritz Bros opened a two-weeker last night (Tues.) at Desert Inn, Las Vegas, after which they head for N. Y. to set fall TV and live schedules . . **Bambin Linn & Rod Alexander** opened at Palmer House, Chi, last night (Tues.), following their stint in the Louisville production of "Song of Norway" . . . **Irene Ryan,** now on an eastern vaudate tour, also will appear with selected openings of "Meet Me After the Show," tunefilm in which she's featured . . **NTG** assembled a floorshow for an eight-week run at the Flamingo, Las Vegas, starting Oct. 4. Local video chores, however, will prevent him from emceeing the layout.

Chicago

Mort Infield, for the last eight years with the David O'Malley office, has resigned and joins the Art Goldsmith firm. **Marvin Schafer** joins the O'Malley agency . . . **Don Roth** in New York casting for "Frantic '30s" at Blackhawk Restaurant which is due in about Sept. 26 to take over from long-run "Roarin' '20s" . . . **Perry Franks & Janyce, Stan Fisher,** and **Ish Kabibble** added to bill at DuQuoin, Ill., State Fair, Aug. 27 . . . Crown Propellor Club switches to sepia policy with Mutual Entertainment placing **George Dewey Washington** as first headliner.

Jack Carter replaces **Ken Murray** at Chicago Theatre, with **Marilyn Maxwell** for Aug. 24 . . . **Jimmy Nelson** and **Betty Norman** paired at the Willow's, Wichita, Aug. 31 . . **Mary McCarty** subs for **Evelyn Knight** at Palmer House Aug. 24, latter bowing out due to illness . . **Georgie Gobel** goes to the Henry Grady, Atlanta, Sept. 6, and does some TV dates in the east and headlines at Boulevard Room, Queens, before swinging back west to Last Frontier, Las Vegas, Oct. 19 . . **The Martinis** have joined the Barnes-Carruthers fair circuit for fourth year . . **Chas Chaney** clowns at the Circle, East Dubuque, Ia., Aug. 28 for two weeks, then starts northwest with Sept. 24 opening at Clover Club, Portland; Oct. 8, BOF Club, Spokane, and two weeks at the Cave, Vancouver.

Eddie Sligh is booking the Joy Theatre, West Memphis, which will use full-week vaude. Sligh also takes over the acts for Claridge, Memphis, Sept. 28, with first show **Jimmy Costello** and the **Paulens** . . **Frank Libuse** set for Minnesota State Fair, Aug. 26, for nine days . . . **Johnnie O'Brien** also hits the outdoor circuit in Oregon Sept. 1 . . . . **Marcus Glazer** has taken over the management of **Bob Evans** . . . Casino, southside bistro, is only running Saturdays until cool weather . . Lake Club, Springfield, Ill., brings in a new line, **Pauline Parks** dancers, in addition to **Louise Hoff**, Aug. 31.

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'Aquafollies' Smash 257G In 11-Day Seattle Run

Seattle, Aug. 21.

Al Sheehan's "Aquafollies," presented at Green Lake Aquatheatre here in connection with Seattle's second annual Seafair, racked up a record gross of $257,000 for its 11-day run, Aug. 2-12.

Performances averaged 5,600 payees on a capacity of 5,000, with temporary bleachers added to take care of additional sales.

HAVANA WARBLERS GO ON HUNGER STRIKE

Havana, Aug. 14.

Over 20 singers went on a hunger strike here this week in order to draw attention to their demands for higher pay and better working conditions. Their chief demands were a salary rate similar to that enjoyed by dramatic and comedy actors, and a clause that at least 50% of any show which appears in Cuba must be made up of Cuban talent. This last is in protest to foreign package shows which often work here and leave local talent out completely.

The hunger strikers also are protesting against Juan Lado, president of the Cuban Assn. of Theatrical Artists, whom they accuse of favoring certain radio and TV concerns. Lado said that he would support the hunger strikers to the end in their protest movement but would "tender his resignation as president of the association as soon as it is over, whatever the result."

Leader of the hunger strike is baritone Jose Fernandez Valencia, but local papers have not given them much publicity. Cuban radio and TV companies are negotiating with the strikers, and a decision is expected soon on their demands.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Aug. 21.

"We The Patients," first fall all-patient revue and vaude show, now in rehearsal. Walter (CBS) Romanik will direct and produce. Among the ozoners who will take part are Bob (Harmonica) Coffey, Don (Hillbilly) Wright; Shirley Handler, singer; Renaldo (Buddy) Magni, dancer, and Frank Walters, Jeanne Romer, Patricia Payne, Otto Hayman; Eddie Vogt, emcee; Chas. Aldebo and Bob Tarr, stage manager and lights; music, Carl Kilroy and His Hellcats, a local orch.

A carnation to E. E. Meredith, Fairmont, W. Va., News; Harry Nason, editor Adirondack Daily Enterprise, and Jim (Worcester, Mass., Gazette) Lee for their mention and boosting of the Variety Clubs' hospital.

Bob Cosgroves, Columbia Pictures' N. Y. staffer, in for annual checkup; he's absolutely O.K. and will vacash in the downtown colony balance of summer.

Edith Cohen, former NVA-ite class of 1930, who regained her health here, in for the general checkup routine and rated an absolute all-clear. She is a very active member of the Saranac Lake Relief Society executive department.

The Angelo Concileros, Anthoney Jaccoli and Irene Magni shot in unannounced to bedside Renaldo (Buddy) Magni, who is celebrating his all-clear since discharge from observation department.

Al Crane, musician, beat the rap in our downtown colony, took to playing the Hammond organ during his recuperation days. He was recently skedded at the Weldon Hotel, Greenfield, Mass.

Al Brandt (Brandt Theatres) registered for observation. This is his second trip here; he was discharged from the old Will Rogers sanatorium about eight years ago.

Patrick J. Austin in with 12 of his band members to ogle and serenade Paul Hein, N. Y. musician whose recovery here is a certainty.

Thanks to Cliff Nelson and His Mohawks, Bill Gordon and Doc Circe bands and entertainers of the Hawaii Club, Schenectady, for their timely salute to the shutin gang; ditto to the Harold Wilkins of Bridgeport, Conn.

Write to those who are ill.

Sell Park Ave. Rest., N. Y.

Park Avenue Restaurant, N. Y., has been purchased by John Ruggiero, a Long Island building contractor, from Alex Lenes. No change in policy is contemplated.

Spot was originally started by former dancer Fanchon, and Arnold Middleman, who sold the spot to Lenes at the end of last season.

Hadacol's Topname Boffo

Continued from page 1

to admit an adult and one top will admit a child. It costs plenty for the entire family.

It's Free—For $2.50

Yet, despite the high cost of entry, few residents in some of the towns played would consider spending $2.50 per for an admission to any show, no matter who's on the bill. No doubt, many buying this dietary supplement feel that they're getting in for free to these gigantic shindigs. It's one of the biggest bailies in modern day show business. The caravan paid off plenty last year, and it's likely to exceed takes this season.

The 1951 second edition of the Caravan was presented in City Park Stadium here Friday night (17) amid much confusion and a rainless electrical storm before an audience estimated at close to 10,000 persons. The show began after a 45-minute delay and was a conglomeration of entertainment talent, not displayed to best advantage.

On a bare stage with no backdrop, the expensive array of stars performed in a general circus atmosphere. The headliners included Cesar Romero, pic star; Rudy Vallee, Candy Candido, ex-heavyweight champ Jack Dempsey, Hank Williams and his Cowboys, Minnie Pearl of the Grand Ol' Opry, Houston's Tony Martin and his orch, Sharkey Bonano and his Dixieland jazz band, and the Los Gatos.

Hadacol Caravan, N. O.

Cesar Romero, Rudy Vallee, Candy Candido, Jack Dempsey, Hank Williams & Cowboys, Minnie Pearl, Los Gatos, Dorothy Dorben Adorables (12), Nancy Gilcus, Jimmy Brooks, Jr., Jules Richards, Larry Logan, Emile Parra, Ann Maucelle, Lee Marx, Ted Evans, Tony Martin Orch (12), Sharkey Bonano and Dixieland Band (6).

TV Sans Audio

Romero emceed the show, performing efficiently despite sound system trouble. Visual acts were rewarding enough, but those that depended on sound were at a disadvantage because the public address system was inefficient and the big crowd could hear little of their vocal efforts. At times the Hadacol Caravan offered much the same attractions as a video set with the sound turned off.

Only a combination of lip-reading and consultation with one's neighbors—and the recognition of some notable figure—made identification of some of the acts possible.

The dozen Dorothy Dorben Adorables from Chicago's Chez Paree clicked in a couple of numbers, a circus motif for one, the other an Indian turn. Costumes were fresh and attractive and their work marked by precision.

Nancy Gilcus and Jimmy Brooks, Jr., did neat specialties with the chorus and Jules Richards was the capable singing emcee. Tony Martin and his crew played for the various acts. They are a versatile group and backed up the show nicely.

Sharkey and his Dixieland unit turned out some of the N'Awlins jazz for which they are famed and got a big hand; the Los Gatos performed thrilling stunts; Larry Logan, harmonica virtuoso, battled the sound system to cleverly play "Begin the Beguine" and "Roumanian Rhapsody"; Emile Parra sang a bit of "Basin St. Blues" before the sound disappeared, and then won heavy applause with his eccentric jitterbugging; Parra then interviewed Ted Evans, nine feet, three inches tall, who was later assaulted by an unidentified midget.

Candy Candido, amusing trick-voice specialist, couldn't get his act going because of audio difficulties, and was succeeded by Lee Marx, an adept juggler who performed while rolling around on a ball.

Dempsey Plugs Bonds

Jack Dempsey made a plea to the folks to buy U. S. Savings Bonds. Ann Maucelle, a honey with a nifty chassis, did her acrobatic contortions to cheers. Then came Rudy Vallee, who couldn't be heard singing, so he turned to the saxophone and clarinet. His solos registered heavily.

Hank Williams & his Cowboys won roars of approval with their folk music, and Cousin Minnie Pearl, the comedienne, exercised her rural humor effectively, scoring with lots of laughs.

That was the show. It probably would have been a lot better if the sound system was working, because the bill was star-studded.

But, all in all, everyone seemed to be having a satisfactory evening, in spite of the pantomime atmosphere that was so frequent on the stage. And the fireworks display that brought the Caravan to a close provided a climax that furnished its own sound effects.

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Copa, N.Y., Plots Multiple Toppers

The Copacabana is lining up one of its most expensive talent rosters in years, starting September. The Jack Entratter-Jules Podell, N. Y. spot is now going in for a policy of multiple headliners. For example, Joe E. Lewis, who heads the Sept. 6 show, will be billed along with the Peggy Ryan-Ray McDonald team and Constance Moore.

Copa has lined up Carmen Miranda, November; Xavier Cugat, December; Danny Thomas, January; Frankie Laine, February; Billy Eckstine, March, and Dean Martin & Jerry Lewis for May. Bonifaces are dickering for Dinah Shore and Doris Day.

Feature acts haven't been set in full as yet. However, the Copa has pacted two such acts, the Redheads, an instrumental and vocal act, and Les Paul & Mary Ford. Dates haven't been assigned.

The multiple-headline act has been used at various times by the Copa. However, most of the talent used on shows haven't been in the top-monied brackets. During the forthcoming fall season, Copa will pair expensive acts with its headliners.

Songsmith Tobias Upped At Totem, Eyes Cantor

Songwriter Henry Tobias, who's been producing shows at Totem Lodge, Averill Park, N. Y., for the past 20 years, has been promoted to assistant managing director of the spot. Tobias is currently dickering for Eddie Cantor to play the resort Sept. 1 as a break-in for his video show.

Tobias, who will rejoin the Cantor tele staff as a writer when the layout resumes, started as social director at Totem in 1927. He's among the last of the oldtime resort producers which at one time included Max Liebman, Ernie Glucksman, Moss Hart, and Dore Schary.

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Darcel, Three Suns Vice Sinatra at Steel Pier

Atlantic City, Aug. 21.

Frank Sinatra, who was to repeat at Steel Pier for the Labor Day weekend, has been replaced by Denise Darcel and the Three Suns. Miss Darcel will come in Saturday, Sept. 1, and play three days, and Three Suns start Aug. 31 for three days.

Sinatra is the second top star to cancel out this season. The Andrews Sisters were to appear this week (19-25) and were replaced by Joan Edwards.

Mary Small started Sunday (19) in vaudery and will be followed next Sunday (26) by Rosemary Clooney. Latter got her start on Steel Pier four years ago, when she and her sister Betty auditioned successfully for vocalist jobs with Tony Pastor's band.

SCHNOZ TUNES UP FOR 2-WK. CNE STINT

Toronto, Aug. 21.

By train from the Coast, Jimmy Durante arrived here over the weekend to commence Monday (20) rehearsals for the nightly grandstand (24,000) show of the Canadian National Exhibition (Aug. 24 to Sept. 8). Producer is Leon Leonidoff, in for fourth season's similar chore here.

Arriving with Durante were Eddie Jackson, who will team with his longtime partner in song and dance bits; Lou Cohen, manager; Charlie Isaacs, writer; Jack Barnett, tunesmith; Jule Buffano, accompanist, and Jack Roth, drummer.

Leonidoff production, to be built around Durante's antics (he will be on nightly for three 15-minute sessions), has a dance line of 48 girls, a chorus of 24 men and 24 women, latter group under direction of Antonio Morelli. Aida Broadbent, who fell off a stage ramp last week and fractured a shoulder and hip, is chief choreographer. Taped up, Miss Broadbent was back on stage following day of accident. Her assistants are Gail Grant and Louise Burns, here with her in previous CNE seasons.

Schuyler's N.Y. Martinique Takeover If Jo Sez Yes

Deal is in the works for Ned Schuyler, Copa City, Miami Beach, boniface, to take over the operation of La Martinique, N. Y. as a nitery showcase for Josephine Baker, whom he manages.

Schuyler started the deal based on an old agreement that Miss Baker would play a nitery for him. However, singer left for Paris before a contract could be finalized.

Schuyler is sailing for Europe on the Ile De France Sept. 7 and will return on the Liberte Sept. 27 with Miss Baker, who'll open at the Roxy, N. Y., Oct. 10 instead of Oct. 3. Schuyler has also signed singer Joyce Bryant, a Negro newcomer, who played La Martinique and the Riviera, Ft. Lee, N. J., this past season—and is current at the 5 O'Clock Club, Miami Beach.

Walters Sets Cast For Gilded Cage, N.Y., Bow

The Gilded Cage to be operated by Lou Walters, who bonifaces the Latin Quarter, N. Y., has completed the lineup for its preem show Sept. 20. Ben Blue, Sid Marion, Edith Fellows, Anthony, Allyn & Hodges, a Ben Yost quartet, Clara Cedrone, Ernest Saracino, Ronald Rogers, a line and several specialty dancers are set.

Walters is also slated to open the Latin Quarter, Miami Beach, Dec. 26. Consequently, he'll be in on the operation of three cafes simultaneously. He's retained Lew Kessler, former assistant to Mike Todd, to help in the production chores.

Guy Kibbee's Hopping

Vet film comic Guy Kibbee is hitting several biz fields within a month. He's current in summer stock at Spring Valley, N. Y., and has signed for the Hartland (Vt.) Fair, Aug. 23. He opens at the Parkway Club, Boston, Sept. 12.

He'll play vaude dates afterward.

Home Sweet Nitery

San Antonio, Aug. 21.

Johnny Gray has opened a new nite spot, Top Hat, in a converted rock home. The living room, with overstuffed chairs and sofas, serves as the lounge. There's also a patio for outdoor dancing.

Mpls. Battens Down 'Exotic'

Minneapolis, Aug. 21.

Nitery strip and "exotic" dancing in the heart of the loop, packing 'em in at Vic's, classy theatre lounge proved short-lived. With Sunny Knight in her third week at the spot, and one more to go, Pat Wallen, police department morals squad head, who constitutes himself a censor here, clamped down the lid. And so, after nine prosperous weeks for the establishment, what promised to be a trend here toward nitery utilization of one of burlesque's current best bets, with several other spots preparing to book similar acts, died almost aborning in this once wide open, but in recent years tightly closed town.

Vic Levine, Vic's owner, persuaded Wallen to permit him to fulfill his contract with Miss Knight, allowing her to perform for another two weeks, but required the performer to forego her stripping (down to bra and G string) and her bumps and grinds. The morals squad head also ordered Levine "not to bring in any more acts of that kind" and served similar notice on all loop spots.

Prior to Vic's adoption of the exotic dancing, etc., policy, it had been in effect without interference at a heavily patronized bistro called the Persian Palms. Latter, however, is located on skidrow.

Vic launched the policy with the "original" Dagmar, who packed 'em in for two weeeks and was held over for a third. Four weeks of Carrie Finnell followed and tremendous business continued. Booked for two weeks, Miss Knight was held over for an additional fortnight and throughout her engagement she has been attracting turnaway crowds.

Establishment owners question the authority of Wallen to censor their shows or dictate the sort of entertainment they can offer. They point out that there's no city ordinance providing for censorship of any kind. So far, however, none has indicated any intention of testing the matter in the courts.

A year ago, the morals squad raided a lower loop film theatre showing a nudist picture, arresting the owner and manager and threatening license revocation. There was a guilty plea to the charge of exhibiting an indecent film, but the city council refused to revoke the theatre's license.

Edith Piaf Forced Into 6-Week Rest by Crash

Paris, Aug. 21.

Injuries sustained in an automobile accident near Nice are compelling Edith Piaf to cancel all her summer engagements and to rest at her Bougival house near here for at least six weeks. She suffered a broken arm and several cracked ribs.

Miss Piaf was in an auto with the bicycle racer Rene Pousse, who was driving, composer Charles Aznavour, Roland Avelis and Juliette Figueras when the accident occurred. The car was thrown out of the roadway falling into a meadow several feet below the road. Miss Piaf was thrown out through a door which was opened by the fall.

Two weeks ago Miss Piaf had escaped unhurt in another motor accident near Sens.

Bob Russell to Emcee Coast '52 'Miss Universe'

Bob Russell, who emceed the "Miss America" pageants in Atlantic City for 10 years, has been named to stage and emcee the "Miss Universe" pageant to be held in Long Beach, Calif., next year. Russell resigned from the Atlantic City stint last May.

Russell's parting with the Atlantic City Pageant directorate was on friendly terms.

Florida's Joust for Names Reprises With Copa City Spearheading Spree

The battle for headliners in Florida spots is starting on schedule. Ned Schuyler, operator of Copa City, Miami Beach, already has started his search for attractions. He's been conferring with William Morris Agency general manager Abe Lastfogel. According to Schuyler, he's likely to get Betty Hutton, if available, Tony Martin and Jimmy Durante, for his spot which will open around Christmas Day.

This year, Copa City's chief opposition will come from the top hotels in the Miami Beach area. The inns, now operating with a 1 a.m. curfew, have been using name talent during the summer, and will continue that policy during the winter season. They've cut into the nitery business tremendously.

Copa City will attempt to top the draws prevailing at the hospices, as evidenced by his attempts to get the high-priced acts. He'll most likely buttress his headliners with expensive supporting turns, as he did in previous years when, as operator of the Beachcomber, all he had to worry about was opposition from the across-the-street Copa, which also had top names until two years ago. Prior to last season, these two spots merged, with the Copa City used as the base of operations. The Beachcomber was leased to Harold Minsky, who ran a burlesque-type revue.

This year Schuyler will have more competition than ever because of the plenitude of hotels. Talent agency spokesmen are happy about the situation inasmuch as the rivalry will result in top salaries for their attractions.

At the same time, percenters feel that they'll have to be careful in handling the situation because most hotels do not have the seating capacity to justify $7,500-and-up salaries. Nonetheless, it's expected that many hotelmen will stretch the budget just to keep up with the opposition.

Competition will be keener this season even among the hotels. The Roney-Plaza, hitherto on a band policy, will install shows. The Saxony, Versailles and others will continue with the name sweepstakes.

Schuyler, however, feels that the hotels will not attempt to go the limit on talent expenditures. He figures that many innkeepers are disgusted at the returns on nitery operations and will curtail expenditures once they have to shell out the tall coin.

Extent of the hotel competition to niteries was made evident this past June when Miami Beach Celebrity Club owner Alan Gale, also a performer, introduced an unusual resolution at the American Guild of Variety Artists' convention in Detroit, seeking to outlaw operations in Miami Beach hotels. Resolution was easily defeated.

Roney's Own Cabaret

Miami Beach, Aug. 21.

Schine Hotels' Roney-Plaza, Miami Beach, joins the beach-front hostelries which will have more elaborate talent this coming winter season. This follows the vogue of last year when the Saxony, Casablanca, Sans Souci and kindred deluxe hotels began elaborating their nitery entertainment to the detriment of the off-beach cabarets with their more expensive shows.

Tony Cabot, who has been east for several weeks and will segue to Florida for the Boca Raton (another Schine hotel) and Roney seasons, is building house bands for both spots. In addition there will be a modest (at beginning) weekly show at the Roney. The Boca, because of its clubhouse aura away from a metropolis like Miami and Miami Beach, always had more self-contained entertainment planned for its clientele.

● **Dick Wesson**, comedian who formerly teamed with his brother Eugene in a vaude-nitery act, has had his option picked up by Warner Bros. for another six months.

ARCHIE ROBBINS

Thanks . . . BELDON KATLEMAN for a wonderful four weeks at El Rancho Vegas.

DAILY VARIETY, July 24, 1951 — **"Comic Archie Robbins has loads of material to fire audienceward. Manages to tickle funnybones of good cross-section of listeners, building into a winner at close."**

VARIETY, July 25, 1951 — **"From present indications, Robbins' Vegas debut will be a springboard for future navigations westward to these desert spas."**

VARIETY, Aug. 8, 1951 — **"Archie Robbins is held over from last two frames . . . Contrasts present stint neatly from past fortnight by laying down entirely new batch of material, with much patter emerging even brighter. Audiences seem to go for the Robbins' brand of humor . . ."**

330 E. 58th STREET NEW YORK

Night Club Reviews

Continued from page 56

Riverside, Reno

more than that to offer. Act opens with McCarthy ostensibly doing ventriloquial routine, then surprising with a duet with himself. Dale steps from behind curtain, having been the main voice through the whole routine, a good laugh opener. They panto Andrews Sisters' "Sonny Boy," Mary Martin and Ezio Pinza in "Some Enchanted Evening" and Crosby and Martin in "Wait Til the Sun Shines, Nellie." Boys manage extra punch in all of these, throw in some really clever clowning. Act would still be mediocre, however, if it weren't for some original skits like Faye Emerson interviewing a John Hopkins specialist, two baseball umps, and their curtain, what Paramount News looks like on the screen. Very clever.

Chorus opens show as Al Donahue introduces girls in a little musical patter, and leaves them for a refreshing routine. Their Hawaiian number, just before Sinatra is tops —girls lush and vigorous in this. *Curt.*

Chez Paree, Montreal

Montreal, Aug. 17.

Danny Crystal, Guilli-Guilli, Crystyne & Lamont, Wally Aspell, Boots McKenna Line (7), Palm de Luca Orch (8), Tony de la Cruz Quartet; admission $1.

Headliner in current Chez Paree layout is Danny Crystal, making his fourth appearance in town in three years and looking better each time. Crystal's approach is pretty much in the usual comedic groove; he opens with a few stories; kids around with the payees and then gets into his payoff routines which, with this talented young guy, consist of a collection of impresh sets, both vocal and musical.

Glib manner and breezy style do much to win palming he gets at every viewing. When guy stays with his own material, he sparkles. His begoff interp of "Old Man River," after a hefty 25-minute stint on night caught, drew salvos.

Showcasing the Crystal offering is Guilli-Guilli, magico with the disappearing chicks. Chatter is typical of all these refugees from the Cairo sleight-of-hand markets and, as usual, too fast to be understood half the time. Until he starts into his baby chick routine, house appreciation is just so-so. Getting two patrons up on the floor, he palms the birds everywhere, including inside the sweater of the femme participant for boffo reception. His clincher, the biz of producing a collection of rubber balls and a long cord strung with various flags of all nations, is effective but a little hard to take, particularly at dinner shows.

Apache terpsters Crystyne & Lamont tee off with a hoked-up version of "My Man" by gal. Male makes appearance and the tossing begins. Routine has solid visual appeal and fits neatly into the Chez Paree type of revue.

Baritone Wally Aspell emcees and boosts the McKenna productions with his easy singing style. The line is trim and picks up bigger than usual mitt for spirited finale, best to date in this saloon. The Palm de Luca orch does show backing, with the Tony de la Cruz combo cutting in for regular dance sessions. *Newt.*

Flamingo, Las Vegas

(FLAMINGO ROOM)

Las Vegas, Aug. 16.

Vagabonds (4), Gene Baylos, Polly Bergen, Nat Brandwynne Orch (10); no cover, no minimum.

The madcap antics of the Vagabonds are good for many a yock in the Flamingo's generous acreage, and also good for well-filled rooms both for dinner and late shows. Entire sesh is pretty mad, and although following the uninhibited three smash frames of Spike Jones, uncorks a different brand of escapist humor for clicks.

Addled mixup flings up the curtain, with the four lads and comic Gene Baylos yaking it up. Evolves into entrance of pic thrush Polly Bergen, who gets down to tacks with "Never Too Busy." Strawberry blonde looker throttles into seraphic "Too Young," and up into reprise of diskclick "Honky Tonkin'" for salvos of applause. Mild comedics spot Miss Bergen amid the Vagabonds vainly attempting to be heard above their instrumental din accomping "My Blue Heaven."

Chirp is replaced by Gene Baylos, who lays down stream of jabber, jeer and jokery. Puckish mug contorts sell better than double talk, while a portion of biz flies into limbo. Pointless sesh while atop spinet with Nat Bandwynne noodling keys gets a charge with return of Vagabonds. Wild set-to with Baylos, pseudo-fiddling among loud "Hawaiian War Chant" instrumental clanging, is potent ribtickler for comic's windup.

Pete Petersen, bassist with the Vags, mugs up a storm during "Up a Lazy River," which is being piped more or less straight by Dominic Germano. It's Pete again in followup, the quartet's w.k South Sea scat nonsence, segueing into the classic "Salt." Lights dim for a legit intro to "I Wonder," fronting Attilio Resso's squeeze box. Slow motion slides by Petersen break up serioso attempt. Action resolves into "Chinese Bebop" bedlam containing some rather obvious ribald gestures and biz. Much of this could be cut and still pack most effective comedy wallop.

Nat Brandwynne orch, returning to this nitery after absence of many moons, cuts showbacking capably. *Will.*

Shamrock, Houston

(EMERALD ROOM)

Houston, Aug. 17.

Jimmy Nelson, Mark Stevens, Betty Norman, Henry King's Orch, with Dick Krueger; minimum $3.50.

The big Emerald Room, after a series of singles, is whooping it up during the history-making heat wave with the biggest show in a year's time to distract sweltering Texans. The three acts were, at opening, a little too much, in fact, but the management pared it down subsequently with no ill effects on anyone.

Jimmy Nelson, young ventriloquist, shows rare skill with his two cleverly-made and manipulated dummies. His three-voice transitions are on a split-second schedule.

Nelson has a terrif deadpan presence to foil his roving-eyed Mahogany Kid's antics, and when he and the two dummies break into a song trio, it's a riot at ringside.

That's the big trouble, though. Customers back of the inner circle have a little difficulty catching the act, which is more suitable to an intimate nitery than to a 900-capacity dine-dance spot.

Good looking and smooth talking film actor Mark Stevens makes his big niteup debut in the current Emerald Room show. Judging from the way his songs and impersonations go over, he's got himself a fair career in that field.

Stevens' material is new and neat, ranging from a piece on show biz and a "private eye" radio show routine to his saga of "Eddie Jordan" the Hollywood extra. Following opening night, Stevens took over the emcee chores to give the Shamrockers a slick job at that chore. Room normally has Henry King doubling at the mike and piano, and the change is a distinct hit.

Bouncy Betty Norman, former thrush with George Olson's orch, is a curvaceous gal who's billed as a "happy singer." She gives a great deal to her song styling—too much, at times. And her material, including a ho-hum Dorothy Shay imitation, could do with a remodeling job. She also gets into the Nelson act. *Fraz.*

Thunderbird, Las Vegas

(NAVAJO ROOM)

Las Vegas, Aug. 16.

Larry Storch, Monica Boyar, Teddy Hale, Johnny O'Brien, Pola Van Essa, Kathryn Duffy Dansations (7), Al Jahns' Orch (12), Jack Martin Five; no cover, no minimum.

Variation in this new Navajo Room muster adds up to a pretty cogent 60 minutes which may prove a sleeper. Larry Storch, in top marquee slot, may not be a powerful draw, yet can depend upon enthusiastic word-of-mouth to fill up the corners.

Storch is different from most funnymen. Instead of tossing gags for yocks, leans upon sketches spiced with clever monology and biz. Opening bit about tourist losing money at the dice table, with ensuing cry jag, starts up flurry of howls. Takes on dialect of Texan for a couple of stories, then switches to Englishman broadcasting Turpin-Robinson fight. Has entire house rolling through this. Tossing rib at Yma Sumac's ability to chirp four octaves, Storch alms at six, meanwhile weaving in series of nonsense bits, e.g., impresh of teevee set with pooped tube, etc.

Donning a beret, pedals ringside while squeezing tiny accordion in miming of Gallic nitery import named Pepi. Using pitch pipe to strike high notes, lisps "La Vie en Rose," over running chorties. Includes his classic panto adagio, with belly slide climax winning return for another w.k. in his packet—drunk femme on bar stool weeping in her beer. Exits over howls and hefty mitts.

Svelte brunet Monica Boyar requires several numbers to corner full attention to her Latunings. Stint may be overlong as consequence, and certain off-beat chirpings leave some tablers cold. Nevertheless, Miss Boyer gives out with expert showmanship in such Calypso novelties as "Gin and Cocoanut Water" and "Oh, Oh, Oh." Folk flavoring issues in "Parrot and the Rooster," "What a Saturday Night," with final chorus of latter a non-offensive "lady of the evening" episode. Plays to various sections in "All That Glitters is Not Gold," inserting more Calypso with double-entendre patter and quips.

Sepia tapster Teddy Hale opens with solid display of Harlem-styled legmania. Especially noteworthy is "Beguine," and unaccomped cleating which follows. Builds into peak plaudits while seated on chair and letting his feet do some solid talking on the parquet. Calls his rounds "spasms"—which in a sense they are—spasms of perhaps the greatest exhib of hoofing seen around these parts for many a moon.

Kathryn Duffy Dansations use "Deep Purple" as holdover, insert minstrel opener. Johnny O'Brien makes bow as emcee and production singer. Al Jahns strokes his musicrew in heads-up backgroundings. *Will.*

El Rancho, Las Vegas

(ROUNDUP ROOM)

Las Vegas, Aug. 15.

Katherine Dunham & Co. (12), Dorothy Freitag, Buster Burnell, Ted Fio Rito Orch (10) conducted by Bernardo Voriega; no cover, no minimum.

Katherine Dunham makes this appearance and one other in this country (Mapes, Reno, following current stand) before packing up for 18-month Paris and Continent jaunt. El Rancho nitery presentation is being accorded almost universal raves, with few dissenters. Spell lingers long after Miss Dunham returns troupe for curtain call. Although somewhat concertized, artful display of exotic terps should bring a solid fortnight biz.

Dances presented are all part of a collection, with necessary adaptation, from past tours throughout the globe. Buster Burnell sheds light with narrative preceding each scene, yet should intro offstage rather than gab emcee-style in spot.

Effective opener finds Miss Dunham chanting a street vendor's song of Bahia, to bring on three males who fling some speedy footwork to bundle of airs entitled "Dorival Caymmi." Bright mood sweeps on with Jackie Wolcott's terping of "Frevo," surrounded by two femmes, and two men. Tempo pans to "Tango," in black costumery revealing Miss Dunham's ultra-sexiness cast within the decadent mold of latter-day Argentine cantina undulations.

Songs of the turn of the century has mixed quartet in period wardrobe warbling "Darktown Strutters' Ball," sequeled by a Dunham highlight, provocative torso twisting of "Barrelhouse Shimmy," with Vanoye Aikens. Whimsical and gleeful stomping takes precedence at this point, featuring Lenwood Morris and Lucille Ellis in Americana melange including "Ballin' the Jack," "Robert E. Lee," "Maxixe" and "Turkey Trot."

Terrif sequence of voodoo drumming centers Ti Marcel and La Rosa Estrada thumping throbbing cadences of "Congo Femme." Hopped-up flings to drum b.g.'s finds Miss Dunham reveling with three males in "Macumbo," interpretive hex invocations from Brazil. Sprightly sesh spotlights Frances Taylor, Jackie Wolcott and Lavinia Hamilton "all dressed up in white for a side trip to Havana," with bongo beats by Estrada.

Dunham sock finale is thrushing of "C'est Lui," aided by mixed quartet melodizing. Dance pairing with Vanoye Aikens is ultimate in subtle innuendo in which the great Dunham art of underplay smacks Roundup Roomers right between the orbs.

Bernardo Voriega batons the Fio Rito orchsters in a most difficult parcel of scores, with all music assists outstanding. *Will.*

Continental, Montreal

Montreal, Aug. 18.

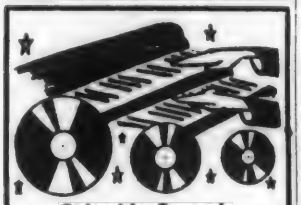
Fifi D'Orsay, Johnny Coy, Wanda & Armand, Leon Lachance, Johnny di Mario Orch (8), Linton Trio; admission 85c.

Montrealers are well represented in current layout at the Continental Cafe. Both Fifi D'Orsay and Johnny Coy, who are sharing show honors, are natives of this town and both are drawing socko biz with solid performances.

La D'Orsay looks and sounds best to date. Kidding no one about her age and picking up hefty yocks for such lines as "If I was good enough for your father, then I guess I'm good enough for you" etc., the uninhibited chanteuse whams over a good 35-minute session without a letup. Most of her offerings are familiar to localites.

Terpster Johnny Coy makes an entrance with a combined "hello" song-and-dance that is just so-so. It isn't until the personable young guy gets into his dance that interest picks up. A rousing routine on "St. Louis Blues" with Coy mixing the straight tap stuff with a little ballet is sockeroo, and a following session of ad lib while the band vamps shows him off to best advantage. Midway through offering he introduces his wife, Candy Montgomery, and duo go to work on "You're Just in Love," which loses effect by the over-casual Coy manner. If he intends keeping wife in act, then definitely routines should be worked out and properly handled; the payees will go for just so much of this off-the-cuff hokum.

Opener goes to a Swiss couple, Wanda & Armand, who manipulate some colorful puppets neatly. Leon Lachance, the perennial emcee in this saloon, manages to work in a A new hairdo (reddish blonde) and a fancy wardrobe that leaves little to the imagination maintain attention. *Newt.*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VARIETY BILLS

WEEK OF AUGUST 22

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY

Music Hall (1) 23
Marilyn Murphy
Senor Cortez
B & G Lambart
Bettina Rosay
Patricia Brylle
Brunhilda Roque
Corps de Ballet
Eric Hutson
Rockettes
Sym Orc

Palace (R) 23
Captain Shaw & Bobby
Dorothy Lowden
Danny Crystal
Ely Ardelty
The Four Bartons
Buck & Bubbles

Paramount (P) 23
Modernaires
Bob Chester Orc
Danny Lewis
Helene & Howard
Rudy Cardenas

Roxy (1) 23
Milton Berle
Dagmar
Fatso Marco
Sid Gary
Leonard Sues
Christianis
Magid Triplets

BARRE (VI)
Paramount (P)
24 Only
Asylum of Horrors

CHICAGO
Chicago (P) 24
Jack Carter
Marilyn Maxwell
Donald Richards
F & S Barry

MIAMI
Olympia (P) 23
Andrew Twins
Raymond Chase
Arlene Dahl
Eddie White
Fontaines

RUTLAND (VI)
Grand (P) 23 Only
Asylum of Horrors

WASHINGTON
Capitol (L) 23
Blair & Dean
Gene Archer
B & J Kean
Langs

CANADA

TORONTO
Uptown (L) 27
Wells & 4 Fays
Eddie Manson
Kate Murtah
Don Ree
Ink Spots

AUSTRALIA

MELBOURNE
Tivoli (T) 20
Jon Pertwee
Alan Clive
Les Triannas 8
Pepito
3 Carsony Bros
Tips) & Brow
Eve & Everto
Rabs MacKinnon
Moira X Claux
Horrie Darzie 4
6 Celebrity Singers
6 Les Models
Les Debonnaires 4
Tivoli Ballet

SYDNEY
Tivoli (T) 20
Armand Perren
Marion Davies
3 Fayes
Devine & King
Gerd & Bjornstad
Chaibi
Marika Saary
Phillip Tappin
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Clasy Trenholm
Terry Scanlon

BRITAIN

ASTON
Hippodrome (T) 20
Delfaven & Paige
Eno & Lane
Peter Blair
Bel Man & Gay
Hazel Holland
J Duvals
Duval Lovlies

BIRMINGHAM
Hippodrome (M) 20
Andrews Sis
Gali Gali
Leslie Sarony
Reco & Mae
Fred Lovelle
Olga Varone
Betty Hobbs Girls

BLACKPOOL
Opera House (T) 20
B & B Bernard
Vera Lynn
Jack Radcliffe Co
Harry Secombe Co
Erica Yorke
Tower Circus (T) 20
Charlie Cairoli & J Smiths
Knies French Horses
Oscar Konyots Lions
Gi Alexander Tp
Victor Julian & Pets
Enos Animals
4 Richays
3 Lorandes
Mars Tp
Arrigonis
3 Houcs
Jimmy Scott
Flying Constellation
Little Jimmy
Annettes
Circusettes

WINTER GARDEN (T) 20
Norman Evans
Senor Carlos
Canfield Smith & Snodgrass
12 Whiteley Girls
4 Zio Angels
Darlys Dogs
Joy Beattie
Anna Mae
Gyneth Lascelles

BOSCOMBE
Hippodrome (T) 20
Billy Whittaker
Mimi Lai
B & T Clayton
Phil Lester
Eric Marsh
Gail Harvey
Jack Lennard
Gardiner & Baxter
Mc Diddle Diddle Debs
Terrys Juves

BRADFORD
Alhambra (M) 20
Buster Keaton
Betty King
Georgie Wood
Albert Whelan
George Robey
Peter Bernard
T & G Duranie
J Edge Girls

BRIGHTON
Hippodrome (M) 20
Frankie Howerd
Mary Naylor
Arthur Richards
Jos Beattie
3 Jokers
Greta Unger 3

BRISTOL
Empire (T) 20
Ossie Morris
Stan Stennett
Rita Pafe
Dinnettes
Lee Henry
Dorothy Williams
Mars Sullivan
Don Saunders
2 O Girls

Hippodrome (S) 20
Roy Moreson
Dave Kaye
Eddie Gray
Arthur English
Lowe & Laud
J C Stewart
Kees Pekes
Frances Duncan
McDonald & Greyson

BRIXTON
Empire (T) 20
Antonio Barras
Sam Browne
Charlie Clapham
Dick Henderson
Flying Comets
Nelson Lloyd
Craig & Voyle
Stuart & Grav

LEICESTER
Palace (S) 20
Davy Kaye
Hazel Wilson
Earl & Oscar
Les Femmes
Val & Valantyne
Homer & Hal
Derek Dixon
Yvonne
Slick Edwards
Jon de la Fuente
Mlle Josette

LINCOLN
Royal (T) 20
Johnny Lockwood
Crochet
Stevano
Hal Gillton
Tatler Girls
Mary O'Neil
Beryl Ransome

LIVERPOOL
Empire (M) 20
Sugar Chile Robinson
Joyce Golding
Amazing Briton
3 Lederers
Harry Bailey
Fran Dowie
H & A Ross

LONDON
Palladium (M) 20
Tony Martin
Florence Desmond
Pinky Lee
Mack Triplets
Jesse James & C Bolonds
Donald B Stuart
Jackie
Palladium Girls
Skyrockets Orc

MANCHESTER
Hippodrome (S) 20
Tessie O'Shea
Frasers Harmonica Co
Bedini Tp
Teddy Johnson
Chevalier Bros
Amar & Alana
Suzie

NEWCASTLE
Empire (M) 20
Gypsy Rose Lee
Morris & Cowley
Eddie Gordon & N
Rob Murray
Peter Maynor
Jack Ledala
Morgan & Gray

NORTHAMPTON
New (T) 20
Issy Bonn
Kitty Bluett
Graham Bros
Jones & Foss
Will Detta
Ellen Kauer Co
Chris Sands
Joe Black
Franks & LeCron
2 Bandows
Linda & Lana

CHELSEA
Palace (T) 20
Michael Howard
Scott Sanders
Harry Tate
Woods & Jarrett
Deveen Blondes
10 Flavis Starlets
2 Comets
Kazan & Katz
Lillian Brown

CHISWICK
Empire (S) 20
Gordon & Colville
Patricia & Colin
Irving & Girdwood
Picadilly Nudes
Raydini
Roy Lees
Sherman Fisher Gls
Barn Stormers

COVENTRY
Hippodrome (T) 20
Lester Ferguson
Max Wall
Semprini
Fred Lovelle
L Sharpe & Iris
Cynthia & Gladys
3 Oxfords
Tune in Lovlies

DERBY
Hippodrome (S) 20
Carroll Levis Co
2 Venards
Peter Sinclair
Banner Forbutt
3 Cassandras
Stan Joy & Joan

EAST HAMPTON
Metropolitan (T) 20
Anton Karas
Sam Browne
Roy Overbury & S
Melrose Sis
Archie Glen
Erickson
Delly Kin
Peter White
McAndrews & Mills

Palace (T) 20
Collison & Breen
Spike Milligan
Penny Nichols
Polly Merrin
Balmoral 4
Dagmar & Rell
El Cyclo
2 Morroccans
Bill Steele

FINSBURY PARK
Empire (M) 20
Richard Sis
Lee Lawrence
Roger Carne
Robb Wilton
Elsie Bower & J
Michael Bentine
Les Mathis
Maurice Colleano Co

GLASGOW
Empire (M) 20
Jewell & Warriss
Benson Dulay Co
Bentley Sis
Fay Lenore
Rene Strange
Bertie Hare
Jacqueline Dunbar
Se American Lovlies

GRIMSBY
Palace (T) 20
Phil Strickland
V M Gaston
Patricia Lyndon
Tom Banny
Archie Hamnell
Michael Wayne
Jean Bradford
Fred Renwick
Olga Sandersand
Lomarr Bros
Frakson
18 Naughtigals

HACKNEY
Empire (S) 20
Rose Murphy
V & J Crastonian
Dizzie Noble
Nat Hope
George Meaton
Billy Maxam
Tony & Ruby
Bebe & Belle

LEEDS
Empire (M) 20
Deep River Boys
Caryll & Mundy
Cavanaughs
Kevin O'Sullivan
Mary Over
Johnny Flanagan
Gloria Dawn
Blade Beauties

Hotel Roosevelt
Mark Monte Orc
Nocturnes

Hotel St. Regis
Milt Shaw Orc
Horace Diaz Orc

Hotel Statler
Shep Fields Orc

Hotel Taft
Vincent Lopez Orc

Hotel Warwick
Gloria Elwood

Latin Quarter
Juanita Hall
Jack Kilty
Honey Bros.
F Mazzone Ders
Gloria Le Roy
Les Pabion
Can Can Ders
Art Waner Orc

Park Ave.
Carole Hendrick
Woody Morgan
Dolores

Penthouse
Paul Taubman
Mirko

Riviera
Victor Borge
Ralph Curtis
Melodymen
Sherry Stevens
Nanci Crompton
Clark Ranger
Michael Terris
Line
Walter Nye Orc
Rene Touzet Orc

Versailles
Carmen Torres
Robert Maxwell
Emile Petti Orc
Panchito Orc

Village Barn
Burt Hilber
Louise & Harris
Dick Shawn
Dolph Traymon 3
Bobby Meyers Orc

Village Vanguard
Orson Bean
Shoshana Damari
Clarence Williams 3

Wivel
Kaj Ericson
Sal Noble
Bob Lee

Waldorf-Astoria
Miguelito Valdes O
Hamilton Trio

MIAMI-MIAMI BEACH

Casablanca
Marion Morgan
Stanley Boucher O

Clevelander Club
Beverly Hudson
Al Bernie
Gemes & Beatrice Dancers (6)
Woody Woodbury
Tony Lopez Orc

Delano Hotel
Willie Hollander 3
Zina Reyes
Mickey Walker
Louis Adler Orc

Five O'Clock Club
Buddy Lester
Joyce Bryant
R & E Reyes
Len Dawson Orc

Johnina Hotel
Michael Strange
Tony Matas
Helene Almee
Jimmy Woods

Leon & Eddie's
Eddie Guertin
Tubby Boots
Gaby DeLand
Billy Austin

Martinique Hotel
Manolo & Ethel
Danny Yates Orc

Mother Kelly's
Pat Morrissey
Leon Kramer
Arne Barnett 3
Paul Chapman
Harry Elliott

Nautilus Hotel
Jack Durant
Phyllis Arnold
Don Tannen
J & S Reyes
Marty Beck Orc

Paddock Club
Storm & Gale
Toni Rave
Jeanne France
Rita Holden
Rosita Alonzo
Dusty DeLure
Bob Morris Orc

Roney Plaza Hotel
George Hines Orc

Sans Souci Hotel
Lenny Kent
Magner & Herman
Arne Barnett 3
Sacasas Orc

Saxony Hotel
Ray Eberle
Chavez
Tano & Dee
J Cortes Orc

Sea Gull Hotel
Kitty Davis
Larry Wilde
Wanda & Rudolf
Letilia Barry
Marion Murray
Irving Laibson
Terry Shands
Elaine Dexter
Rafael's Rumberos

Sea Isle Hotel
Frances Lager
Seymour Hoffman O

Sherry Frontenac
Dave Fisher
Larry Stewart
Frank & Lita
Leonora & Evans
San Canes Orc

CHICAGO

Blackhawk
Norma Lou Doggett
Hope Zee
Ray Arnett
Connie Baxter
Ken Remo
Bobo Lewis & Bobby Barry
Joel Friend
Henry Brandon Orc

Chez Paree
Billy Daniels
Jackie Miles
Doris Ruby
Arden Fletcher Ders (11)
Pancho Orc (4)
Cee Davidson O (8)

Palmer House
Mary McCarty
Paul Sydell
T & P Rodriques
M Abbott Ders (8)
Eddie O'Neal Orc

Edgewater Beach
Xavier Cugat Orc
Abbe Lane

Hotel Stevens
Scarecrows 3
Romayne & Brent
Jo Barnum
Elimar
Jerry Mapes
Jack Raffloer
Harper Flaherty
Bob Fitzgerald
Buddy Rust
Ollie Clarke
Boulevar-Dears (4)
Mariane Fitzgerald
Scottee Marsh
Orinn Tucker Orc

LOS ANGELES

Ambassador Hotel
Tito Guizar
Lina Romay
Lola Montes Co
Carlos Molina Orc

Biltmore Hotel
Harrison & Fisher
Marjorie Garrettson
June Edwards
Hal Derwin Orc

Ciro's
Kay Thompson
Williams Bros
Matty Malneck Orc
Geri Galian Orc

Mocambo
Ella Logan
Tippy & Cobina
Latin-Aires
Emil Coleman Orc

UA Coin Prospects

Continued from page 4

Heineman, and ad-pub v.p. Max E. Youngstein.

Big problem facing the alliance is overcoming the losses incurred by UA during the early part of this year. Paucity of pic releases had been causing losses of up to about $40,000 per week. This was not corrected until following the acquisition of Eagle Lion Classics last March.

Bolstering the upcoming season's releasing lineup was last week's announcement of a deal for six pix to be delivered next year by the Sam Briskin-Sol Lesser-Edward Small partnership. It's believed there still are a few loose ends to be tied up before production starts rolling, but chances of consummation of the pact were said strong.

Also disclosed last week was a pact with Renown Pictures International calling for two films. George Mintner, managing director of Renown and exec producer of the two pix, said "Tom Brown's School Days" will swing into distribution shortly. The second, "A Christmas Carol," starring Alastair Sim, now is being edited for distribution beginning at the end of this year.

Strong Name Program

Writing-directing-producing of Clarence Greene and Russell Rouse, teamed with Harry M. Popkin, will have three going through UA next year, first of which, "The Thief," rolls this fall. Sam Spiegel's "African Queen" (Humphrey Bogart-Katharine Hepburn) is back in England, from locating in Kenya County, Africa, for final interior shooting.

Pix already finished and set for the '52 program include Douglas Fairbanks, Jr.'s "Another Man's Poison," lensed in England with Bette Davis and Gary Merrill co-starred; Benagoss Productions' "Green Glove" (Glenn Ford-Geraldine Brooks) directed by Rudolph Mate in Paris; and "Chicago Calling," produced by a group headed by Joseph Justman, with Dan Duryea starred.

Others in the list include David Rose's "Saturday's Island," Technicolor, now shooting in Jamaica, BWI, with Linda Darnell starred and Stuart Heisler directing; Frank Melford's "Fort Defiance" (Dane Clark), Techni, now being processed; Philip Waxman's "Big Night," John Barrymore, Jr., starrer which Jo Losey is directing; Stanley Kramer's "High Noon" (Gary Cooper), and Benedict Bogeaus' "Learn to Love" (Dennis O'Keefe-Evelyn Keyes).

Additionally, Ken McEldowney's "The River," now playing on a roadshow basis, will swing into general release next year, it's expected.

Cabaret Bills

NEW YORK CITY

Birdland
Arnett Cobb Orc
Roy Eldridge Orc
Lennie Tristano

Bon Soir
Alberta Hunter
Eugene Fields 3

Chateau Madrid
Manuel Astudillo
Catalina Orc

Copacabana
Harvey Stone
Anne Shelton
Clark Bros
Jean Caples
Elyse Weber
Bob Millar
M Durso Orc
F Alvarez Orc

El Chico
Rosita Rios
Ramoncita & Leon
Victoria Barcelo
Isabel Campo
Fernando Sirvent
Rodriguez 4
Ramon Torres Orc

Embers
Red Norvo 3
Bobby Hackett Orc

Havana-Madrid
Bobby Escoto
Roberto & Alicia
Lola & Lita
Tanya & Tondelayo

Leon & Eddies
Eddie Davis
Larry Daniels
Libby Dean
Al Delley
Carmen Montoya
The Rogers

Little Club
Ernie Warren Orc

No 1 Fifth Ave
Downey & Donville
Hazel Webster

Old Roumanian
Sadie Banks
Lou Seiler
Irene Carroll
Carol Linzer
Joe LaPorte Orc
D'Aquila Orc

Park Sheraton
Cy Coleman 3
Mimi Warren
Ernestine Holmes

Hotel Ambassador
Jules Lande Orc

Hotel Astor
Sammy Kaye Orc

Hotel Biltmore
Mischa Raginsky O

Hotel Edison
Joel Shaw Orc

Hotel New Yorker
Bernie Cummins

New Acts

CARMEN TORRES
With Ramon Bastida
Songs
20 Mins.
Versailles, N. Y.

Nick & Arnold who, at the moment, are concerned about the problem of "names" and are mulling a switch in policy at their class bistro, have a genuine find in Carmen Torres. She's a Spanish coloratura who has sung with the touring Met in repertory in Canada, with Pinza, Baccalone and Merrill, and is standard abroad and in South America, but a newcomer to the States. As for the saloon league, it's a complete departure for both, but a thoroughly commercial booking.

Given a better mid-season timing and Miss Torres would emerge as a new nitery "excitement," much as did Edith Piaf who teed off here five years or so ago. It's the absence of Miss Piaf's usual fall return this upcoming new semester (because of her ABC, Paris, revusical, complicated by an auto accident), along with other marquee shortages, that is seguing the Versailles into a Georgie Hale floorshow later in the season. Incidentally, Miss Piaf "agented" Miss Torres to the Versailles management.

For the moment—to be followed by filmster John Carroll—this well-established cabaret-restaurant (it's really more of a class eatery, and one of the finest cuisines not only in New York, but in the U. S.) is continuing with solo names. More specifically, in the case of Miss Torres (and the sub-billed harpist Robert Maxwell) it's a case of semi-names. That's a seasonal summer policy, excepting in this instance the club has the jackpot with an exciting new voice.

Working sans mike, her powerful soprano is utilized for the lighter classics and Continental standards ("La Mer," etc.), and she gets genuine salvos and an enthusiasm not generally generated in a cafe. (On the second night caught, she seemingly shortened her repertoire because of over-generous extending on the preem).

She's a striking sultry brunet looker who knows how to wear her chic high-style gown. Ramon Bastida is her piano accompanist. Her voice evidences skill and virtuosity of no small calibre. Patently of concert and operatic timber, the transition into the class cafe league is insured by a judicious repertoire.

For contrast, the swingologist of the harp, Robert Maxwell is an effective entr'acte, with his routine from "Spaghetti Rag" to the Gershwiniana" medley, and "September Song" in between. Therein, a ticking clock effect is a good accomp to the Walter Huston song classic. Maxwell, incidentally, must have a personal Anna Sosenko on his payroll because he, too, makes with the lights—and good. It shades the music moods effectively. Maxwell also has his harp perched on a special pedestal which further shows him to off to good advantage.

Throughout, Emile Petti and the Panchito Latuners do right well by the show and the customers with their standard but always expert musical teamwork. *Abel.*

GEORGE & ANN OLIVER
Skating
7 Mins.; Full
Palace, N. Y.

George & Ann Oliver, a roller-skating twosome, exhibit a fast and fancy turn. They show a good assortment of tricks standard with most acts of this type. In their catalog is tumbler trick during which time the femme sips a cocktail through a straw while in inverted position. It's a solid applause winner.

The Olivers are an experienced act, although not listed in the New Act files. They can be worked into most visual situations. *Jose.*

ALLEN SISTERS (2)
Songs
8 Mins.; One
Palace, N. Y.

The Allen Sisters are a pair of youthful blondes who do okay in the harmony department. In the three numbers at this house they exhibited good arrangements and a knowledge of projection of novelty tunes.

Their work indicates that they're fearful of any modernization. They're too youthful to be classed as oldtimey, but if they persist along present lines, their employment outlets will be limited. They seem to have the ability to make more expensive time. *Jose.*

PARK & CLIFFORD
Comedy-Acro
9 Mins.; Full
Palace, N. Y.

Park & Clifford have been on the boards for many years with an acro act which developed into one of the best hand-to-hand turns of its kind. They showed an excellent trick assortment, provided a rich musical background and gave a good all-around account of themselves. Since then, they've seen fit to change this layout into a comedy turn which utilizes acro and singing. Unfortunately, neither one is a singer or comedian. The act has been transformed into a witless caricature of their former turn.

They open with song explaining that many singers depend on gestures to get across. They try gestures and go into acro while singing. They work in tuxes, inappropriate to the later tenor of their chores, and their attempts at their former tricks do not fit in with their general overall pattern. They still depend on acro work for their windup which gets them off to a good mitting. *Jose.*

COURTNEY & SONJA VAN HORNE
Ballroom
8 Mins.; Three
Palace, N. Y.

Courtney & Sonja Van Horne indicate that they're been around for some years, but they're not listed in VARIETY's New Act files. Their ballroomology features a good series of lifts and spins with terp passages showing a high degree of interest.

Routine is well planned. Their dances show variety and are nicely paced. They're okay for most vaude and cafe situations. *Jose.*

Lavery's Verdict

Continued from page 3

ciam of a property until it has been offered to the public.

Defendants have the usual 60 days in which to file a motion for a new trial and 30 days beyond that period in which to appeal. Each action is regarded as purely automatic at this point.

Meanwhile, verdict in the initial damage case probably will clear the way for a hearing within the next few months of Gosch's case. Both Gosch and Lavery are represented by Max Fink, who preferred to test the issues one at a time. Probably the last case to come up will be Lavery's slander suit, stymied at the moment by waiting a decision from the appellate court on whether the plaintiff is entitled to seek a retraction of the entire speech, or whether he should have pointed out particular passages or sentences he took exception to and wanted corrected.

Contention of the plaintiff during the trial was that the play had been severely damaged by statements made on the program, which was broadcast while the show was getting ready for production. Gosch's suit will add the charge that he lost at least one of his backers as a result of the radio broadcast, and that presentation of the play on Broadway was made extremely difficult, since the average playgoer is in search of entertainment and is apt to sidestep a vehicle which has been publicly described as having an ideological basis.

Par Sells 'Blondes'

Continued from page 3

edge that the producers were getting close to the final date and thus could be pushed into a low-priced deal. To preclude this, deal was made with Balaban.

Figure was based on the $165,000 that Columbia offered for the property several months ago, although that deal fell through. However, 16⅔% of $165,000 is how the $27,500 fee was arrived at.

Levin primarily wanted to be free of the deadline, since he feels the show will have longtime money-making possibilities on the road. When it closes its New York run next month after about 750 performances, show will move to Chicago.

Roxy, N. Y.

Milton Berle, Dagmar, Sid Gary, Leonard Sues, Cristianis (5), Fatso Marco, Texaco Men (4), Magid Triplets, Paul Ash Orch; "Meet Me After the Show" (20th) reviewed in VARIETY *Aug. 8, '51.*

The in-person draw of Milton Berle remains undiminished. His current appearance at the Roxy is marked by SRO and holdouts. There's still lots of boxoffice in this comic after three seasons on video. The new show biz maxim that those that were lures before television are still good at the wickets apparently holds up. Early returns indicate that Berle is pulling only slightly less than he did in his pre-video appearance at this house, but what's left is apparently sufficient to give this house its biggest business in a long time.

Stage-wise, Berle is still one of the master mimes, being accomplished in most departments. He pulls laughs with old and new lines. His trade asides are understood by the mob, and his physical comedics are constant laugh-provokers. All this is more amazing in view of the fact that so much of Berle's antics have been seen on his Texaco Star Theatre video show. In effect, the stageshow formula is reminiscent of the video format with the Texaco quartet starting out with the intro, and Berle going into his routine thereafter.

Berle has a large retinue, most of whom have had work-outs with him on his TV show. Comedian has spent more than usual with the current crop of accompanying talent with the booking of Dagmar, a video-built headliner who's getting $6,500 per week on this stint. Dagmar gets a greater reception at her entrance than at her exit, which is a barometer on her looks and her performance. She'll bring in a certain amount of admissions. The kids may come to see "Uncle Milty" but the older boys won't be blind to the things Dagmar offers. She offers her video characterization complete with malaprops. She reads a portion of a play with Berle playing straight, and ventures to sing a couple of tunes. There's a comedy bit at the end with the use of Stan Ross who stooges on a briefie. He's the guy in a ridic costume who has a special talent for saying "I'm With You." To those drawn in by Dagmar the best portion of her act is walking across the stage in profile and taking a couple of low bows.

Berle is on for the majority of the stageshow, but in-between there are some okay acts. Openers, after the intro by the Texaco Men, are the Cristianis (5), still one of the better tumbling and teeterboard acts in the business. They get over handsomely. Leonard Sues' trumpet work and clowning with Berle is on the plus side. Sues is accomplished on the horn and he gets a warm mitt at the closer. Another performer frequently used by Berle in theatre work is Sid Gary, who shows an excellent baritone in "Old Man River" and does a series of song impressions, best of which is Jessel's "Mother's Eyes." The usual blackface bit with Berle follows, and it's an excellent segment of the show. At the close, Berle brings on the Magid Triplets, three juves who do a brief song-and-dance, for good effect.

Other performer on this session is Fatso Marco, Berle's TV stooge. He chirps a pair of numbers in which he burlesques styles of other singers, including Harry Richman and Billy Daniels. He gets over handily, Paul Ash orch is on the stage for this session and showbacks excellently. *Jose.*

Capitol, Wash.

Washington, Aug. 21.

Margaret Phelan, Bon Rice, Corinne & Tito Valdez, Kanazawa Trio; "Mr. Belvedere Rings the Bell" (20th).

This is a brisk, neat layout, with typical Capitol format, but a welcome change of pace. There's the usual lineup of acro, singing headliner, comic, and terp team. However, each slot has something a bit different to offer.

Chantoosey Margaret Phelan, though not as well known to the disk jockey devotees as recent headliners, builds payee reaction with her smoothly sophisticated way with a tune. Tees off with a longhair aria which, surprisingly, gets her off to a good start with the non-whistling segment of house. Then, in strong contrast, goes on to a low pitched version of "I Wanna Be With You Tonight."

Everything about gal, from her chic decor and assured emceeing to her stylized warbling is smoothly top-drawer. Walks off to hefty mitt action from an initially lukewarm audience.

Comic Don Rice's gagging with a few tunes and a trombone draw pleasant response, which increases as he segues into his slapstick drunk routine. Hit peak with a takeoff on President Truman, always good for solid returns here.

Kanazawa Trio and Corinne & Tito Valdez click at both ends of show by accenting novelty. Former do hep job of curtain-raising with a series of unusually deft acro stunts, consisting mostly of whirls, somersaults, etc., in pyramid formation. Latter, alum of Mike Todd's "Peep Show," change tempo in a watered down version of the fan dance. *Lowe.*

Olympia, Miami

Miami, Aug. 19.

Penny "Blondie" Singleton, Antlers Quartet, George Dunn, Mario & Adrian, Roy Douglas, Les Rhode House Orch; "Ace In The Hole" (Par).

Show on tap this week is on the fairish side, with aud reception a letdown after series of fast paced and well versed layouts in recent weeks.

In the topliner spot is Penny Singleton, who, via her "Blondie" roles in pix and on radio, makes for the draw value. As constituted for vauders she is okay, though not on the solid impact side. Looks are there, gowning as well, with a plunging neckline that takes her out of the "housewife" class she is identified with. Sets up a series of specials, with patter that is music backgrounded, as well as songalogs for fair returns. Tailored material is skillfully applied to her talents. Looks like hit for the family trade situations.

Antlers Quartet, Barbershop group, don't make for much in entertainment. Might be good enough for local affairs (they're a local four) but the harmonizings, although well handled, add up as dull. Work without orch backs, to add the offish effect.

George Dunn steals the proceedings with his country-styled humor. No Will Rogers, he still gets a steady series of yocks and giggles via his gags and waggery accomped by the rope-twirling which inevitably leads to the Rogers comparison. It's a corny stint that looks prime for video shows featuring his type. Tops matter with eccentric hoofing for closest thing to a wrapup in this lineup.

Roy Douglas is an expert ventriloquist and keeps them all the way with his mouthings to the vis-a-vis. His standard bit of packing the dummy into a case, to protests, cops the mitt honors.

Mario & Adrian tee off the proceedings with a fair collection of adagio routinings. The Les Rhode house orch backgrounds in expert manner. *Lary.*

Empire, Glasgow

Glasgow, Aug. 14.

Balmoral Four, Flying Cromwells, Joyce Golding, Ossie Noble, Jack Daly, Gali Gali, Andrews Sisters, Victor Schoen guest-conducting Empire Orch.

Dour Scots loved Danny Kaye two summers back. They fall here equally for the natural good fun and top harmony of the Andrews gals, whose unquestioned success on Glasgow debut ranks them as the best ambassadors yet from U. S. show biz. Act's comedy slant makes 25,000 Scots laugh in week's stint, despite upped prices.

The girls bring an infectious gaiety to a well-balanced harmony act, and are not content to rely on vocals alone. Audiences who pay $1.50 for best seats (double the normal rate) warm to the act's singing and comedy, particularly to the laugh-raising work of blonde, vivacious Patti.

Patti (who now does solos) is the life and soul of act, with excellent foils in redhaired LaVerne and deadpan brunet Maxene. The Sisters do numbers here that evoke memories, songs that helped make them famous, like "Apple Blossom Time," "Rum and Coca Cola" and many other faves. For a current hit they choose, "Too Young." Comedy twists to "Hawaii" and "Sonny Boy" are chirped to solid applause, and a medley of Andrews Sisters' songs brings many plaudits.

Vic Schoen conducts an augmented theatre orch, and act is introduced by resident musical director Bill Mathew, who hands over baton to Schoen after introductory music with the dancing Balmoral Four.

Rest of bill is below average, except for magician Gali Gali. It's not worth the extra prices, generally upped for Andrews Sisters, and better support should be given if variety enthusiasts are to remain satisfied. It's a tribute to the U. S. gals that they lead into a 58-minute act that sends the customers out with few memories of the earlier half. *Gord.*

Palace, N. Y.

Rich & Gibson, Walters & Priscilla, Bruce Howard, Charles "Slim" Timblin (3), Park & Clifford, Allen Sisters (2), Jay Walkers (3), Courtney & Sonja Van Horne, Wally Brown, George & Ann Oliver, Don Albert House Orch; "The Guy Who Came Back (20th), reviewed in VARIETY *May 23, '51.*

The major strength of current Palace card is collected toward the end, when the show picks up an excellent pace. The good windup gives the customers their money's worth.

An unusual facet of this bill is the preponderance of comedy acts. It's probably the only type of turn which offers no conflict on any layout. Included in the talking variety are the vet comic, Wally Brown, the oldie Charles "Slim" Timblin and the youthful Bruce Howard, who are a study in contrasts. The unfinished sentence routine by Brown is hilarious. He gets the mob shortly after he appears and winds up in a sock manner with a comedy song.

Timblin, working in blackface with a boy and a girl similarly made up assisting him, hasn't changed his turn materially since he was headlining several decades ago. In the interim there's been some discussion of an item called racial caricatures, which isn't a desirable element in an act these days. Timblin fits into that category, and while there are some elements on humor in his turn, he's a risky booking in many situations.

Howard has a good line of impressions which includes many familiar voices. They're given a degree of vocal fidelity even though he doesn't endow his character with any personality. He's added a gallery of Kefauver hearing participants which is the best part of his turn, and gets him off to a good mitting.

Also liberally sprinkled with comedy moments are the Jay Walkers, whose knockabout and zany acrobatics get top audience response. Walters & Priscilla are more intent on showing off dummies and ventriloquial tricks than giving their subjects any personality. They get midterm applause on the strength of their antics, but there are many barren stretches in their act. Park & Clifford have changed from a straight acro team to one combining muscle and comedy work. They're under New Acts.

Openers are Rich & Gibson, a xylophone turn, which has one good novelty superimposition of puppets on the hammers. It's their only modern departure in what is an oldtimey turn.

The Allen Sisters, Courtney & Sonja Van Horne, and George & Ann Oliver are under New Acts. Don Albert orch showbacks competently. *Jose.*

Palladium, London

London, Aug. 14.

Tony Martin, Pinkie Lee, The Mack Triplets, Florence Desmond, Jesse, James & Cornell, Donald B. Stuart, The Botonds (4), Jackie, Palladium Girls (16), Woolf Phillips' Skyrockets Orch, with Hal Borne conducting for Martin.

It would be hard to line up a better vaude bill, even at the Palladium. With Tony Martin topping for the third time since the war, Val Parnell has got together an array of names which assures socko business during the limited two weeks' season. Yet, despite the galaxy of talent, the biggest reception goes to an unknown comic from America making his London debut. Pinkie Lee comes on cold as an unknown quantity and walks off nearly half an hour later to be hailed as the newest Palladium hit.

After his successes in 1948 and again last year, Tony Martin knows what the customers enjoy — and gives it to them in full measure. With his occasional flamboyant gestures, he whams with over a dozen songs in a program deftly mixing the old and new. But the highlight is a charming tribute to Al Jolson, introduced with a "Burnt Piece of Cork" and leading into some of the blackfaced singer's greatest successes such as "Swanee," "California, Here I Come" and "Sonny Boy." It is a thoughtful gesture, put over with just the right degree of sentiment.

When he has done little more than a half hour of straight vocalizing, Martin calls back Pinkie Lee and together they clown through a laughter packed love scene which earns them a hefty reception.

As usual, bill is opened by the Palladium Girls with a new if somewhat conventional routine, designed by Joan Davis. Then come the Botonds, an acrobatic quartet (three men) with an action packed act crammed with neat twists and neat comedy touches. Donald B. Stuart, a comedy magician, has made few changes since his act was last seen in town, but with the aid of a couple of stooges and a nonstop flow of patter, gets plenty laughs. Jesse, James & Cornell, holdovers, click again with their nicely paced hoofing routine.

Florence Desmond, a long-standing fave, maintains her rating as Britain's top impressionist, adding several new names to her gallery of stars. Olivia de Havilland, Bette Davis, Gloria Swanson and Judy Holliday in an intelligently scripted "Oscar" scene, Irene Dunne as Queen Victoria in "The Mudlark" and breezy impersonation of Schnoz Durante are the international stars, and for local consumption a few British artists as they might appear on a radio program.

Pinkie Lee takes only a minute or two to warm up the audience, who fall in a big way for his lisping patter, his sense of pathos, his skillful terping and his fancy playing on the xylophone. In fact, they welcome an artist of considerable versatility with a roof-raising reception in the best Palladium tradition.

It is no easy task for the Mack Triplets to follow this comic, but by the time their first number was over they held the house firmly, to register nicely with their pert songs, scoring best with "It's So Nice," with which they clicked strongly last year.

To open after the intermission, the Palladium Girls have another adequate routine, and are followed by Jackie, a solo balancing act, which holds the audience taut. It's a topnotch turn, devised and executed with great skill.

For the first half of the show Woolf Phillips and the Skyrockets orch give their renowned polished backgrounding. For the Tony Martin act, the combo moves on stage, with Hal Borne taking over the baton. *Myro.*

Chicago, Chi

Chicago, Aug. 17.

Ted & Flo Vallet, Will Mastin Trio with Sammy Davis, Jr., Artie Auerbach, Dinah Shore (with Ticker Freeman), Louis Basil Orch; "The Guy Who Came Back" (20th).

When producer Nate Platt can fashion a stronger or faster-paced bill than the one currently on tap here it'll be time for this vaudfilmer to close the wickets and rest on its laurels. Though there's little chance of this bill outgrossing its predecessors this summer, e.g., Martin & Lewis' $115,000, Caesar & Coca's $68,000, or Billy Eckstine's recent $67,000, this may be the bill to snag the cigar from John Balaban's costlier stars.

Headliner Dinah Shore, making her first stage appearance in five years, has been away five years too long. This is obvious from the reception given her. There's no disk axe to grind this week, Miss Shore intoning only one of her current clicks, "Sweet Violets," and that only because its absence would now be conspicuous from her repertoire.

Outstanding is the gal's stage deportment, which apparently hasn't suffered from her five-year sabatical. She flounces about gracefully in a tasteful frock, packing plenty of eye-appeal into the turn, and gradually sews up the patrons to a begoff. She opens with "Most Unusual Day," then shifts over to a delicately intoned "Too Young." Her "Tess' Torch Song" and "Billy" both prompt spontaneous applause at recognition. Her closer, "Nice To Have A Man Around The House," is a suggestive bit that gives her a solid finish.

Will Mastin Trio with Sammy Davis, Jr., doing the yeoman's work gets tremendous response via young Davis' mobile mug and glib carbons. Trio opens with its fast hoofing bit, after which Davis takes over for his standard Cagney, Stewart and Robinson replicas. Team does its hokey-ciggie commercial routine to nice results, but it's Davis' return for his vocal takeoffs on Lanza, Laine and Sinatra that wins the big mitt.

Artie Auerbach, radio's Mr. Kitzel, is a fairly ingratiating comic. Sensibly enough, he keeps his turn short before the monotony of his Yiddish dialect has a chance to set in. Auerbach has a tight routine, in this case consisting of parallels between Chicago and Hollywood living that strikes plenty response with the customers.

Baton twirlers Ted & Flo Vallet are never motionless, giving the house a good heating in the opening niche. Pair do some fast carts and somersaults in addition to their tricky baton work for a good initial hand.

Louis Basil, conducting an augmented group this week, does a nice job with some gypsy airs and gives excellent backstopping throughout. Ticker Freeman, accompanying Miss Shore, doesn't miss a beat. *Mel.*

Steel Pier, A. C.

Atlantic City, Aug. 16.

Joan Edwards, Potash & Folsom, Roy Benson, Four Evans, Pat Henning, House Orch (10); "China Corsair" (Col).

Joan Edwards headlines the Music Hall show this week, going over strongly with songs, some by her uncle, Gus Edwards. Miss Edwards accompanies herself through most of her numbers and audience accepts her invitation and joins in heartily as the old faves come up.

Gets away with "Gypsy in My Soul," and moves into "Too Young." Then to the piano and into variations of "No Business Like Show Business." She tees off her uncle's numbers with "School Days" and follows with half dozen or more, including "Sun Bonnet Sue," "Tammany," "My Merry Oldsmobile," "If I was a Millionaire," "By the Light of the Silvery Moon."

Off to a nice round of applause, she is brought back to give impressions of Ethel Merman and Lena Horne, and then an original number, "Tickets, Please." Pleasing stage manners and renditions of tunes known to all paid off in well-deserved applause.

Potash & Folsom open show with nice acrobatic bit. Roy Benson's magic act is as good as has been played here. The Four Evans in a return engagement are well received in their tap and softshoe routines.

Pat Henning, back after absence of a season, emcees show and proves himself tops with his imitations and patter. Probably one of the few emcees who has to beg off after his stint. *Walk.*

Casino, Toronto

Toronto, Aug. 18.

Bob Crosby, Frank Marlowe, Rita & Alan Farrell, Martin & Florenz, The Honey Dreamers (5), Jimmie Cameron, Archie Stone House Orch; "Kiss in the Dark" (WB).

It's the easygoing and pleasant Bob Crosby who is the marquee lure, but Frank Marlowe is the riotous knockabout comedian who rates the raucous reception and is doing so well on subsequent word-of-mouth as to warrant a return engagement here any time. It's his first visit to Canada.

From his entrance, when he promptly falls into the orch pit, the tall and bulky comic is a one-man riot who immediately throws the previously pleasant gentility of the bill off-balance. Besides insulting the customers and throwing chairs and other impediments at members of the orch, whose musicianship he also scoffs at, the volatile Marlowe dishes up patter deprecating his audience's intelligence, satirizes film stars and radio singers, periodically falls into the aisles, and rings up a total of belly-laugh effects that gives the palm-pounders more abdominal exercise than a health-farm tyrant.

But Marlowe runs into that danger of staying on too long and, toward the finish of the act, is obviously pressing; nor should he intrude on the pleasant Bob Crosby vocal finish with The Honey Dreamers for more of the same, as he did when caught. On last show of opening, he exuberantly held up proceedings to an 11:30 p.m. stage curtain until chided backstage by manager Murray Little to cut down for the rest of the week. Marlowe is something new in knockabout and goes over big for the first 75% of his stint and should stop there.

For the Bob Crosby appearance, house band is augmented by Eddie Miller on sax and Al Hendrickson on guitar, brought along for the singer's specialties, and all neatly tiered before a flash black and gold full-stage set. On for three song sets, in separate wardrobe changes, Crosby has no trouble getting over nicely on personality and delivery with his disk and radio program followings for an easygoing and pleasant session, interpolated with Crosby family gossip.

Rounding out neatly are Rita & Alan Farrell with their diversified dancing, including the Castle Walk and a nice softshoe finish with sticks and straw hats; Martin & Florenz with clever puppetry plus vocal mimicry, particularly a Mae West, with Jimmy Durante at the piano; and the Honey Dreamers, three men and two girls, with bouncy harmonizing, complete with instrumental stepouts and staccato body-drills, act being marked by youth and freshness. *McStay.*

GLASER INKS DARNELL

Singer Bill Darnell has been pacted by Joe Glaiser's Associated Booking Corp.

Darnell, formerly represented by Music Corp of America, opens at the Olympia Theatre, Miami, Aug. 27.

Two Aldrich Tents Set New Records; Olivia Dittoes; Other Barn News

Hyannis, Mass., Aug. 21.

The four Richard Aldrich strawhats in this area all had profitable bookings last week, with the two tent-show spots chalking up new boxoffice records. The Cape Cod Music Circus in this town set a new gross mark for a regular eight-performance week, getting $17,150 with "Red Mill." Current is "Rose Marie."

The other new record was set at the South Shore Music Circus, which is in its initial season at Cohasset, Mass. It drew $15,400 on a regular seven-performance schedule with "Brigadoon," despite the fact that the Boston Summer Theatre did the Alan Jay Lerner-Frederick Loewe musical earlier in the summer. "Song of Norway" is current at Cohasset.

Roddy MacDowell and Marcia Henderson grossed a modest but profitable $8,100 in "The Youngest" at the Cape Playhouse, Dennis, Mass. This week's show, Imogene Coca in "Happy Birthday," was virtually sold out in advance, and last night's (Mon.) opening went absolutely clean.

Betty Field earned a profit for the same management's Falmouth Playhouse, Coonamessett, Mass., with a gross of $8,100 in Sidney Howard's "They Knew What They Wanted." Actress appeared only a few weeks previously at Dennis in "See Naples and Die." Falmouth's current bill, Jessica Tandy and Hume Cronyn in "Fourposter," had a hefty sale prior to the opening last night.

Another Olivia Record

Rochester, Aug. 21.

Olivia de Havilland added another boxoffice record last week to her summer barn tour, topping

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Arthur Lesser Sued By Arthur Klar for 4G 'Invested' in 'Aisle'

Arthur Lesser, producer of "Two on the Aisle," was sued for $4,000 last week by Arthur Klar, souvenir program publisher. Action filed in N. Y. Supreme Court claims that the defendant violated an agreement covering money advanced last year. According to the complaint, Klar put up $4,000, to be held in escrow, with the understanding that Lena Horne would be starred in "Aisle" and the show would open on Broadway by March 15 of this year.

The plaintiff alleges that on March 16 he demanded the return of the $4,000 and that the producer agreed, but then refused to make good. Lesser is claimed to have used the coin as part of the financing of the "Aisle" production.

Lesser, in entering a general denial, has asserted that he had a subsequent, verbal agreement with Klar releasing him from the original terms. Under the revised deal, he alleges, the money was an advance against the souvenir programs deal and was to be invested in the revue.

Lesser already is defendant in a suit for $2,625 brought by Phyllis Dukore, a former employee, for alleged unpaid salary. In addition, some of the authors of "Along Fifth Avenue," Lesser's flop of 1948-49, have reportedly complained to the Dramatists Guild about unpaid royalties on the revue.

Simplified 'Salesman' Set For Another Season's Tour

"Death of a Salesman" will open another season's tour Sept. 8 with a one-nighter at the Klein Auditorium, Bridgeport, followed by a week of one-nighters and a one-week stand at His Majesty's, Montreal. The production will be a somewhat simplified edition of the original used on Broadway.

The cast, the same as currently playing the Arthur Miller drama on the subway circuit, will go into rehearsal Sept. 3 under the direction of Del Hughes, who stage-managed the play on Broadway. Jack Schlissel, business manager of the ANTA Play Series last season, will be company manager for producer Kermit Bloomgarden.

Final 'World' Loss 184G; 10G Comden-Green Payoff

"Out of This World," Cole Porter musical produced last season by Saint Subber and Lemuel Ayers, lost $184,349.62, according to a statement sent to the backers last week. From an original investment of $200,000, plus 10% overcall, the return was $35,650.38. The statement also reveals that Betty Comden and Adolph Green, who supplied a book subsequently unused, were paid $10,000 in settlement of their claim.

Subber and Ayers, who previously produced the smash "Kiss Me, Kate," recently dissolved their partnership, and each is planning the production of a show on his own this season.

'Wish' Producers May Sue SOMC

Producers of "Make a Wish," which closed recently on Broadway, may go ahead with a damage suit against the Show-of-the-Month Club, it was ruled last week in N. Y. Supreme Court. The court tossed out one cause of action in the case, but refused to dismiss the other, so the case will be pushed by the plaintiffs. Action involves a check for $17,500 for tickets to the musical. Sylvia Siegler, SOMC president, allegedly stopped payment after agreeing to buy the tickets.

The court ruled out the first cause of action in the suit on the ground that under the statute of frauds, theatre tickets cannot be classed as "goods," and that no agreement of sale existed. The check itself was insufficient memorandum of agreement, it was decided.

On the second course of action, involving the negotiable instrument law, the court refused a defense motion to dismiss, so the plaintiffs now have the right to serve a complaint on the defendant and proceed with the suit.

Plaintiffs are Jule Styne, Harry Rigby and Alexander H. Cohen, producers of the show.

'FOURPOSTER' MAY GET PRE-B'WAY COAST TRY

"Fourposter," Jan de Hartog comedy-drama in which Jessica Tandy and Hume Cronyn are playing a strawhat tour, may try out on the Coast before doing the show on Broadway this fall. Several New York managements are dickering for the production, but Miss Tandy (Mrs. Cronyn) has a film offer from Metro, so Cronyn is considering a concurrent engagement there for the legiter.

After several weeks of effort, Cronyn finally located de Hartog in Paris last week. The author, recovering from a broken foot, is reportedly trying to get a visa to come to the U. S. Until he arrives and script changes are at least agreed upon in outline, Cronyn is delaying making a deal for the Broadway production or getting someone to restage the show.

Meantime, deals are in the works for extending the barn tour two weeks beyond Labor Day. The show is tentatively set for the week of Sept. 10 at the Bucks County Playhouse, New Hope, Pa., and is being sought by Milton Stiefel for the week of Sept. 3 at the Ivoryton (Conn.) Playhouse.

After a break-in week at the Westhampton (L. I.) Playhouse, the two-character play had click engagements at Hinsdale, Ill.; London, Ont.; Niagara Falls, Ont.; Olney, Md., and last week at Madison, O. It is current at the Falmouth Playhouse, Coonamessett, Mass., and next week goes to the Lakewood Theatre, Skowhegan, Me.

Managements seeking to present the show on Broadway include Paul Gregory, Richard Skinner and Robert Whitehead. The Stanley Kramer film version, to star Rex Harrison and Lilli Palmer, is scheduled for production this fall.

Setting It Up

William Zinsser, drama editor of the N. Y. Herald Tribune, returned last week from a month's trip to India, Ceylon and Siam, including four days in Bangkok.

The latter city being the scene of the Rodgers-Hammerstein musical, "The King and I" (adapted from the novel, "Anna and the King of Siam"), Zinsser sent a postcard to co-producer Richard Rodgers suggesting, "This would be a great place to do a second company. The sets are already here."

'Moon' Earns 7½G As 3d Co. Preps

"Moon Is Blue," a third company of which is being readied by Richard Aldrich, Richard Myers, Julius Fleischmann and Otto Preminger, is already earning a weekly profit of over $7,500 from its two current productions, according to the most recent statements to the backers. The original edition, at the Henry Miller, N. Y., netted $3,225.31 on a gross of $17,847 for the week ending July 21. The second troupe, at the Harris, Chicago, had a $4,356.30 profit on a gross of $20,110.63 for the week ending Aug. 4.

The original, capitalized at $75,000, had a production cost of $44,380.13 (including pre-opening expense in New York), plus $3,734.89 tryout loss. It repaid the investment and earned a profit of $20,451 (including $2,000 union bonds, $500 for the British rights and $10,000 reserve) as of July 21.

The second company, separately financed at $60,000, cost $25,891.44 to produce. It repaid the investment and earned $33,067.49, profit (including $2,050 in bonds and $10,000 reserve) as of Aug. 4. The author, F. Hugh Herbert, gets a straight 10% royalty and Preminger gets 3% as director from each troupe. The cast payroll for the Broadway production is $4,226 (including 10% of the gross) on a gross of $17,847, while that of the

(Continued on page 66)

Cross-Suits by H. D. Hover, Harry Engel Regarding H'wood Ivar Operation

Hollywood, Aug. 21.

Disputes over operation of Harout's Ivar Theatre, Hollywood smallseater, cued crossfire legal action between H. D. Hover, currently producing there, and Harry Engel, whom Hover had retained as general manager.

Disagreement over advertising policies and theatre operation originally touched off the battle, and Engel departed. He instituted a suit against Hover for $4,600 covering salary still due under a contract. Hover countered with a cross-claim of $46,000, based on a loss of $2,000 per week for a 23-week period, contending misrepresentation in the original deal. Producer, who also operates Ciro's and the Catalina Casino, claimed he had been told that the house had 376 seats when, in fact, it has only 372. He also alleged that the house was represented as being air-conditioned. Owner Yegishe Harout promptly replied that the plant was equipped with an $8,500 air-conditioning unit.

Hover's suit contends he has a 26-week lease and discovered the discrepancies after he had been operating for three weeks. He currently has "For Love or Money" in its third session at the house, and has presented "Detective Story" and "Peg O' My Heart." Operation, over a 10-week period, has incurred an estimated loss of $15,000.

N.Y. Newspapermen's Play Optioned by Russo, Ellis

"What This Town Needs," by Ben Gross and Charles Zerner, has been optioned by James Russo and Michael Ellis for fall production. The script had been under option previously to other managements.

Gross is radio-TV editor of the N. Y. Daily News and Zerner is a staff member of the N. Y. Times. Russo and Ellis have produced several Broadway shows, including the recent "Courtin' Time."

Suit Vs. N. Y. Dailies on Ad Rate Discrimination Held Long Overdue

Anti-trust suit against several New York dailies, filed in N. Y. Federal Court last week by the Shuberts, is being watched with interest and approval in Broadway managerial circles. Producers, independent theatre owners and legit general managers, most of whom have long griped about amusement ad rates, express the private opinion that some legal action of the kind was overdue.

Particularly since ad rates in New York have been jacked up several times in recent years, legit managements claim that the budget for that item, running well over $1,000 a week on most shows, has become too costly. They figure that if the dailies were forced to sell space to theatre owners on the same basis as show producers there might be substantial reductions from volume lineage. The idea is that such savings would be shared by the various shows playing Shubert theatres.

Although most managements approve of the Shuberts' action making a court test of the newspaper policy, however, they apparently have been reluctant to take such a step themselves, even through the League of N. Y. Theatres. A proposal that the League bring such a suit was reportedly made some time ago by the Shuberts, but was voted down by the producer majority of the board.

The suit, charging conspiracy and combination by five New York dailies and two publishing compa-

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Hayward Puts Off 'Roberts' Pic Sale

"Come back next year." That was the answer given by producer Leland Hayward last week to a query from John Byram, Paramount's play editor, regarding purchase of screen rights for "Mr. Roberts," produced by Hayward.

Hayward said there was still so much money to be made in road-showing the former Broadway legit hit that he was far from ready to part with screen rights. Pic in release would reduce potential take of the live version.

Hayward estimated that it would be at least a year from now, and possibly two, before a film sale would be considered. Play was a long-run smash on Broadway, with Henry Fonda starred.

Olivia Switches To 'Candida' for Road

Olivia de Havilland, who concludes a strawhat tour in "Candida" this week, will go on the road this fall in that play instead of "Romeo and Juliet," as previously planned. Thomas Hammond, who will present the star on tour, figures on capitalizing on her record-breaking business and generally enthusiastic notices on her barn appearances in the Shaw comedy-drama.

The tour will open, as previously planned, Oct. 8 at the American, St. Louis; go to the Coast and back through the northwest and midwest, with a possible extended stay in Chicago and a limited engagement in New York next spring.

Hammond expects to finance the undertaking at $38,000, including union bonds and a reserve fund. He hopes to have Norris Houghton, who staged the play for the strawhat tour, repeat the assignment for the road. No decision has been reached about casting.

Although "Candida" has been substituted for this season's tour, Hammond and Miss de Havilland still plan on her doing "Romeo and Juliet" on the road next year. She appeared on Broadway in the Shakespeare tragedy last season.

JUDY HALVES TERMS FOR FINAL STRAWHAT

Ivoryton, Conn., Aug. 21.

Judy Holliday, who played four smash weeks earlier this summer in "Dream Girl," is making a final strawhat appearance of the season next week at Milton Stiefel's Ivoryton Playhouse. In contrast to her previous terms of $5,000 guarantee plus 50% of the profits, the comedienne is understood getting a mere $2,500 plus 25% of the net for this stand.

Stiefel is considering extending his season an extra frame with the presentation of "Fourposter," with Jessica Tandy and Hume Cronyn the week of Sept. 3. He is negotiating with Cronyn, who reportedly has that week open, but an agreement hasn't been reached.

Eve Arden in "Here Today" is current at the Playhouse.

Henry Duffy Sees TV As Boon to Legit Theatre

Minneapolis, Aug. 21.

Henry Duffy, veteran Coast legitimate producer, here in advance of his forthcoming "Springtime for Henry," predicts that TV will prove the greatest thing that ever happened for everyone connected with the legitimate theatre, just as it well may prove the worst for film exhibitors.

Pointing out that the legitimate stage industry, unlike the films, has relatively few theatres to keep lighted, and no necessity of turning out volume production to provide attractions by the wholesale for such showhouses, Duffy foresees a "tremendous comeback" for legit and all associated with it after they've been trampled almost into obscurity by the films "now facing a similar threat."

'Kate' Profits $1,014,000 To Date With 18G Melon Paid; 45G in Reserve

Backers of "Kiss Me, Kate," which closed recently at the Shubert, N. Y., received a dividend of $18,000 last week, bringing the profits on the Cole Porter-Sam and Bella Spewack musical to $1,014,000 thus far. In addition, there are assets of $15,251.96 in bonds covering the company that will go out soon on another season's tour, plus $25,000 sinking fund, $4,300 reserve for unincorporated business tax and $547.65 cash. The Saint Subber-Lemuel Ayers production was financed at $180,000.

According to the accountant's statement accompanying last week's dividend checks, the show had an operating loss of $29,168.82 for June and July, including deficits totalling $26,730.65 for the final four weeks on Broadway and profits of $1,490.53 for the touring edition during June. The minimum theatre's share for the final four weeks in New York was $7,500 a week, and the cast payroll ranged from $4,820 to $5,695.

'JAMIE' SHUTTERING FOR REPAIRS; NO COIN NEED

Hollywood, Aug. 21.

"Three Wishes for Jamie" shutters Saturday (25) after current (fourth) frame at the Curran, San Francisco. Management announces that the show will reopen eight weeks hence, probably in Philadelphia or Boston. In the interim, the musical will undergo extensive alterations. Closing will allow revisions and recasting without pressure of daily performances. Tryout will have included four weeks in Los Angeles and four in Frisco.

Production, originally financed at $175,000, will need no refinancing, according to producers Albert and Arthur Lewis. "Jamie" has undergone some changes since opening in Frisco, with Robert Lewis taking over directorial chores. John Raitt, Marion Bell and Cecil Kellaway are starred.

Award to Clare Luce

New Castle, N. H., Aug. 21.

Clare Boothe Luce, ex-Connecticut Congresswoman and playwright, will be presented the Cardinal Newman Award for outstanding achievement in Catholic church and government affairs at the annual meeting of the Newman Federation at Wentworth-by-the-Sea here, Sept. 8.

The federation is composed of 520 clubs for Catholic college students.

New East-Midwst Legit Wheel In View With Hartford as Hub

Hartford, Aug. 21.

Hartford, Pittsburgh, Columbus, Detroit and several other cities will constitute a legit wheel being set up for the presentation of plays this fall. Negotiations are currently under way for the use of the Hartford downtown 1,600-seat house, Center Theatre, for a five-week period, starting in October. The house has been picketed the past year by stagehands for its non-use of IATSE employees. It has been serving as a second run film house for several years. At various times it was a burlesque house, vaudeville and church.

Philip Langner, of the Westport County Playhouse, is heading the Hartford operation. He is the son of Lawrence Langner, co-director of the Theatre Guild. Understanding is that feature attractions would be booked at the Center through the Guild as well as other booking firms. Several Broadway and Hollywood names are reportedly committed to appear in the Hartford season. Plays would be presented weekly with some weeks' attractions serving as pre-Broadway tryouts.

Move is also seen as aimed to replace the Bushnell Auditorium here, a 3,277-seater much too big for most legits.

Greek Theatre Backers On Coast Face $250,000 Loss on Summer Season

Los Angeles, Aug. 21.

Backers of Greek Theatre Productions, which this year branched out to San Francisco from Los Angeles, are facing a loss of $250,000 for the summer season—one of the biggest operating losses in Coast history. Season started off in the red with "Girl Crazy," starring Mickey Rooney, and has never hit a profitable stride. Shows this year open for two weeks in the War Memorial Opera House in San Francisco and then play two weeks in the open-air Greek Theatre in Hollywood.

Gene Mann, who had been operating the Greek Theatre as a member of the corporation, is producer only this year. His interest in the organization was bought out by outsiders, including non-show biz people. One of the reasons for the downbeat is believed to be the indecision of the new management before the season started, which delayed selection of shows until so late that second choices had to be made.

GUILD NIXES SARTRE'S 'DEVIL'; TOO HOT FOR U.S.

Tentative plans for a Broadway production of Jean-Paul Sartre's "The Devil and God" ("Le Diable et Le Bon Dieu") are being considered by the Theatre Guild and Robert Breen. An audition of the marathon drama, the controversial hit of the Paris stage this summer, was held last week, with actress Joanna Roos astonishing those present by giving a "reading" at sight from the original French.

If the script could be cut and the complicated production simplified sufficiently for Broadway economic requirements, the plays content might be acceptable according to Frieda Fishbein, Sartre's agent.

The Guild has approached Breen, who recently resigned as executive-secretary of the American National Theatre & Academy, with a proposition for a co-production setup for the show.

Robin Hood to Wind

Arden, Del., Aug. 21.

The Robin Hood Theatre, offering "Walrus and the Carpenter" next week as the finale of its first season under the management of Windsor Lewis, is already planning to increase the seating capacity and expand the backstage setup for next season. Top grosser for the summer has been "Two Blind Mice," with "Guest in the House" as runner-up.

Current week's bill is "Goodbye, My Fancy."

'Love' to Start Off Binge Of Preems in New Haven

New Haven, Aug. 21.

For the new legit season which starts here Aug. 27, the Shubert takes off on a binge of premieres. Curtainraiser is breakin of Ginger Rogers in "Love and Let Love" (27-1), which marks the star's return to the stage after a double decade hiatus.

Sept. 6-8 brings the preem of the Lindsay and Crouse opus, "Remains To Be Seen." Uta Hagen tees off here with "Saint Joan" for Sept. 13-15 and "Kiss Me, Kate" starts its road tour at the local house for a week's stand (17-22). Following weeks gets another preem in the shape of "Philomen Complex," starring Ann Sothern.

Laurents' 'Cuckoo' Will Be Done by Whitehead; Prep Second Tour for 'Wedding'

"Time of the Cuckoo," new drama by Arthur Laurents which Walter Fried has been reportedly planning to produce, will be done by Robert Whitehead. The author's last play, "Bird Cage," was presented by Fried. No date has been set for the start of production, as the actress set for the starring role is currently not available. The nine-character, single-set show will probably be budgeted at $75,000.

Whitehead's production of "Member of the Wedding," which went into rehearsal Monday (20) under the direction of Harold Clurman, will start its new season's tour Sept. 3 with a two-week stand at the Cass, Detroit, then go to the Erlanger, Chicago, on a booking of seven weeks, subject to extension. Ethel Waters will again star, with Betty Lou Holland playing the part of Frankie originated by Julie Harris. The moppet role will be enacted by Bobby Mariotti, who was understudy during the Broadway run of the Carson McCullers play, but Brandon de Wilde, who played it first, will resume it for the Chicago engagement.

Robeson Attacks D. of J. Charge in Passport Plea

Washington, Aug. 21.

Paul Robeson last week appealed to the U. S. Court of Appeals from the Federal District Court order of last April upholding the State Dept.'s refusal of a passport for him. Dept. withheld the passport because the singer-actor, who wanted to attend peace rallies behind the Iron Curtain, was associated with several organizations branded subversive by the Dept. of Justice.

In his petition Robeson named three of the organizations and challenged their being classed as subversive. He said the Joint Anti-Fascist Refugee Committee was merely "charitable," that the National Council of Soviet-American Friendship was "educational and cultural," and that the International Workers Order was a "fraternal benefit society."

'Prostie' Set at Cape May Despite Civic Frowns

Cape May, N. J., Aug. 21.

Despite an unofficial nix from local authorities earlier this summer, the Cape Theatre here is going ahead with a production of "Respectful Prostitute" next week. When the municipal frown on the Jean-Paul Sartre play became known some time ago there were squawks from playgoers over the civic attitude, so producer-director Boris Sagal decided to go ahead. So far, there's been no attempt to stop him.

The strawhatter, which had a guest-star policy off and on under various managements in previous years, has been playing to generally meagre attendance this summer with a no-name setup. Last week's bill offered Del Hughes and Norma Stewart in "Death of a Salesman." The current show is "Come Back, Little Sheba."

Guild Promises Columbus Four Shows This Time

Columbus, Aug. 21.

Robert F. Boda, manager of the Hartman, city's only legit house, has announced four plays on the schedule for Theatre Guild subscription members. Last season the Guild announced five plays for Columbus, but only delivered two.

The Guild has promised for the Hartman Winter schedule "Member of the Wedding," "Darkness at Noon," "The Rose Tattoo" and "The Autumn Garden."

Whitehead Huddling With ANTA Bd. on Whether To Take Play Series Position

Robert Whitehead, recently elected managing director of the ANTA Play Series for the coming season, has not accepted the assignment, but is discussing it with the American National Theatre & Academy board of directors. A decision on the matter is due shortly, as active preparation for the series at the ANTA Playhouse, N. Y., should have already started.

Whitehead's own producing activities for this season would presumably not prevent him from taking on the ANTA stint, as he could delegate nearly all the routine to his office staff, including Virginia Bolen (Mrs. Whitehead), business manager Oscar Olson, casting director Terry Fay and pressagent Barry Hyams.

Since returning last week from an extended European trip, Whitehead has held several confabs with ANTA heads. He reportedly has explained that he believes that an ANTA Play Series should have clearly defined objectives, that it should start on a modest basis, with the idea of developing naturally, as the Old Vic has done in England, with two regular companies and the Young Vic, Bristol Old Vic and other branches that have grown from the original.

The producer is said to have told board members, "The ANTA Play Series should be an American heritage, not just for this season or next, but lasting 100 years."

GRECO SPANISH BALLET IN 4-WK. FALL N.Y. STAY

Jose Greco and his Spanish Ballet will open a four-week stay at the Shubert, N. Y., Oct. 1, in the troupe's first visit to America. Group of 10 will then play Philadelphia and Boston, a further tour depending on audience response. Troupe, organized about two years ago, has been very successful in Europe. It will be the first of this season's important dance importations—Sadler's Wells Theatre Ballet and Shan-Kar Co. being among the others—and the first foreign outfit to show here since Ballets de Paris and Sadler's Wells Ballet Co.

Greco—a Brooklyn-born Italian—has established quite a rep as a Spanish-style dancer. He was in the late Argentinita's company here, and following her death, teamed up with her sister, Pilar Lopez, for three years abroad, before forming his own company. Troupe will be presented here by Lee and J. J. Shubert.

Three Tryouts to Wind Up Bucks Playhouse Season

New Hope, Pa., Aug. 21.

For the final three weeks of his season at the Bucks County Playhouse here, Theron Bamberger will present touring packages of new play tryouts. He had scheduled a fourth, but after seeing the show at another spot last week, scratched it in favor of his own revival of a former Broadway hit.

This week's bill at the converted mill on the Delaware River bank is "Second Threshold," with John Loder. Replacing the Eddie Dowling starred, "Border Be Damned," next week, Loder is being held over for a last-minute booking of the old Rachel Crothers comedy, "When Ladies Meet." For the week of Sept. 3, Kay Francis will star in "Mirror, Mirror." The week of Sept. 10 brings Jessica Tandy and Hume Cronyn in "Fourposter," and the season winds up the week of Sept. 17 with Leo G. Carroll in the London hit, "Home at Seven."

That will bring Bamberger's season to 15 weeks, one of the longest of the strawhat circuit.

Inside Stuff—Legit

"It takes an international bankroll to get on Broadway; the production costs are fantastic and absurd," said Burgess Meredith in an interview over WPTR, Albany, last week. Meredith, currently touring strawhats in "The Silver Whistle," came down from Saratoga and discussed the single-set play he's written with St. Clair McKelway, of the New Yorker. He said it will cost $70,000 to bring the show in. The star emphasized that he likes Broadway and his appearances there, but believes the strawhats, because they are in the grassroots where production charges are reasonable and audience enthusiasm enormous, are vital to the legitimate stage. "I never have such fun as in the strawhats," Meredith commented. "They're spreading out; getting away from the over-location of Broadway." Meredith added that "television will help the theatre and hurt the films, naturally. In television the problem of censorship is enormous. It is subject to every pressure group in the world, much more even than films." Meredith was interviewed by Howard Maschmeier.

In a rare sight for Chicago, legit theatre is using film media to attract customers. Palace Theatre, which converts to a legit house after several decades as a vaude and pic spot, is using a trailer with Carol Channing, star of the musical, "Gentlemen Prefer Blondes," giving out with a pitch for the show, which opens there Sept. 20. Town has also taken on a moral aspect, with the dailies refusing the ads which ran in the N. Y. Times and Herald Tribune, claiming the art work is "suggestive." Tribune, which has been running full-drop shots of Dagmar in its family roto section, was "offended."

Legit Bits

Max Allentuck, for the past several seasons general manager for producer **Kermit Bloomgarden**, will probably be company manager of **Cheryl Crawford's** production of "Rose Tattoo" on tour. His wife, **Maureen Stapleton**, is featured femme lead in the **Tennessee Williams** play . . . Novelist-playwright **Carson McCullers**, author of "Member of the Wedding," etc., is visiting novelist **Edith Sitwell** in England . . . **Alice Venesky**, a member of the American National Theatre & Academy staff and of the Hunter College faculty, returned Monday (20) from England, where she spent the summer on a fellowship . . . **George Abbott** will stage and supply one-third of the $75,000 bankroll for "Pay-Off," **Arthur Carter** melodrama being produced by **Paul Vroom** and **Irving Cooper** . . . **Martyn Green**, who resigned recently as leading tenor-comedian of the D'Oyly Carte Opera, is reportedly coming to New York to discuss several offers . . . **Michael Gordon** will stage **Clifford Hayman's** production of "Minute Hand," by **Judith Kandel**.

David Niven will make his legit debut as male lead, opposite **Gloria Swanson**, in "Nina." The third and remaining part in the play hasn't been cast . . . **James Mitchell**, who was in "Brigadoon," will be the leading male dancer in the **Alan Jay Lerner-Frederick Loewe** new musical, "Paint Your Wagon" . . . Producer **Gilbert Miller** and adapter **Anita Loos** have apparently selected the actress in London or Paris to play the title part in "Gigi," but haven't revealed who it is . . . **Agnes de Mille**, who's staging the dances and musical ensembles of "Paint Your Wagon," will get program billing above **Daniel Mann**, overall director of the **Cheryl Crawford** production . . . The weekly guarantee of "Rose Tattoo" at the Martin Beck, N. Y., has been reduced from $4,400 to $3,500 a week . . . After a two-month motor tour of Europe, pressagent **Sol Jacobson** sailed Thursday (16) from England and is due Friday (24) in New York. **Martin Schwartz** joins him in the fall.

The Theatre Guild has propositioned **Maurice Evans** to star in a revival of Shaw's "Philanderer" . . . The Guild's touring subscription lineup for the season includes so far **Olivia de Havilland** in "Romeo and Juliet," **Fredric March** and **Florence Eldridge** in "Autumn Garden," **Ethel Waters** in "Member of the Wedding," **Edward G. Robinson** in "Darkness at Noon," "Country Girl" and for their road tryouts, **Uta Hagen** in "Saint Joan" and **Jim Barton** in "Paint Your Wagon." Possibilities are the **Lewis & Young** touring edition of "Cocktail Party" and the out-of-town tuneup of **Melvyn Douglas** and **Signe Hasso** in "Glad Tidings" . . . The Guild's Broadway schedule, besides "Joan" and "Wagon," tentatively includes "Holly and Ivy," "Little Screwball," "Point of Departure," "Nina," "Foreign Language," "Love of Four Colonels," "Man Who Made the Mountain Shake," "Kin Hubbard" and "Case of Scotch" . . . **Wilbur Evans** will have the Emil de Becque role, opposite **Mary Martin**, in the London production of "South Pacific."

The stage manager of **Judy Holliday's** barn touring package of "Dream Girl" was **Joseph Dooley**, not **Walter Dooley**, as erratumed . . . **Richard Krakeur**, already planning to produce "Twilight Park," "Philemon Complex" and "Casey Jones," has optioned "My Harvard Accent," comedy-drama by **Leo Lieberman**, for January presentation on Broadway . . . The **Lawrence Langners (Armina Marshall)** vacationed last week at Coonamessett (Mass.) Inn, on the premises of which **Richard Aldrich's** Falmouth Playhouse is located . . . **Hillard Elkins**, of the **William Morris** legit-television department, is vacationing in Canada this week and next . . . **Robert Wright** and **Holly Harris**, who played the leads in "Kiss Me, Kate" for the last few weeks of the Broadway run, will have the same assignments on tour this season . . . Complete cast of "Kin Hubbard," which **Tom Ewell** and **Philip Langner** will try-out the week of Sept. 3 at Westport, Conn., will comprise **Josephine Hull, Ewell, June Lockhart** and **John Alexander**, all starred, and **Ed Jerome, Queenie Smith, Fred Irving Lewis, Katherine Rahl** and **William Le Massina**.

. . **Will Morrissey** is prepping his "Horse Opera" for presentation in Hollywood. Oldtime melier with olio originally was written as a musical, "Texarkana," by **Bud Pollard**, who directed the initial showings at Santa Barbara. Morrissey plans to offer it on a theatre-restaurant deal . . . "Tin Pan Alec," new musical, has been slated for a Sept. 28 tryout at the Call Board Theatre in Hollywood. Story, music and lyrics are by **Dian Manners** and **Johnny Clark**. **Frances Locker** directs for producer **Douglass Cooper** . . . "Jotham Valley," Moral Re-Armament musical, is current at the Carthay Circle, Los Angeles, first time in 15 years the filmhouse has had a stage offering.

Claire DuBrey, star of silent screen days, has been set for a featured role in "On Borrowed Time," which the Actors Co. will present at the La Jolla (Cal.) Playhouse, beginning Aug. 28.

Al Greenstone made a deal to publish the program for "My L. A.," Coast revue, and will bring out a special edtion before the show opens for promotional campaign among organizations planning conventions in Los Angeles . . . **Ginger Rogers** and **Tom Helmore** wound up rehearsals of "Love and Let Love" on the Coast and trained east Monday (20).

Playwright **Reginald Denham** in from London last week on the Mauretania . . . **Campbell B. Casad**, onetime publicist with the Theatre Guild and **Margaret Webster**, recovering from a heart attack in the Jewish Memorial Hospital, N. Y. . . . **G. E. (Ted) Treadgold**, biz manager of the Dallas Civic Playhouse, has resigned. The Playhouse was organized last December and recently closed its sixth successful production.

D.C. Gayety to Open With 'Love'; National Is Mum

Washington, Aug. 21.

Gayety Theatre unshutters for the D. C. legit season Sept. 17 with Ginger Rogers in a week of pre-Broadway tryout of "Love and Let Love."

Tentatively pencilled in to follow is "Country Girl," which would be the opener of the Theatre Guild subscription season. Guild is promising seven plays for its D. C. subscribers, including one musical, and there is a possibility that a couple of "bonus" plays may be added to the list. This would guarantee the Gayety from 14 to 18 weeks of booking from the Guild alone.

While there have been numerous rumors over the summer that the National Theatre will reopen for legit this year, there is nothing locally which indicates any break in the long deadlock between Marcus Heiman and Actors Equity.

'Guys' Up Again to $53,800 in L.A.; 'Bittersweet' $32,000, 'Money' $3,500

Los Angeles, Aug. 21.

"Guys and Dolls" edged up another notch last week, hitting nearly $53,800 for its third session at the 2,670-seat Philharmonic Auditorium. Current week is the last on the reduced season subscription and the tally should then soar. Musical probably will remain a total of nine and a half weeks, winding only in time to fulfill its commitment for a 16-day stand in Dallas starting Oct. 6.

"For Love or Money" held to around $3,500 in its second week at the small-seater Ivar and holds through the current frame. A similar gross for this week would put it in the black, the production cost having been amortized during the initial two stanzas.

Last week's only newcomer, "Bittersweet," with Anne Jeffreys starred, opened mildly at the Greek Theatre with only about $32,000 in the till. It winds this week at the 4,400-seat ozoner.

Pitt in Poorest Civic Opera Season Since '46

Pittsburgh, Aug. 21.

Civic Light Opera Assn. wound up this year with its poorest season since the al fresco project began at Pitt Stadium in 1946. Total attendance was just short of 200,000 and nearly one quarter of that figure came out for the last of the nine productions, "Show Boat," which drew around 47,000. Previous low was 229,000 in 1948, but the four other summers were considerably above that, going as high as 330,000.

Venture, of course, took it on the chin financially, too, with only "Show Boat" and "Rose Marie," with Patrice Munsel, showing a profit. "Where's Charley?," with Gil Lamb, came close, but a washout of one performance prevented it from going over the top. Exact loss hasn't been computed yet, but will probably come pretty close to $55 000 or even more.

Continuation of the association in 1952 is still problematical, since there are some members of the board who feel that the thing isn't going anywhere or building up to anything in its present quarters, and should suspend until their own amphitheatre is built. Money is already on hand for that purpose, but construction can't get under way on the planned 9,000-seat, removable roof site until government restrictions are lifted.

'Prostie'-'Boor' Poor 3G In Arlington, Va., Try

Washington, Aug. 21.

Shirlington Theatre, ex-filmhouse in suburban Arlington, Va., took in $3,000 in its first week as a legit, with Norma Hunter in "The Respectful Prostitute," and Chekhov's "The Boor," with Mary Leader.

Attendance suffered from shift from Atlas Theatre in Washington because of last-minute ban by fire department and pans by critics. William Robins, producer, plans to continue "Prostitute" a second week and then switch to another play.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Lace on Her Petticoat" (C)—Herman Shumlin, prod.-dir.

"Love and Let Love" (C)—Anthony Brady Farrell, prod.; Louis Verneuil, dir.; Ginger Rogers, star.

"Member of the Wedding" (D) (road) — Robert Whitehead, prod.; Harold Clurman, dir.; Ethel Waters, star.

"Out West of Eighth" (C)—Courtney Burr, Malcolm Pearson, prods.; Marc Connelly, dir.

"Paint Your Wagon" (MC)—Cheryl Crawford, prod.; Daniel Mann, dir.; James Barton, star.

"Remains to Be Seen" (C)—Leland Hayward, prod.; Bretaigne Windust, dir.

"Saint Jean" (D)—Theatre Guild, prod.; Margaret Webster, dir.; Uta Hagen, star.

"Top Banana" (MC)—Michael Sloane, Paula Stone, prods.; Jack Donahue, dir.; Phil Silvers, star.

HOLLYWOOD

"Beaustone Affair," French Productions (Wallace R. Parnell), prod.

Strawhat Tryouts

(Aug. 20-Sept. 2)

"A Case of Scotch" (Margaret Phillips, John Forsythe)—Westport (Conn.) Country Playhouse (27-1). (Reviewed in VARIETY, Nov. 20, '40, under title, "Jeannie").

"Alice in Wonderland" — John Drew Theatre, East Hampton, L. I. (20-25). (Reviewed in VARIETY June 27, '51.)

"Be Your Age" — Elitch's Gardens, Denver (27-1).

"Behind the Badge" — Malden Bridge, (N. Y.) Playhouse* (29-2).

"Behold, Man" — Camden (Me.) Hills Playhouse* (28-2).

"Duet for One"—Rice Playhouse, Martha's Vineyard (21-26).

"Foreign Language" (Edna Best) —Westport (Conn.) Country Playhouse (20-25); John Drew Theatre, East Hampton, L. I., (27-1). (Reviewed in VARIETY this week).

"Fourposter" (Jessica Tandy, Hume Cronyn) — Falmouth Playhouse, Coonamessett, Mass. (20-25); Lakewood Theatre, Skowhegan, Me. (27-1). (Reviwed in VARIETY, July 11, '51).

"Glad Tidings"—(Melvyn Douglas, Signe Hasso)—North Shore Playhouse, Beverly, Mass. (20-25). (Reviewed in VARIETY, June 13, '51), under title "Sacred and Profane").

"Goodbye to Harlem" — Woodstock (N. Y.) Playhouse (28-2).

"Heaven Come Wednesday" — Keene (N. H.) Summer Theatre (27-1).

"Home at Seven" (Leo G. Carroll)—Berkshire Playhouse, Stockbridge, Mass. (20-25). (London production reviewed in VARIETY, July 18, '51).

"Lady Is a Witch" — Corning, (N. Y.) Summer Theatre (27-1).

"Malice in Blunderland" — No-Name Theatre*, Pike, N. H. (23-25).

"Mirror, Mirror" (Kay Francis) —Olney (Md.) Theatre (21-26); Lakewood Theatre, Barnesville, Pa. (27-1). (Reviewed in VARIETY, July 18, '51).

"Miss Fox and the Wolves" — Lake Shore Playhouse*, Derby, N. Y. (21-26).

"Mr. Thing" — Barter Theatre, Abingdon, Va. (24-25). (Reviewed in VARIETY, Aug. 8, '51).

"River Boy"—Barn Stages, Nantucket, Mass. (21-27).

"Small Beer in Springtime" — Trevose (Pa.) Summer Theatre* (22-25).

"So Help Me Jackson" — Lakes Region Playhouse, Guilford, N. H. (20-25).

"Told to the Children" (Miriam Hopkins)—Norwich, (Conn.) Summer Theatre (21-25); New Yorkers Summer Theatre, Somerset, Mass. (27-1). (Reviewed in VARIETY, Aug. 15, '51).

(*Indicates non-Equity).

'Tidings' $13,000, Boston; 'Mirror' 4½G, Marblehead

Boston, Aug. 21.

"Glad Tidings," the Melvyn Douglas and Signe Hasso vehicle at the Boston Summer Theatre, racked up a solid gross last week, winding with a near $13,000. "Clutterbuck" is curent.

"Mirror, Mirror," with Kay Francis, at Marblehead Playhouse, pulled a mild $4,500. Scaled at $1.20 to $3, house has capacity of 1,000. "Glad Tidings" is current.

Current Road Shows

(Aug. 20-Sept. 2)

"Guys and Dolls," (Allan Jones, Jan Clayton)—Philharmonic Aud., Los Angeles (20-1).

"Love and Let Love" (Ginger Rogers) (tryout) — Shubert, New Haven (27-1).

"Moon Is Blue"—Harris, Chicago (20-1).

"South Pacific" (Janet Blair)—Shubert, Chicago (20-1).

"Three Wishes for Jamie" (John Raitt, Marion Bell, Cecil Kellaway) (tryout)—Curran, San Francisco (20-1) (Reviewed in VARIETY, July 4, '51).

SUBWAY CIRCUIT

"Detective Story"—Jamaica, Jamaica, L. I. (21-26).

"Happy Time"—Flatbush, Brooklyn (21-26); Windsor, Bronx (28-2).

"Oklahoma"—Brighton, Brighton Beach, N. Y., (21-26); Jamaica, Jamaica, L. I. (28-2).

"Season in the Sun"—Windsor, Bronx (21-26); Brighton, Brighton Beach, N. Y. (28-2).

NEGRO CIRCUIT

"Rain" — Howard, Washington, (22-27).

'Pacific' Sheds Matinee Jinx in Chicago SRO

Chicago, Aug. 21.

Chicago, traditionally a weak Wednesday matinee town, is racking up new records with "South Pacific," now in its 41st week, chalking up SRO with 39 out of 40 midweek afternoons. Only one which didn't sell out was the Wednesday before Thanksgiving, which lacked 10 seats of being clean. Even in blizzard, sub-zero weather last winter, show sold out.

Musical now has grabbed over $2,000,000, according to the management, with sales ranging from $11,000 to $13,000, and one day last week hitting $13,400. Mail orders are averaging between 300 to 400 daily.

'Annie' OK $37,000, 'Jamie' 35G, S.F.

San Francisco, Aug. 21.

"Three Wishes for Jamie" slipped a bit, but still a big $35,000 for its third frame, ending Saturday (18), at the 1,775-seat Curran, with house scaled to $4.80. Previous week, $37,000. Starring John Raitt, Marion Bell and Cecil Kellaway, this musical is the concluding production in the Civic Light Opera series. Show closes Saturday (25) for revisions, instead of going to Broadway.

"Annie Get Your Gun," with Martha Raye and Ray Middleton, opened to rave reviews Monday (13) at the 3,300-seat Opera House. House scaled to $4.20, chalked up a good $37,000 for its first week. "Annie" is the final production of Gene Mann's summer season here.

'BITTERSWEET' $55,000 IN SEVEN AT KAYCEE

Kansas City, Aug. 21.

"Bittersweet," Starlight Theatre production, proved a moderately strong attraction last week. Seven performances closed out Sunday night (19) with just under 45,000 attendance and $55,000 gross.

Ninth production of the season is "Babes in Toyland," which opened Monday night (20), and is expected to push the attendance top. It has a flock of local youngsters in the cast, and has thereby benefitted from unusual splurge of publicity. Also in its favor is Gil Lamb, in for his only Starlight appearance this year.

Season's closer is "Naughty Marietta" with Rosemarie Brancato, returning to her home town, and ticket sales already are chalking up a record advance. Final production opens Aug. 27.

'Mabel' Closes Pitt Arena Season to Fairish $6,500

Pittsburgh, Aug. 21.

Lillian Gish closed the season at Bill Green's Arena Theatre last week with the new R. C. Sherriff play, "Miss Mabel," to just average business, doing a little short of $6,500. Peak was reached right after the midway mark with a fortnight's engagement of Judy Holliday in "Dream Girl," when she did a sensational $33,000 on the run, and the final two productions, Ruth Chatterton in "O Mistress Mine" and the Gish offering, couldn't maintain the pace.

For a first year, however, the Sam Handelsman project can be set down as a success. Arena Theatre did manage to make some coin and it was a bonanza for the adjoining Bill Green nitery. High water mark, of course, was the Holliday date, with Joan Blondell in "Happy Birthday" the runner-up and Jean Parker in "Rain" next. Of the other six attractions, all but one or two at least managed to break even.

'Rose Marie' Neat $16,500 In Arena at Toronto

Toronto, Aug. 21.

"Rose Marie," with Edward Roecker and Maria d'Attili, grossed a neat $16,500 last week in the theatre-in-the round under canvas (1,640 seats at $3.40 top) at the midtown Dufferin Park. This was the eighth Leighton K. Brill production of the summer season here, with Ben Kamsler directing.

Brian Sullivan, Anne Bollinger, Kaye Connor and James MacColl are current in "Rosalinda." Meanwhile, advance sale on "Show Boat," in for two weeks commencing Aug. 27, is 50% sold on mail orders alone, with b.o. sale yet to open.

B'way Inches Up; Merman $51,300, 'Seventeen' Up to 22G, 'Tree' $21,200 'Moon' $18,100; 'King,' 'S.P.,' 'Guys' SRO

Business improved slightly on Broadway last week. Following the previous stanza's welcome upturn, most shows continued the seasonal improvement, but at a somewhat slower rate.

The total gross for all 12 shows last week was $363,900, or 76% of capacity. For the corresponding frame last year, the 15 current shows grossed $324,200, or 72%).

Five representative moderate grossers last week played to 56% of capacity (the same as the week before). The previous week's total gross for all 13 shows was $371,000, or 75%.

There were no openings or closings last week and none is scheduled until after Labor Day, when the new show influx starts.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

*Other parenthetic figures refer, respectively, to top price, (*indicates using two-for-ones), number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.*

"Affairs of State," Music Box (47th wk) (C-$4.80; 1,012; $26,874). Nearly $14,800 (previous week, $14,000).

"Call Me Madam," Imperial (45th wk) (MC-$7.20; 1,400; $51,847). Almost $51,300 (previous week, $51,300).

"Gentlemen Prefer Blondes," Ziegfeld (89th wk) (MC-$6; 1,628; $48,244). Nearly $24,100 (previous week, $24,100).

"Guys and Dolls," 46th Street (39th wk) (MC-$6.60; 1,319; $43,904). As always, $44,400.

"King and I," St. James (21st wk) (MD-$7.20; 1,571; $51,717). Ditto, about $51,700.

"Moon Is Blue," Miller (24th wk) (C-$4.80; 920; $21,586). Over $18,100 (previous week, $17,700).

"Rose Tattoo," Beck (29th wk) (CD-$4.80*; 1,124; $28,000). Nearly $14,000 (previous week, $13,300).

"Seventeen," Broadhurst (9th wk) (MC-$6; 1,160; $37,000). Almost $22,000 (previous week, $20,500).

"South Pacific," Majestic (122d wk) (MD-$6; 1,659; $50,186). About $50,700 (previous week, $50,700).

"Stalag 17," 48th Street (15th wk) (CD-$4.80; 921; $21,547). Nearly $11,600 (previous week was overquoted; correct figure was $11,340).

"Tree Grows in Brooklyn," Alvin (18th wk) (MC-$7.20; 1,331; $47,167). Almost $21,200 (previous week, $19,600).

"Two on the Aisle," Hellinger (5th wk) (R-$6; 1,527; $46,500). About $40,000 (previous week was overquoted; correct figure was $40,866.50).

FUTURE SCHEDULE

"Lace on Her Petticoat," Booth, Sept. 4 (rehearsing).

"Out West of Eighth," Barrymore, Sept. 18 (rehearsing).

"Twilight Park," Fulton, Sept. 24.

"Love and Let Love," unspecified theatre, Sept. 25 (rehearsing).

"Remains to Be Seen," Morosco, Oct. 3 (rehearsing).

"Saint Joan," Cort, Oct. 4 (rehearsing).

"Music in the Air," Ziegfeld, Oct. 6.

"Paint Your Wagon," Winter Garden, Oct. 15 (rehearsing).

"Pay-Off," unspecified theatre, week of Oct. 15.

"Buy Me Blue Ribbons," Empire, Oct. 17.

"Philemon Complex," Coronet, Oct. 18.

"Barefoot in Athens," unspecified theatre, week of Oct. 29.

"Top Banana," Shubert, Nov. 1 (rehearsing).

"Gigi," Fulton, Nov. 21.

"Nina," Royale, week of Nov. 22.

"Point of No Return," unspecified theatre, Dec. 12.

"Caesar" - "Antony" (Olivier-Leigh), Ziegfeld, Dec. 19 (current in London).

'Wizard' 72G, St. Louis

St. Louis, Aug. 21.

"The Wizard of Oz" wound up its third one-week engagement Sunday (19) with a sock $72,000 gross. Nice weather was on tap through the stand and a sellout crowd of 12,307, the season's largest, attended the Friday (17) performance. Jo Sullivan, Walter Donahue, Leonard Elliott, Edwin Steffe and Patricia Bowman starred.

Wheeling into the home stretch of its 33rd season, the Municipal Theatre Assn. has revived "The Great Waltz" for the fourth time. The piece teed off a two-week stand last night (Mon.) in the al fresco playhouse in Forest Park.

'Moon' Hot $21,700, 'S.P.' $50,900, Chi

Chicago, Aug. 21.

Cool weather is keeping local theatre grosses at top levels with both current productions near the sellout figure. "South Pacific" has announced mail orders for next March and "Moon Is Blue" is taking orders for November and December.

"Member of the Wedding" is due in Sept. 17 at the Erlanger and "Gentlemen Prefer Blondes" arrives Sept. 20 at the Palace.

Estimates for Last Week

"Moon Is Blue," Harris (16th wk) ($4.40; 1,000). Rolling merrily with $21,700.

"South Pacific," Shubert (40th wk) ($5; 2,100). Building from its early-summer dip; nearly $50,900.

'MISS LIBERTY' $68,900 IN DALLAS FORTNIGHT

Dallas, Aug. 21.

"Miss Liberty," fifth production of the State Fair Musicals, wound up a fortnight's stand Sunday (19) showing a good $68,900 take from 43,100 payees. The Sherwood-Berlin revival, after bowing to a record-breaking heatwave for a light boxoffice opening week, drew better than a two-thirds house nightly the final seven performances—in spite of the intense heat, which hit 107 degrees Aug. 16-17. "Liberty" starred Dick Haymes, supported by Nola Fairbanks, Marilyn Day and Jack Rutherford. Comedienne Odette Myrtil, a show stopper, opened a two-week date yesterday (Mono.) in the Baker Hotel's Mural Room.

Closing show of the 1951 season, "The Merry Widow," opened last night (Mon.). Cast includes Dorothy Kirsten, Lloyd Thomas Leech, Hiram Sherman, John Tyers, Vera Bryner and Arny Freeman.

R&H Fest Closes L'ville Season With Bumper 22G

Louisville, Aug. 21.

Rodgers & Hammerstein Musical Festival brought to a close the season of summer musicals at the Iroquois Amphitheatre, presented under the auspices of the Louisville Park Theatrical Assn. Sunday (19). Finale turned in a bumper $22,000, above average for the al fresco shows, and while the final financial report on the season will not be officially tabbed for several days, venture should be well in the black by a margin of between $5,000 and $10,000.

Musical Festival, staged by Denis Du-For, was in the nature of an experiment, and met with much favorable comment. Festival was under the musical direction of Edward Hunt, had as narrator before a library set Bram Nossen. Featured soloists were Victoria Sherry, soprano; Donald Clarke, tenor; Norman Atkins, baritone; Dorothy Staiger, mezzo-soprano, and William Pickett, baritone.

Narration for the Festival was written by Peter Katz, WHAS-TV; choreography was by Dolly Nutter, and scenic designer was Rollo Wayne. Edward Barret, also of WHAS, was choral director and associate conductor.

Duncan's N. Y. Recital

Todd Duncan, last seen on Broadway as lead in "Lost in the Stars," will give his first N. Y. concert recital in seven years when he sings at Town Hall Nov. 18.

Baritone is just back from a three-month concert tour of Central and South America.

Plays Out of Town

The Foreign Language

Westport, Conn., Aug. 21.

Lawrence Langner, Armina Marshall and John C. Wilson production of comedy by S. N. Behrman, based on a short story by Somerset Maugham. Directed by Charles Bowden. Setting by Oren Parker. At Country Playhouse, Westport, Conn., Aug. 20, '51.

Ann Tower ..... Lucille Pierlot
Peter Hvava ..... Michael Wager
Wilson ..... Bert Bartram
William Tower ..... John Hoyt
Millicent Tower ..... Brenda Forbes
Jane Fowler ..... Edna Best
Maid ..... Martha Tauchert
Lord Frobisher ..... Howard St. John
Gilbert Dabney ..... James Lipton

S. N. Behrman's long-announced adaptation of Somerset Maugham's short story, "Jane," finally has its American premiere here under the cautious auspices of the Theatre Guild. The Behrman work turns out to be an uneven entry, graced with interludes of high humor and saddled with a succession of inconclusive characterizations.

Edna Best, who scored a notable Broadway success last spring in Shaw's "Captain Brassbound's Conversion," weathers a difficult assignment in the central role that has been variously weighed by other top ladies. John Hoyt, Miss Best's costar at Westport is actually John Hoysradt, of the supper clubs.

Into a Mayfair setting, populated by a familiar lineup of swank, sleek, well-trimmed actors, comes a dowdy widow from Liverpool. She is almost dusty but also very prepossessive as she confronts her betters with a lot of homely truths. Her forebearing relatives are wideyed with disbelief when she discloses that she is going to marry a very young man. He is an unclinical young architect whose initial intentions Behrman make quite touching.

When they return from a six-month honeymoon in Italy, the old girl is handsomely transformed. She has doffed her muslin for gowns by Sophie Gimbel and a gleaming coiffure replaces her white buns. She becomes a drawing room attraction and flirts successfully with a rich and gusty publisher while twilling a glibly attractive author.

With all her new-found chic, Jane Fowler Dabney has not lost her Liverpool values, and she uses her new role to accomplish some good things. However, most everyone else in the yarn loses face in the sight of her wisdom and wholesomeness. Only the dissolute publisher really comes out well, for Jane finally discards her youthful helpmate and prepares to redeem the older man.

Miss Best meets the problems of Behrman's wonder woman head on, and gives a successful performance, if not a lustrous one. Hoyt is properly trim and tense as the expensive author. Howard St. John, more portly than of yore, is the publisher. And Brenda Forbes, after a career of playing girl guides, librarians, hoydens and spinsters, is all done up in a fine Charles James wardrobe as a wonderful West End snob. The young people, involved in a difficult romance which Jane's compassion alleviates, are all right.

Charles Bowden has staged "The Foreign Language" with competence and respect for the playwright's copy, including much sparkling Behrman dialog. The setting by Oren Parker is of the high order Westport audiences seem to take for granted. *Doul.*

DETROIT'S SEASON BOW

Detroit, Aug. 21.

Detroit's 1951-52 legit season gets under way Sept. 3 when "Member of the Wedding," (Ethel Waters) goes into the Cass.

It's in for two weeks.

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Maelstrom

Laguna, Cal., Aug. 14.

Laguna Summer Theatre (Kenneth Britton, Fred Clark, Don Jessee, Joseph Paul, Michael Sima) production of melodrama in three acts (six scenes) by Ronald St. Clair. Features Onslow Stevens, Betty Shope Paul, Frances Zucco, Victor Kilian. Directed by Byron R. Kelley. Setting by E. Jay Krause. At Laguna (Cal.) Summer Theatre, Aug. 14, '51; $2.40 top.

Virginia Armstrong ..... Lynn Reynolds
Alicia Armstrong ..... Betty Shope Paul
Stephen Armstrong ..... Joseph Paul
Kent Armstrong ..... Onslow Stevens
Dr. Crane ..... Stuart Stevens
Kathy Morgan ..... Frances Zucco
Captain Hilton ..... Victor Kilian
Helen Dickson ..... Connie Wells
Mr. Charles ..... Glen Wells

Only the commercials have been omitted from this soap opera, but playwright Ronald St. Clair obviously was figuring on this script on an "open end" basis. The brevity of "Maelstrom"—about 30 minutes under par—apparently was to leave room for blurbs from potential sponsors.

As a play, this is about the most ludicrous presented on the Coast in some time. It's billed as a melodrama, but St. Clair might do better if he rewrote it slightly and attempted to make it a satire on the hash-mash-pash daytime airers. All the elements are there.

Ether formula is strictly adhered to in the dull six scenes. Play's opening finds Onslow Stevens, banker, in a Maine fishing town, getting a doctor's verdict that he has three months to live. After that, thanks to his social-climbing, shrewish wife, there are a series of calamities including an embezzlement, a storm at sea and a sudden romance between Stevens and a lighthouse keeper's daughter, who came to the house originally as a potential girl friend of Stevens' son. All that was needed was a saccharine theme song to round out the effect—and St. Clair provided it by writing a recording of "Clair de Lune" into the script.

Dialog and situations obviously cause the cast great embarrassment. Opening performance was further marred by missed cues and forgetfulness. Even such seasoned performers as Stevens and Victor Kilian are awkward and ill at ease, and only two young girls, Lynn Reynolds and Frances Zucco, show any promise at all. Miss Reynolds is the only member of the cast who manages to remain almost consistently convincing.

Byron R. Kelley's direction doesn't help much, but it's doubtful whether he could have salvaged anything out of the script. E. Jay Krause, as usual, contributes an excellent single set. *Kap.*

Play Abroad

Fires of Midsummer Eve

London, Aug. 14.

J. A. Munro and Reginald Dyson production of new translation of Hermann Sunderman's "Johannisfeuer" by William Stirling and Anthony Spring Rice. Stars Yvonne Mitchell, Laurence Payne. Directed by Laurence Payne. At embassy, London. $1.50 top.

Heinrich Vogelreuter ..... Reginald Dyson
Christine Vogelreuter ..... Louise Hampton
Heimchen ..... Yvonne Mitchell
Georg von Hatrwig ..... Laurence Payne
Trude Vogelreuter ..... Adrienne Corri
Hafke ..... Nigel Green
Plotz ..... Wilfred Fletcher
Cook ..... Carol Tennant
The Weaskalnene ..... Miriam Karlin

This old German play, with a fresh translation, resembles those of the Tchekov era, but lacks the plethora of relations usually assembled in Russian dramas, while retaining much of their tense and involved situations. It comes intact from a recent tryout at the New Lindsey Theatre Club where it attracted favorable attention, but its appeal is likely to be limited to specialized audiences.

The eternal triangle here involves a country household where the young daughter is about to marry her cousin who has been brought up with her since childhood. He finds he really loves her foster sister, and after one brief yielding to temptation on a midsummer's eve, they decide on mutual sacrifice rather than betray the family and home that has sheltered them both since infancy.

The strong passion that suddenly flares up is beautifully conveyed by Ivonne Mitchell and Laurence Payne who handle the emotional scenes with delicacy and conviction. Adrienne Corri looks cute and appealing as the childlike bride while Nigel Green makes an agreeable personality as a rejected suitor. The parents are well contrasted, with the sweet reasonableness of Louise Hampton complementary to the brusque joviality of Reginald Dyson. Miriam Karlin has a fleeting, but impressive appearance as the witchlike old crone who materializes as the elder girl's real mother. Play owes much of its sincerity to the skilled direction of Laurence Payne. *Clem.*

Salzburg Marionettes Set for Fall U. S. Tour

The Salzburg Marionette Theatre will begin its first American concert tour at the Coronet Theatre, N. Y., Oct. 1, for one week. They'll open at Boston's John Hancock Theatre Oct. 8 to start a national tour, ending Dec. 31 back in N. Y. again.

The outfit has been part of the Salzburg Festival since 1936. It specializes in short Mozart operas, ballets and fairy tales through use of king-size marionettes 3½ feet tall, on a portable stage, to music tape-recorded by the Salzburg Mozarteum orch and a chorus of picked voices. Special tapes, with all singing and speaking in English, have been prepared for the American tour. Jack Adams office is presenting in the U. S.

Dailies' Suit

Continued from page 63

nies was filed by eight Shubert-controlled corporations last week in N.Y. Federal Court. The action, claiming discrimination in the sale of advertising space, named as defendants the Daily News, Times, Herald Tribune, Hearst Corp., Journal-American, Hearst Consolidated Publications and Post.

Plaintiffs and the Broadway theatres they own or operate are Trebuhs Realty Co., Inc. (Winter Garden, Broadway, Century), Select Theatres Corp. (National, Plymouth), Select Operating Corp. (Imperial), Barrymore Theatre Corp. (Ethel Barrymore), Central Theatres Leasing & Construction Co. (Booth, Shubert), Affiliated Theatre Building Co., Inc. (Broadhurst), 138 West 48th Street Theatre Co., Inc. (Cort, St. James) and Magoro Corp. (Majestic, Golden, Royale).

Failure to name the World-Telegram & Sun among the defendants of the suit was merely an oversight, it was indicated by Milton R. Weir, attorney for the plaintiffs. He added that the Scripps-Howard sheet will probably be joined in the action later, noting that in any case, it would naturally be bound by any court decision affecting the other dailies. The Mirror was omitted intentionally, since it is covered by the inclusion of Hearst Corp. and Hearst Consolidated Publications.

Longtime Abuse

According to the complaint, the defendants have for 10 years had a continuing combination and conspiracy to refuse to sell advertising space in their papers to the plaintiffs. Instead, it's claimed, they have agreed to sell ads to individual producers of legit shows. Since the rates established by the defendants depend on the number of lines purchased throughout the year by each particular advertiser, with the rate decreasing as the number of lines increase, the practice is discriminatory against the plaintiffs, the suit charges.

The complaint points out that the plaintiffs have a financial interest in individual producers' shows playing Shubert theatres, since they receive a percentage of the gross receipts. Also, the plaintiffs share the cost of the advertising for such shows, it is noted. Newspaper policy is generally to sell amusement advertising only to a producer who owns a majority of a show. Theatre owners are considered in the realty business.

The suit alleges that the defendants' refusal to sell them ad space was intended to deprive the plaintiffs of "availing themselves of the reduced rates which they would have been entitled to by reason of the fact that, as owners and operators of over 15 theatres they would purchase space far in excess of that purchased by individual producers." The result of this combination, it is claimed, "has been to deprive the plaintiffs of an important means of furthering their business activities."

The plaintiffs ask the court to restrain the defendants permanently from continuing the alleged agreement in the sale of ad space and from refusing to sell space to them. They also seek a permanent injunction to prevent the defendants from refusing to sell the plaintiffs space at rates providing "the same financial advantages enjoyed by other advertisers who purchase the same quantity of advertising space." The suit asks for no damages, but seeks reasonable attorney fees.

Incidentally, the Shuberts themselves, with the United Bookings Office, are defendants in a pending anti-trust suit brought two years ago by the Dept. of Justice.

Two Tent Records

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all previous marks at the Famous Artists Country Playhouse, East Rochester. The film actress, starring in "Candida," grossed $11,338.28 for the regular eight performances, drawing complete capacity plus extra chairs and the standee limit except for a few empties at the matinee Saturday (18).

Star winds up her tour this week in the Shaw play at the same management's Famous Artists Country Playhouse, Fayetteville, N. Y.

'Alice' $8,300, Westport

Westport, Conn., Aug. 21.

The touring musical edition of "Alice in Wonderland" had a moderate but profitable nine performances last week at the Wesport Country Playhouse, with a gross of nearly $8,000. Business was particularly good at matinees, and an extra performance was added Saturday (18) afternoon to handle the moppet demand.

The Lawrence Langer-John C. Wilson silo is currently offering a tryout of S. N. Behrman's "Foreign Language," with Edna Best as star. The play is tentatively set for Broadway production this fall by the Theatre Guild.

Ann Corio in Tangle

Matunuck, R. I., Aug. 21.

Ann Corio, making a distinctly personal appearance last week in "Personal Appearance" at the Theatre-by-the-Sea here, grossed a slow $3,500. The former stripper reportedly tangled with the management over her uninhibited performance in the Lawrence Riley comedy.

Veronica Lake in "Voice of the Turtle" is current at the Hal Wise-Donald Wolin-Harold Schiff barn, with Eve Arden due next week in "Here Today" as the season finale.

Mich. Barn Goes Equity

Augusta, Mich., Aug. 21.

The Village Players Barn Theatre, currently in its sixth summer stock season here, became an Equity outfit last week. With producer Jack P. Ragotzy posting a union bond, nine members of the resident company joined Equity. They are Ragotzy himself, Betty Ebert (Mrs. Ragotzy), Joan Creears, Milt Hamerman, Jerry Gardino, Arvid Nelson, Loy G. Norrix, Charlotte Shoaff and Leon B. Stevens. Ragotzy is a member of the Stock Managers Assn. He stages the productions here.

The Village Players originally started as a community type strawhat in a community hall in Richmond, five miles from here. For the last two seasons the group has been professional but non-Equity. The Barn Theatre seats nearly 400, plays Tuesdays through Saturdays, with a top varying from $1 to $1.50.

This week's bill is "Tobacco Road." Next week will bring "Come Back, Little Sheba," with "Springtime for Henry" as the season windup. Biggest gross this summer was "Streetcar Named Desire," which held over for a second week.

'Whistle' $7,200, Saratoga

Saratoga, N. Y., Aug. 21.

Burgess Meredith grossed a healthy $7,200 in "Silver Whistle" last week at John Huntington's Spa Theatre here. Considering that the Robert E. McEnroe play had previously been done in Albany and other nearby communities, and was being offered concurrently at the Berkshire Playhouse, Stockbridge, Mass., business was figured surprisingly lively.

"Pal Joey," with Carol Bruce, is current at the Spa.

Bendix 7½ G, Princeton

Princeton, Aug. 21.

William Bendix, in "Detective Story," grossed $7,500 last week at the McCarter Theatre here. Despite good reviews from the local press, attendance was only fair.

A good attendance and a gross of $9,800 was reported for John Garfield who starred in "Golden Boy" at the strawhat the previous week. Falling off attendance at the end of the week was attributed by the management to the rainy weather.

Joan Bennett and daughter Melinda opened last night (20) in "Susan and God." Producer Herbert Kenwith reported a strong advance sale for the show.

'Giaconda' $9,000, Olney

Olney, Md., Aug. 21.

Basil Rathbone in "Giaconda Smile" racked up a pleasant $9,000 in its week's run at the Olney Theatre. Take was somewhat disappointing to the strawhat's producers, who have found Rathbone a sock draw in past seasons. However, it left management in the black for the 700-seat house, which has a potential of $11,500.

Kay Francis in "Mirror, Mirror" opened tonight (21) to fair advance. Veronica Lake in "Curtain Rises" is set for next week (28).

Cronyns 5 G, Madison, O.

Cleveland, Aug. 21.

Jessica Tandy and Hume Cronyn in "Fourposter," imported by the Rabbit Run Theatre at nearby Madison, O., raked in sell-out attendance figure of about 2,000 at a straight $2.50 admission, for an estimated gross of $5,000. With nearly all ducats sold out for the schedule. Before the opening, a Saturday (18) matinee was added, and also went clean.

Remarkable fact about the engagement, according to producers Will Klump and Maynard Samsen, is that majority of customers made an 82-mile round trip from Cleveland to lamp the Cronyn's unique play at the 320-seat strawhatter. It was the first professional company ever to play the spot.

"Desert Song" closed a two-week strawhat run in Cleveland's Cain Park Saturday (18). Outdoor theatre's eight-week season ended with a deficit estimated at between $10,000 and $15,000.

'Annie' $14,500, Skokie, Ill.

Chicago, Aug. 21.

"Annie Get Your Gun" last week at the North Shore Music Theatre, Skokie, Ill., grossed $14,500. Show was almost sellout every night except Friday, when All-Star football game hit the take.

"Two Hearts in Three-Quarter Time" opens tonight (Tues.), with Tim Herbert and Don Saxon. Closing show next week is "Chocolate Soldier."

'Children' 6G, Salt Creek

Chicago, Aug. 21.

Salt Creek theatre, Hinsdale, Ill., last week did a minor nosedive with Miriam Hopkins, John Newland, and Bramwell Fletcher in new comedy, "Told to the Children." Play was nixed by the critics and got under $6,000. Authors Bob Stevenson and Alan Campbell flew in for rewrites.

"Rain," with Lawrence Tibbett and Elsbeth Hoffman, opened last night (Mon.) and "Miss Mabel," with Lillian Gish, closes the season.

'Moon' Earns

Continued from page 63

Chicago edition is regularly $2,400 (with no one on percentage).

Breakdown of the respective production costs of the original and second companies reveals where economies were made on the latter. For instance, scenery for the first cost $19,333.94, and for the second, $11,722.90. Included in the former total were $2,250 for a designer's fee, $13,168.55 for building and painting and $1,231.31 for electrical expense. For the second edition the designer's fee was $1,000, building and painting cost $7,823.40 and electrical expense was $918.95.

The director's fee was $5,000 for the original and $2,500 for the second company. Rehearsal expense for the first troupe was $7,788.02, including $1,671.84 cast salaries and $4,610.98 for stagehands, setting up and rehearsals. For the second edition, rehearsal expense totaled $4,422.47, including $1,402.03 for cast salaries, $2,019.65 for stagehands, setting up and rehearsal.

Publicity expense for the original was $4,601.04, including $2,906.70, and for the second it was only $1,113.24, including a mere $131.25 for advertising. Sundry production expense for the original was $6,658.99 and for the second it came to $5,299.83.

The third production, also to be separately financed, is being budgeted at $50,000, with the expectation that still further economies will be possible. Thus far the backers of the first and second productions have not been approached about investing in the third. It's expected that virtually all of them will again participate.

Rochester, N. Y. — "Hallowe'en Bride," by Philip Pruneau, will be tried out Sept. 6-16 by the Arena Theatre, local non-Equity group. The author's "Cellar and the Well" was presented in the ANTA Play Series last season in New York.

Printer's Ink & Greasepaint

—By JOE LAURIE, JR.—

Show biz and the literati world have always had a tie, as the warming reaction to the recent passing of Ashton Stevens and Kelcey Allen showed.

Printer's ink and greasepaint, of course, haven't always mixed well. The feuds between certain actors and critics of years ago are now things of the past. Today, the critics seldom deal in personalities; instead, they give their attention to the show, and I certainly differ with many who say critics like to pan a show. I'm sure a critic would rather write a good notice than a bad one.

Most of the playwrights and theatrical press agents were fostered in the nursery of the newspaper world. The temptation to make better money has made numerous newsmen into topflight playwrights, producers, managers and press agents; and, in the case of John Barrymore, an ex-cartoonist became a star actor.

Critics William Winter, J. Austin Fynes and Alan Dale represented the drama of their day. Acton Davies and Alan Dale were considered oddities of their period. E. D. Price, as "The Man Behind The Scenes" on the N. Y. Morning Telegraph, was Broadway's first columnist. I can go on for columns mentioning the names of newspapermen who have done scripting. Some are George Ade, Ed Locke (who wrote "The Climax"), Ben Hecht, Charles MacArthur, Jack Lait (who, besides writing plays, wrote many vaudeville acts and also was a top critic), Alexander Woollcott, Ring Lardner, Damon Runyon, Arthur Hopkins (who as a reporter scooped the country on the McKinley assassination), Paul Armstrong, Anita Loos, Bartlett Cormack, Bayard Veiller, Maurine Watkins, Mark Hellinger, Wilson Mizner, Edna Ferber, Bide Dudley, Clare Boothe Luce, George S. Kaufman, Channing Pollock, Rennold Wolf, Maxwell Anderson, Marc Connelly; Laurence Stallings, Morrie Ryskind, Russel Crouse, Ward Morehouse, Don Marquis, J. P. McAvoy, Boxeman Bulger, Jo Swerling, S. Jay Kaufman, Dorothy Parker, Montague Glass, Max Lief, Allison Smith, Fulton Oursler, Irvin S. Cobb, Adolph Klauber, John Anderson, Gilbert Gabriel, Charles Emerson Cook, Eugene O'Neill, George Jean Nathan, Jimmy Montague, Claude Binyon, Bob Sisk, Joe Bigelow, Jack Conway, Robert Sherwood, Walt Whitman, H. I. Phillips, Richard Lockridge, Augustus E. Thomas, Goodman Ace, Leander Richardson and the Spewacks, just to name a few typestained vets.

The Dramatic Mirror staff was a hotbed and incubator for turning out celebs. George Tyler, Frederick McKay, Porter Emerson Brown, Randolph Hartley and Jules Eckert Goodman were former Mirror men.

Among the press agents who were former newspapermen there was Harry Reichenbach, greatest of all stunt p.a.'s. Also, Walter Kingsley, who covered the Manchurian battlefronts for the London Mail before doing press work for Keith and Ziegfeld. Bronson Howard and Willis Brill were also war correspondents; the former became a great writer and the latter a fine p.a. Charles B. Dillingham left the N. Y. Sun to become advance man for Charles Frohman, and later became one of the most successful musical comedy producers.

Bob Sisk (VARIETY) became p.a. for the Theatre Guild and is now a top film producer in Hollywood. Jesse L. Lasky, the film producer, once worked for the San Francisco Post. Then there were Mark Leuscher, John Pollock, Ann Marble, Lou Cline, Brock Pemberton, Wolfe Kaufman (another VARIETY mugg) and Nellie Revell, who started in the circus and became one of the greatest of the women p.a.'s Ralph Kettering is a playwright and producer-manager besides being a p.a. And Bonfils & Tammen, publishers of the Denver Post, owned the Sells-Floto circus.

Critics Who Wrote Plays

There were a few critics who also wrote plays: Jack Lait, "Help Wanted"; Gene Fowler (yeh, he was a critic once), "The Great McGoo"; Bartlett Cormack, "The Racket"; Bide Dudley, "Oh Henry"; George S. Kaufman (many plays); Channing Pollock, "The Fool"; Rennold Wolf, "The Follies"; Ward Morehouse, "Gentlemen of The Press"; Alan Dale and George Jean Nathan contributed one apiece.

Many newspapermen became stage-struck. The cartoonists flocked to vaudeville. Harry Hershfield's gag fits perfectly here. When Harry was once asked if a cartoonist is a newspaperman, he said, "Is a barnacle a ship?" But cartoonists were definitely a part of bigtime vaudeville. There were such headliners as Windsor McKay (who originated animated cartoons), Bud Fisher, Rube Goldberg, Tom McNamara ("Skinny Shanner") who was teamed with Max Marcus, Richard F. Outcault ("Buster Brown"), George McManus, Sidney Smith and Ken Kling. Leo Carrillo and Bert Levey gave up their newspaper work to remain in show biz. Harry Hershfield, although still writing a Sunday column for the N. Y. Mirror, devotes most of his time to after-dinner speaking and radio and TV story-telling. Ham Fisher and Al Capp also keep their voices and faces on radio and TV between takes of "Joe Palooka" and "Li'l Abner."

Great humorists like Artemus Ward, Josh Billings, Eli Perkins, James Montgomery Bailey, Bill Nye, Mark Twain, James Whitcomb Riley, made some good side money playing the chautauquas. Mark Hellinger started the stage-door parade of the present columnists playing vaudeville, night clubs, radio and TV.

Others have been Walter Winchell, Ed Sullivan, Nick Kenny, Louis Sobol, Rian James, Heywood Broun. Alec Woollcott took a stab at the legit, so did Brock Pemberton, playing in his show "Harvey." Others who parlayed a byline into theatrical billing on radio and TV are Dorothy Kilgallen, Hy Gardner, Danton Walker, Earl Wilson, Walter Kiernan, Franklin P. Adams, John Kieran, Bob Considine, Mary Margaret McBride, Nellie Revell and Harriet Van Horne. H. B. Kaltenborn left the Brooklyn Eagle for radio. Bugs Baer tried vaude and even appeared in a show. When he broke in his act at the Palace, Cleveland, he wired The Friars, "Found out that the Cherry Sisters have a brother."

We also have cases of actors who turned columnists, like Walter Winchell, who gave up his dancing shoes for a typewriter, and didn't do so bad; Hedda Hopper; the immortal Will Rogers, whose greatest ambition was to be a good newspaperman. Most of the so-called actor-columnists have ghostwriters. We also have disk jockeys who are now writing columns, namely Barry Gray (more a commentator for WMCA, N. Y., than a disk jockey) who does a column for Liberty mag.

London Legit Bits

London, Aug. 14.

E. P. Clift has acquired new Irish play titled "A Priest in the Family," and will star **Maire O'Neill**. Play opens at Brighton for one week in early September, with one week at Eastbourne to follow, after which it comes to the Westminster Theatre . . . **Lord Evan**, partner of the late Charles Cochran, is launching out on his own with "Kreutzer Sonata," based on Tolstoy's novel, by **Eugene Ilyn**

Charlotte Frances. Play was sold out by the Old Vic Co. in April or May and comes to the West End in the autumn . . . **Gilbert Miller** is dickering for English and American rights of **Guy Bolton's** play, titled "Shame the Devil," which is an adaptation of the French hit, "Sincerement," done in Paris last year.

Noel Coward's new play, "Relative Values," goes into rehearsals late September under **H. M. Tennent's** banner, opening out of town sometime in October for eight weeks, after which it comes to the West End, probably at the Aldwych Theatre. Cast already lined up are **Gladys Cooper, Angela Baddeley** and **Judy Campbell** . . . **John Clements** has acquired a new play by **Kenneth Horne** tentatively titled "Wasn't It Odd?". Already engaged are **Mary Jerrold** and **Raymond Huntley**, with dickering on for **Peter Hammond**. Clements will direct the play for his own producing company.

Extra 'Norway' Showing Ends Ft. Wayne Season

Fort Wayne, Ind., Aug. 21.

Fort Wayne Light Opera Festival scheduled an extra performance of "Song of Norway" Monday (20), to close the 1951 season in the Outdoor Theatre at Franke Park. Original dates were Aug. 17-19.

Produced and directed by Albert K. Germanson, "Norway" had a chorus of 60 voices, a cast of 27, and a corps de ballet of 17, making it the biggest production of the season. Earlier offerings were "Vagabond King" and "New Moon."

Kenwith Won't Feud With Arden; Just Asks Her To Looksee His Books

Princeton, Aug. 21.

Editor, VARIETY:

As her letter to you demonstrated, Eve Arden is a wonderful comedienne.

While I do not wish to participate in a pseudo-feud (even in the interest of creating a legend), I think Miss Arden's remarks call for a brief answer.

1. "Two-fers" may be "obnoxious" to her but they are useful. Despite Miss Arden's suspicion, these "obnoxious little parasites on the sturdy oak of theatre" were used with equal success during Mae West's triumphal appearance.

2. If Miss Arden has any lingering doubt as to the accuracy of our theatre manager's report on ticket sales, she may send some one to examine our books a second time. These records were open to her representative once (to his complete satisfaction) and they will always be available for her inspection.

Herbert Kenwith.

(Producer, Princeton Summer Theatre).

Off-B'way Show

Billy the Kid

(CARNEGIE RECITAL, N. Y.)

The Phenix Theatre has selected what may be termed an "authentic American primitive" of the drama —Walter Woods' 1906 melodrama, "Billy The Kid"—for its opening bill. Unless you can quickly adjust your mental perspective to 1906, its historical interest as a curiosity exceeds its entertainment value. The antique melodrama doesn't pretend to be an accurate biography of the famous outlaw, but goes in for quaint and garrish thrills, such as the sequence entitled "Polly Has Arms of Her Own," wherein its fabulous, daring hero outwits an ambush of villainous hombres by posing as the heroine's French maid.

Billy pursues his nemesis, one Boyd Denver, through four acts of relentless vengeance until that blackest of villains is reduced to a sniveling wreck, forced to seek a temporary truce through the revelation that he is Billy's father. The irony of this so crushes Billy that he renounces his feud, and surrenders his arms to father, who gets his just deserts while trying to shoot Billy in the back. The final curtain finds Billy safe in the heroine's arms.

Elizabeth McCormick' staging properly meets "Billy The Kid" on its own terms and forswears kidding the play. But the slovenly construction, and interminable and fairly deadly stretches of "comedy relief" defeat any attempts to give it pace. Production's most notable feature is its excellent Billy, Michael Higgins, who lends a great deal of conviction to the proceedings. *Gale.*

Delmar Drops Option

Harry Delmar, who recently completed a production stint at the Iroquois Amphitheatre, Louisville, is relinquishing his option to produce the Eddie Davis-Charles Sherman revue, "Happy As a Lark," on Sept. 1.

He's currently packaging a video version of "Delmar's Revels," which he produced in the late '20s.

Louis J. Hexter, Dallas businessman, was elected prez of the Civic Playhouse. He was director of the group's May production of "Darkness at Noon" and had a role in the production which closed Wednesday (15), "Second Threshold."

William Kapell flew to South America Friday (17) for his third tour and will remain there until Oct. 10. Pianist will give concerts in Brazil, Argentina and Columbia.

'Faith,' in 2d Year, May Hit Black Despite 10 Rainouts in Capital

Washington, Aug. 21.

"Faith of Our Fathers," the D. C. Sesqui Pageant, is drawing much more strongly than during its first year, and is liable to wind up in the black when its second season closes on Labor Day.

Despite 10 complete rainouts at the outdoor Carter Barron Memorial Amphitheatre, the pageant has managed to get in 57 performances since its opening June 1, and has had a total paid attendance of 58,198 persons. The take, exclusive of tax, has been $47,484.80. Tab this year is 75c for unreserved seats and $1.50 for the small reserved section.

Attendance has built steadily this year. During June the turnstiles clicked to 16,000 payees. In July it climbed to 22,000. For the first 18 days of August, it has been 20,000. Indicating that the month should substantially better July.

Thus far, "Faith" is operating $851 in the red. In 1950, with a ticket price scaled up to $2.50, the pageant wound up approximately $10,000 in the hole.

General Manager Paul Massman cut loose this summer with an intensive advertising and publicity campaign, which has included paid newspaper space and TV and radio spot time. The added business has more than justified the added expense, he feels. Bill has been introduced in Congress to send the Paul Green opus on the road after completion of its D. C. season, however, the bill has not moved and there is little likelihood that "Faith" will take to the road, although there have been requests for it from all parts of the nation.

'Salesman' To Preem Fall Season In Schenectady

Schenectady, Aug. 21.

The fall legitimate season will bow in the Capital district with the presentation here, at Fabian's Erie, of "Death of a Salesman" for three performances, Sept. 14-15. Duncan Baldwin, who played the lead in the Arthur Miller drama at Malcolm Atterbury's Playhouse in Albany last spring and who understudied Thomas Mitchell in a national company, will be featured.

Sylvia Davis will do the wife; Steven Rich, Biff; and Ted Jordan, the younger son. Del Hughes, who aided Elia Kazan in staging the New York, London and road editions, has directed the new unit. A special lighter set and illumination for one-nighters have been designed by Jo Mielziner.

'SALLY AND ANGEL' IN PREEM AT GULL LAKE

Minneapolis, Aug. 21.

For its seventh and next to last offering of its 1951 Paul Bunyan Summer Theatre Festival, the Pine Beach Playhouse, Gull Lake, Minn., with Equity cast, presented for first time on any stage "Sally and the Angel," eight-character play in three acts and four scenes, by Hugh Evans.

Audience reaction was favorable. Feeling seemed to be that first act was a bit overlong, the second one good and the third fairly exciting, up to a weak and watered-down ending.

Bill Butler directed and cast included Josephine Nichols in the title role, Henry Calvert, Stratton Walling, Larry Forsythe, Chevi Colton, Marie Gale Bainbridge, Bill Butler and Betty Elverum.

With "Blithe Spirit" following "Sally and the Angel" and then an oldtime meller featuring all of the apprentices of Pine Beach Playhouse and its partner Equity strawhatter, Paul Bunyan Playhouse at nearby Brainerd, which shuttered for the season last week, Pine Beach also winds up 1951 activities. Both silos are scheduled to reopen next summer again under Bob Gaus' direction.

Old Log strawhatter at nearby Lake Minnetonka also is winding up its season.

Audience on Move For 'Cathedral' in St. Giles

Edinburgh, Aug. 14.

The ancient Scot cathedral of St. Giles will be setting here for the performance on Sept. 4 of T. S. Eliot's classic "Murder in the Cathedral," about the martyrdom of Archbishop Thomas a Becket in 1170. Play, now a British classic, will be staged by the Owlets, drama players of Corpus Christi College, Oxford.

One part of the play will be acted in the Lower Signet Library, the other in the chancel of St. Giles Cathedral. During the interval the audience will move from one building to the other. "Murder in the Cathedral" is also set for presentation in ancient St. Andrews Castle and in Arbroath Abbey.

Vet Midwest Stock Group In Management Switch

Chicago, Aug. 21.

One of the oldest stock companies in the midwest, the Woodstock Players, dating back to 1890, changes hands this week. Actor Carl Stone is taking over as producer from Kurt Waniek, Jr., and will run a 16-week fall and winter season in Woodstock, Ill., with the group also doing nearby Chicago area appearances.

Non-Equity group operates under McHenry County Drama Group auspices.

Serebrov in Legiter

Irving Jacobson and Edmund Zayenda, directors of the 2d Ave. Theatre, N. Y., have set Muni Serebrov for the romantic male lead in "Don't Worry," American-Yiddish musical which will costar Leo Fuchs and Jacobson.

The Abe Ellstein-William Siegel production will open the 1951-52 season at the 2nd Ave. Theatre early in October.

Guinness (Not Alec) Is Supplying Beer Hall For Burned-Out Abbey

Dublin, Aug. 14.

Guinness, biggest brewing company in Ireland, has rescued the homeless Abbey Theatre Company, at least temporarily. After fire of July 17, which burned out the Abbey Theatre, the company carried on for four nights in 102-seater Peacock, house in the undamaged portion of Abbey premises. Guinness's offered free use of Rupert Guinness Memorial Hall, built by company for employees, until late in September. Hall handles 552 people, or 25 more than the old Abbey, and was promptly accepted by company's managing director, Ernest Blythe. Company moved in Monday, continuing the revival of Sean O'Casey's "The Plough and the Stars."

Future of Abbey is undecided, but the company will continue. Blythe hopes that rebuilding on original site will be started in immediate future, and discussions have taken place with government officials to provide an annual subsidy to theatre. No licenses are being granted for theatre building because of material shortages, but it is hoped that this restriction would be waived in favor of this national theatre.

BENDIX CUTTING BARN TOUR SHORT FOR DISKS

Worcester, Aug. 21.

William Bendix is cutting short his summer stock tour in "Detective Story" to return to Hollywood to make recordings of his radio show, "Life of Riley."

He cancelled the week of Aug. 27 at the Worcester Playhouse, making his final appearances this week in Fitchburg. Guy Palmerton, who operates both houses, pointed out that Bendix was within his rights in cancelling Worcester, because of a clause in his contract. Palmerton also lost Margaret O'Brien and John Barrymore, Jr., by cancellations earlier this season.

ZaSu Pitts replaces Bendix in Worcester, guest-starring in "Post Road."

Nanette Easting

Hollywood, Aug. 21.

Musical comedy star Nanette Fabray, called to Metro for makeup tests, returns east today (21) with her presagent-husband Dave Tebet after 10 days on the Coast.

She'll do several color tele programs for RCA.

Broadway

Mike Nidorf, Jo Stafford's manager, planed to the Coast last week.

John O'Malley has named David North as executive assistant to his flackery.

Howard Dietz, Metro ad-pub v.p., back in N. Y. after two weeks in Culver City.

The George (RCA-Victor) Mareks' 25th anniversary celebrated at their Fire Island house.

Lew Wasserman, MCA prez, and family in from Europe Monday (20) on the Queen Mary.

Joseph M. Schenck, 20th-Fox studio executive, returns to the Coast this week after conferences with N. Y. officials.

Mrs. L. C. Naff, manager of Ryman's, Nashville, and doyenne of American theatre operators, in town seeing the shows.

Louella O. Parsons and Margaret Ettinger occupying Jack Warner's Waldorf apartment during the columnist's N. Y. vacation.

V.p. Dan C. Hickson, who handles some of the film biz for Bankers Trust, N. Y., underwent an operation for ulcers last week.

Jesse L. Lasky back to the Coast following huddles at Metro's N. Y. homeoffice. He was associate producer of "The Great Caruso."

Mrs. Norman Siegel had to follow her husband to England and the Venice Film Festival by two days, delayed by a cold in the ear.

Jacqueline Billingsley, daughter of the Stork Club boniface, engaged to marry Alexander I. Rorke, Jr. Bride-to-be is a radio-TV actress.

RCA's Manie Sacks invested $15,000 of the company's coin in Cheryl Crawford's upcoming musical, "Paint Your Wagon." That represents 3½%.

Sid Blumenstock, Paramount ad chief, hopped back to N. Y. yesterday (Tues.). He attended the "Place in the Sun" openings in San Francisco and L. A.

Lord Beaverbrook's decision to serialize Tallulah Bankhead's forthcoming autobiog keynotes the actress' "welcome mat" return to England after 18 years.

Spencer Tracy arrives tomorrow (Thur.) on the America from Paris and will head for the Coast in a few days to start work in "Plymouth Adventure" for Metro.

McDonald Hastings, British writer and radio announcer, and Mrs. Serge Koussevitsky, widow of the late conductor, among those sailing today (Wed.) on the Queen Mary.

Peter Davis, of the Theatre Guild, chairmans the Theatre Division of the 1951 Polio Fund for the Sister Kenny Foundation, with his end of campaign launched this week.

Phil Baker is marking his 40th anni in show biz Friday (24) with a party at his home. At various times he worked as Balzac & Baker, Janis & Baker and in 1916 was with the late Ben Bernie.

Robert Weitman, N. Y. Paramount Theatre topper and veepee of United Paramount Theatres, was tossed birthday party last Saturday (18) by Grossinger's, where he is spending a brief vacation.

Julie Harris, British film costumer who designed United Artists' "Hotel Sahara," in from London for a vacation and to attend the picture's world preem at the Astor Theatre, Syracuse, Sept. 12.

Dorle Jarmel, N. Y. Philharmonic and Columbia Artists Mgt. press head, and her husband, Dario Soria, president of Cetra-Soria Records, flew to London last Friday (17) on combined biz-vacation trip.

Peter Lawford arrived from Coast yesterday (Tues.) and will sail today on the Queen Mary for England to appear in "T For Terror," Hayes Goetz production for Metro at the Boreham Woods, Herts, studios.

Clarence Greene and Russell Rouse, writing-directing-producing team, back to the Coast for the opening of their latest, "The Well."

Columbia Pix v.p. Nate Spingold back from Europe Monday (20) after two-month vacation.

Writer-producer Philip Dunne in from the Coast yesterday (Tues.) en route to Argentina for his next 20th-Fox assignment, "Way of a Gaucho." Director Jacques Tourneur and actor Rory Calhoun will follow with large studio contingent.

W. C. Handy, Negro composer, will be feted by friends on his 78th birthday, Nov. 16, at the Waldorf-Astoria Hotel. Testimonial dinner will also introduce to the public the purposes of the W. C. Handy Foundation for the Blind.

Freddie Fields, of the Music Corp. of America cafe department, returned last week from a Bermuda vacation with an unusual souvenir. As a result of a motorcycle accident, he brought back a knee injury which required six stitches.

Robert Rounseville, N. Y. City Opera Co. tenor who plays the lead in the film "Tales of Hoffmann," flew to Italy last week to prep for the top role in world preem of Igor Stravinsky's opera, "The Rake's Progress," at the Venice Festival Sept. 8.

Entire proceeds of opening night's performance of the film version of "The Medium" at the Sutton Theatre Sept. 5 will be turned over to the American National Theatre & Academy by the picture's producers and Rugoff & Becker, house operators.

Industry participation in the celebration of United Nations Day Oct. 24, marking the sixth anniversary of the signing of the UN charter, was set last week at a meeting of the industry's UN committee with Melvin Fox, executive director of the National Citizens' Committee for UN Day.

Rome

By Helen McGill Tubbs

French actor Charles Vanel signed for Italian picture.

Isa Miranda signed for leading role in "The Beautiful Maid."

Frank Latimore pacted for Italian film, "The Lady Has Killed Herself."

Jane Smith, American singer, sang the lead role in "Turandot" in Venice.

The William Weintraubs of radio and TV advertising concern vacationing here.

The Kenneth McEldowneys getting "The River" ready for showing in Venice.

Suzanne de la Mer, French actress, signed to do Italian pic for Giuseppe Amato.

The Roberto Rossellinis motoring back from London, stopping in Paris and the Riviera.

Silvana Mangano ("Bitter Rice") and sister, Patrizia, playing two sister roles in "Anna."

The Leonide Moguy production, "One Hundred Little Mothers," locationing in Viterbo.

Robert Lippert in from Hollywood looking over possibilities of film co-production here.

American singer Norman Lawrence signed for date at Belvedere delle Rose, outdoor supper club.

Julian Duvivier, French director, in Rome for few weeks making arrangements for film to be made in September.

Henry J. Taylor, U. S. radio commentator, traveling through Europe for his General Motors-sponsored show.

Mrs. Burt Lancaster and children arrived to join husband, who is making, "Crimson Pirate," on the Isle of Ischia for Norma Productions.

Claire Mann of American Broadcasting Co. getting material and pictures for her TV program here; she is with husband, Dr. Stephen Nordlicht.

Memphis

By Matty Brescia

Russ Carlyle orch at Hotel Peabody Plantation Roof.

Cab Calloway in here for two-day stand at W. C. Handy Theatre.

Bob Johnson, Press-Scimitar scribe, starts his new daily TV column next week.

Memphis Open Air Theatre in final week with "Miss Liberty," starring Yolande Betbeze, Miss America of 1951.

Al (Pat) Patterson named new maitre d' at Claridge, with Martin Deneberger moving to Hotel Green, Danbury, Conn.

Harold Walker, wife and son returned from three-week vacation in St. Augustine, Fla. He's commercial manager of WDIA.

Judge Camille Kelley just returned here from confab with Kroger Babb of Hallmark on pic of her 40 years on juvenile bench.

Bobby (Uke) Henshaw, playing Saturday matinees at Crosstown, Memphian and Linden Circle, will open a week's stand at downtown Malco, Sept. 6.

Atlantic City

By Joe W. Walker

Woody Herman band into Steel Pier's Marine ballroom (17).

Ada Taylor, ad-pub head at Claridge, back after threeweek plane trip to Europe.

Bob O'Neill has been attracting 7,000 customers per week to Ricky's Hialeah club, midcity spot, to set new record, says nitery's ad in local sheets.

Sophie Tucker with Ted Shapiro into Paul D'Amato's 500 Club (18), replacing Jack Carter and Toni Arden. Joe E. Lewis booked for week starting Sunday (2) which carries over Labor day weekend.

London

Stanley Holloway off to South Africa in October to play a pantomime season in "Aladdin."

Sol Jacobson sailed for home after motoring more than 9,000 miles across Europe with his family.

George King lining up cast for his new picture, "Point Of No Return" which starts shooting in October.

Mike Todd flew into London for a few days after which he planed to Scotland with his three-dimensional film setup.

Richard Altschuler in for huddles with Republic execs, and joined over the weekend by Herbert J. Yates and Bill Saal.

Louise Howard, who recently completed a four-week cabaret season at the Colony and Astor, opens at the Bagatelle Sept. 3.

Harry Foster flew in from the south of France for one night to see opening of Tony Martin and Pinky Lee at the London Palladium.

Sue Carson follows the Mack Triplets at the Astor and Colony. Hazel Scott, who also has been inked for a Palladium date, comes in after that.

Woolf Phillips, London Palladium maestro, waxed eight records for Carol Recording Co., subsidiary of American Decca, using an orchestra of 50.

Despite being swamped with work in England, Tessie O'Shea is going to N. Y. to appear on the Olsen-Johnson TV series. She leaves Aug. 25.

Alan Dent, News Chronicle drama critic, editing the letters of George Bernard Shaw and Mrs. Patrick Campbell, which are due to be published in the fall.

Irene Hilda, who was booked into the Pigalle cabaret in May for four weeks, has been held over till end of the year, making record stay for a cabaret in the West End.

Arthur Blake, who returned to U. S. last week after completing two cabaret and one vaude date in London, offered a 12-week return date at the Empire next spring by Nat Karson.

Jack Carson opened at Manchester, Aug. 13 and did an hour and 20 minutes. Val Parnell wants him to stay over in England after his London Palladium two weeks starting Aug. 22. His original TV dates have been shifted from October to Sept. 29, which makes this unlikely.

San Francisco

Gene Mann in from L. A. for Martha Raye "Annie" opening.

Ernie Martin and his bride plus Cy Feuer doing the seven hills.

J. J. Shubert in to o.o. "Three Wishes For Jamie" at the Curran.

Robert Sarnoff to N. Y. after visit with his wife's family on the Peninsula.

Carmen Cavallaro into Peacock Court at the Mark Hopkins. Eddie Garr into Bimbo's.

Margaret DeMille spotlighting College Girl fashion shows and department store appearances.

N. Y. TV director Kay Elliott visiting the Bill Goetz menage. Mrs. Goetz is the former Mildred Fenton of Manhattan.

North Coast exec Bob Goodfried adding his weight to advance promotion for "Bright Victory," set for Orpheum preem.

Paris

By Maxime de Beix
(33 Blvd. Montparnasse)

Andre Tabet to adapt comedy, "Measure For Measure."

Borrah Minevitch fast recovering from abdominal surgery.

Over 60 film houses closed for vacation and repairs. Eight are first-runs.

"Gone With The Wind" in French dubbed version is in its 11th week.

Italians incensed at Henri Jeanson's allegations about the Venice Film festival.

Eddy Constantine, U. S. warbler, into new H. G. Clouzot film, "The Wages of Fear."

Bernard Vorhaus and John Weber to Italy for confabs on forthcoming film.

Denise Grey to play in Andre Brocard's "Manouche" due at Bouffes Parisiens.

Julien Duvivier to Italy for his new film, "The Little World Of Don Camillo" which starts Sept. 6.

Radio-Luxembourg commercial branch, "Programmes de France," putting out brochure for its sixth anni.

The Wladimir Lissims back in Paris after a long tour in South America where he sold the Korda product.

Of the 19 first-run foreign films here, 14 are American, two are English, one Italian, one Russian and one Swedish.

Dave Lewis skedded to accompany John McCarthy and Gene Van Dee to Madrid, where he has spent several years.

George Holden Tinkam, once chairman of the House appropriations committee of U. S. Congress, here on his 50th visit in 63 years.

French films running here with English subtitling are "The Round," "The Peaceful Father," "Volpone," "Justice Is Done" and "Return To Life."

The Ed Gruskins returned from Italy. Marion may accept some offers to play London before homing while Ed will go into TV production in the U. S.

Jacques De Lacretelle, who translated the Mary Webb novel "Gone To Earth" as "The Fox," which is French title of film, suing London Films over it.

Jean Renoir shuttling between Rome and Paris in preparation for start of his film, "The Coach of St. Sacrement," to be shot in two versions, and in Technicolor.

Andre (Little Hut) Roussin to have two plays done next season: "Caesar's Hand" at the Theatre de Paris and "When the Child Happens" at the Nouveautes when "Hut" folds in October after a run of over 1,500 performances.

Buenos Aires

Alberto Castillo to Venezuela on personal appearance tour.

Comedian Augusto Codeca underwent appendectomy operation.

Hugo del Carril to start broadcasts for Belgrano web after a long absence from air.

Pia Sebastiani, home from U. S. concert tour, giving piano recital at Colon Theatre.

Elina Colomer to abandon stage and screen work for one-year rest because of vocal chord surgery.

Sam Yaffe, U. S. pianist, at Odeon Theatre under auspices of U. S. Embassy's cultural division.

Amelia Bence and Alberto Closas to open record and TV store in central Buenos Aires district after completion of legit tour of Argentina.

Havana

By Frank Canarda

Rose Bigman, Walter Winchell's "Girl Friday," enjoying vacation under Havana sun.

Joey Adams, in town for a brief vacation, has just announced his engagement to Cindy Heller, N. Y. showgirl.

Libertad Lamarque, Argentine film actress, and Arturo de Cordoba, Mexican actor, are here doing scenes for their new Mexican film, "I Still Await You."

Roland Gerbeau, the French singer who was introduced to the Havana public last year by Josephine Baker, is back alone at the Sans Souci nitery, heading a variety show.

Milan

All excepting two legit theatres shuttered for summer.

"Mr. 880" now in record-breaking 10th week at first-run Piccolo Eden.

Milan Triennial Exhibition featuring nightly outdoor showings of foreign films in original language.

Ariston currently running a revival series, spotlighting best Italian film productions of the last 10 years.

Corriere della Sera, top-rated Italian daily, conducting a campaign against SIAE, Italian society of composers, authors and publishers.

Berlin

Harold Lloyd came in on Aug. 20 to survey studios as possible site for next production.

Mrs. Anna Rosenberg in town checking on entertainment facilities for soldiers.

The office building which houses the majority of the film outfits in Berlin was sold to the Central Labor Union. Many distribs must find new quarters.

About 200 performances will take place in nine different theatres, with a seating capacity of 9,000, during the Cultural Festival which runs here from Sept. 5 to Sept. 30.

Scotland

By Gordon Irving

Michael O'Duffy, Irish tenor, guesting in show at Beach Pavilion, Aberdeen.

Robertson Hare and Arthur Riscoe set for King's, Glasgow, in Vernon Sylvaine farce, "Will Any Gentleman?"

Wilson Barrett Repertory Co. presenting R. C. Sheriff's new play, "Home at Seven," at Alhambra Theatre, Glasgow.

John Law and Bill Craig, two young Scots, scripting comedy material for new Derek Roy radio series, "Happy Go Lucky."

Hollywood

Miroslava to Mexico City.

Nancy Kelly planed in from N. Y.

Mark Robson to Canada on vacation.

Doc Bishop broke two ribs in an auto crash.

Ray Driscoll and David Reed to Mexico City.

Mario Lanza to Idaho for six-week vacation.

Lillian Roth to Santa Fe for a strawhat whirl.

Judy Kelly recuperating from optical surgery.

Claudette Colbert in town after a strawhat tour.

Robert Milton recuperating from gall bladder surgery.

H. Allen Smith in town for huddles with Arthur Lubin.

Anthony Eden in town as guest of Douglas Fairbanks, Jr.

John Beck joined the William Morris Agency's Coast office.

Harry Popkin and Ben Peskay in town after two weeks in N. Y.

Ozzie and Harriet Nelson returned from their Mexican siesta.

Florence Marly entertained enlisted men at the Barstow Marine Base.

Mack Sennett guest of honor at Hollywood Roosevelt Hotel fashion show.

Bill Crandell slugged by three unidentified assailants outside a nitery.

Joan Bennett's daughter, Melinda Markey, passing up college for show biz.

Charles Coburn started a one-man campaign to legalize private poker games.

Rex Allen signed for a personal appearance at the Tri-State Oil Show, Grayville, Ill.

Gregory Peck released from Scripps Clinic and ordered to rest for another month.

Leslie Goodwins planed for Korea to shoot backgrounds for "The Korean Story."

Fredric March in from N. Y. to start work on film version of "Death of a Salesman."

Donald O'Connor celebrating the 25th year of his show biz career, which started at age 11.

Bud Weiler left for Singapore to join Breezy Eaton's unit, shooting film for the State Dept.

Walter Lantz vacationing at Jackson Hole while his cartoon staff takes a month holiday.

Farley Granger and Shelley Winters heading for Kansas City to plug Wald-Krasna's "Behave Yourself."

Oscar Vasquez Benavides, Peruvian ambassador to Mexico, got his first glimpse of a Hollywood studio at Warners.

Don Barry returned from Newfoundland where he appeared in four benefits for a crippled children's fund.

Miami Beach

By Lary Solloway

Al Bernie, Beverly Hudson held over at Clover Club.

"Happy Time" opened yesterday (Tues.) at Roosevelt (Brandt) Playhouse.

Mother Kelly's picked up plenty of biz with click of unknown blonde thrush Pat Morrissey.

Errol Flynn, who owns an island off the Jamaica coast, planed to Kingston, Jamaica, last week.

Casablanca may shutter Club Morocco after Marion Morgan engagement. She opens today (Wed.).

Vince Curran (ex-Club 18, N. Y.) living here and working with Murray Franklin at his Atlantic Towers Hotel Lounge.

Lenny Kent held over at Sans Souci for extra week. Helen Forrest, set to go in yesterday (Tues.), will follow next week.

Vagabonds Club shut down completely with closing of Arthur Godfrey Lounge Sunday (19); reopens in October. Bar Of Music also shuttered with wane of summer season; to open doors again in November. Another closer was Alan Gale's Celebrity Club; understood he's looking for a N. Y. location.

Vienna

By Emil W. Maass

American student here, Henry F. Froehlich, inked by the Gratz City Opera.

West German-Austrian trade pact on sheet music and books signed.

American tenor George Maran sang at the Mozart concert in Salzburg.

Ernst Marischka will produce "Two in a Car," starring Wolf Albach Retty and Hanneri Matz.

State Theatre revenue in the winter season reached the record figure of $380,000. However, the deficit is still growing.

Cinema boxoffice prices upped 25%, but still film house are far behind other business compared to 1939 prices. Theatre scale is now nearly three times as much but cigarets, for instance, are 10 times higher.

Australia

By Eric Gerrick

Eric Linklater, British author, will visit here this month.

"Born Yesterday" continues big on four-a-day at the State, Sydney.

Grappling season is pulling well in Sydney and Melbourne with U. S. wrestlers starred.

Cyril Ritchard has closed his shows for the Australian Broadcasting Commission after four weeks.

Marshall Palmer, Queensland exhib and commercial radio rep, boats to London for a showbiz looksee.

Dame Enid Lyons, former politician, appointed to board of non-commercial Australian Broadcasting Commission.

David N. Martin, chief of the Tivoli loop, is looking for another Melbourne house to use for revues and top musicals.

Cyril Ritchard and Madge Elliott extending run of "Private Lives" at Palace, Sydney, until September for Williamson-Fuller.

Evelyn Laye and Frank Lawton look like a hit with "Bell, Book and Candle" at Comedy, Melbourne, for Williamson.

Western Electric announced that the organization will be known as Westrex in the Aussie-New Zealand zones in the future.

"If" continues one of the best-sellers in the local wax field. Number has headed the radio Hit Parade for the last three weeks.

British Empire Films will distribute the Eileen Joyce biog, "Wherever She Goes." Pic was made at Ealing's Pagewood, Sydney, studio.

Al Rosen, who brought "Mary Had a Little" here last Feb. and closed it after short run at Tivoli, Melbourne, is now in Sydney looking for a spot to place other shows.

Bill Harrop, secretary of the Theatrical Employees Union, hosted by members to celebrate his 33 years with the union. Harrop is also honorary biz manager of the New South Wales Exhibitors Assn.

Aussie pic industry will give a big welcome to Al Daff when he planes in next month to huddle with Herc McIntyre, Universal's local chief. Daff, formerly Aussie resident, now is U's national sales chief.

Ireland

By Maxwell Sweeney

Radio Eireann pacting Irish name bands for fall.

Pianist Poushinoff inked for concert at Gaiety, Dublin, Sept. 9.

Jimmy Quinn, Bud Flanagan's agency, to London after gander at local talent.

Tom Arnold's "Festival on Ice" currently playing National Stadium, Dublin.

Dermot O'Hara, batoneer with Radio Eireann Light orch, to Germany and Austria for rest.

Federation of Irish Musicians has nixed Irish tooters playing with foreign bands visiting this country.

"Edge of Doom," retitled "Stronger Than Fear," gets its European preem at Metropole, Dublin, this month.

"Promise of Barty O'Brien," 45-minute film made here by George Freedland Productions, preems at Dublin Savoy, Aug. 24.

Cleveland

By Glenn C. Pullen

Alhambra Tavern reopened with Jan August and Doris Drew topping first show.

"Desert Song," directed by Marvin Kline, closed Cain Park's strawhat season Sat. (18).

Hans Reiss, Vienna-born pianist at Eldorado Club, taking out U. S. citizenship papers here.

Johnny Murad's Harmonicats in Main Street Club for week, with Dave Street due Aug. 27.

Stan Zucker, New York booker, brought along young son who will stay with his relatives here.

Fairview outdoor theatre slated to be torn down to make way for new suburban shopping center.

"Tales of Hoffmann" (Lopert) set for roadshow film run in Hanna Sept. 7, prior to house's legit season.

Jeff Chandler and Cindy Garner in town two days to whoop up promotion for Chandler's "Iron Man" at Hipp.

Jimmy Dudley, radio sports announcer, and Tim Grogan bought Southern Tavern and may put some live entertainment in it.

William Van Sleet and Paul Marlin producing "Hasty Heart" and "Voice of Turtle" as their closers of Chagrin Falls Summer Theatre.

Frederic McConnell shifted reopening of Play House with a musicalized "Three Men On Horse" from Oct. 4 to Oct. 3 to avoid conflict with Cleveland Symphony Orchestra's first fall concert.

Will Klump and Samsen Maynard did such socko biz with "Fourposter," the Jessica Tandy-Hume Cronyn vehicle, that the Rabbit Run Theatre impresarios aim to Equityize their company for more pro guest-star shows next season.

Minneapolis

By Les Rees

Ronnie Eastman into Frolics with Cappy La Fell.

Old Log strawhatter offering "Born Yesterday."

U. of Minnesota Playhouse presented "Papa Is All."

Jack Herman into Prom Ballroom for two nights.

"The Nutt Family" opens at Edyth Bush Little Theatre.

Veteran showman Harry Hirsch, recuperating after serious illness.

Dorothy Lewis Ice Show at Hotel Nicollet Minnesota Terrace holding over guest star Ralph English.

Paul Bunyan Playhouse, Brainerd, Minn., wound up successful eight-week season with "Blithe Spirit."

Breaking room records, Lisa Kirk held over a third week at Hotel Radisson Flame Room, with Maria Neglia and Frank Gallagher deferred to Aug. 23.

British actress Judith Fellows, here with husband to start 2,330-mile canoe trip down Mississippi river. He's author Gibson Cowan, who will write a book about it.

Opening its season with Edward Everett Horton in "Springtime for Henry" for two weeks, Lyceum will follow with First Drama Quartet, with Charles Laughton, Charles Boyer, Sir Cedric Hardwicke and Agnes Moorehead, Sept. 28-30, and the film, "Tales of Hoffmann," Oct. 1.

Pittsburgh

By Hal Cohen

Irene Cowan playing stock this summer at Chagrin Falls, O.

Norma Rose Dundorf has gone to work for GAC in Chi office.

China Doll revue into Carousel for two weeks beginning Sept. 3.

Jimmy Ames held over at Copa for new bill starring Al Morgan.

Midge Brigley quitting Miriam Sage line at Copa shortly to await stork.

Anna Maria Alberghetti booked in May Beegle concert series for spring date.

Fay DeWitt at Monte Carlo again after brief Broadway stint in "Fishooley."

June Arnold, Ankara skating star, took several stitches in her face after an auto crackup.

Burton Miller, Pittsburgh designer, engaged to outfit the Weavers for their tour.

B. J. Keating off for Manhattan and rehearsals of "Top Banana" after visiting her folks here.

Jackie Heller back to New York to pursue a TV career after reopening his Carousel for a week.

Leo Carlin and John Cardona returning to Nixon boxoffice after summer with Civic Light Opera.

Bill Green's returns to names Friday (24) with Harmonica Rascals, followed next week by Fran Warren.

Bob Prince m.c.'d world preem of "Iron Man" at Harris with Jeff Chandler, Cindy Garner and Frankie Van.

Johnny Harris has invited local newspapermen to Atlantic City over Labor Day for advance peek at new "Ice Capades."

Honolulu

By Mabel Thomas

Dennis Day and Mrs. Day visiting all the islands.

Jose Ferrer and his wife at the Royal for an indefinite stay.

Samuel Goldwyn and his wife back for a short stay; then to Hana, Maui.

Fred Quimby in town gathering local atmosphere for his Metro cartoons.

Alfred Apaka to Los Angeles to record Hawaiian and Hapa Haole numbers ofr Decca.

H. G. Ballance, 20th-Fox division manager at Atlanta, Ga., here for a month with his wife and family.

Barcelona

By Joaquina C. Vidal-Gomis

"Annie Get Your Gun" at the Windsor.

Rita Hayworth's "Gilda" back on reissue at the Kursaal.

"Midnight Cocktail" revue at the Marisol nitery with Ileana Simo and Jimmy Hunt.

Pedro Bistagne, 20th-Fox exec here off to London for opening of "David and Bathsheba."

Gasco-Granada Co. doing Spanish version of "The Last Kiss of Mrs. Cheney" by Lopez Rubio at the Comedia.

Chicago

Luther Adler in town this week.

Lawrence Tibbett sitting in "Rain" at Drury Lane.

Orch leader David Rose in town for the funeral of his father.

Mitch Woodbury, Toledo Blade drama scribe, in town ogling legit.

Red Skelton in huddling with his radio-TV mentor, Freeman Keyes.

Jack Benny in town after his Illinois State Fair date to visit his sister.

Arthur Treacher strawhatting at Chevy Chase this week in "Clutterbuck."

Innkeepers Glenn McCarthy and Nick Hilton in town for the All-Star game last week.

Lee Shubert in town to talk to his midwest manager Sam Gerson over fall legit plans.

Cobina Wright in town for "Fighting Leathernecks" preem at the Woods last week.

Entertainers' benefit for flood victims of Kansas and Missouri is set for Chez Paree, Sept. 27.

Dinah Shore, current at Chicago Theatre, heads celebs at Sun-Times Square Dance Festival, Aug. 24.

George Jessel stopping over enroute to the Coast to glimpse singer Jane Morgan in Empire Room.

Michiko Sunahara, Japanese opera singer, pipes at Kimball Hall this week for the Japanese-American Citizens League.

Theatre owner Si Fabian, in to speak for the Combined Jewish Appeal at the Standard Club, raised $100,000 among Chi film chiefs.

Robert Mitchum, Vincent Price and Marjorie Reynolds due in today (Wed) for "His Kind of Woman" bow at the Roosevelt.

Philadelphia

By Jerry Gaghan

Singer Jack Curtis has gone into the Skin and Cancer hospital for treatment.

Jerry Castle, formerly ex-Bowery Hot Shots, has formed his own combo, the Broadway Jesters.

Bill Kenny, of the Ink Spots, came to town to make an appearance for vets at Valley Forge (Pa.) hospital.

The Rendezvous has shut down for enlarging and will reopen Sept. 10 with Dizzy Gillespie and Meade Lux Lewis.

Harry Harris, TV and theatre columnist for the Evening Bulletin, left yesterday (Tues.) on the Liberte for a six-week vacation in England and France.

James Melton, here to act as chairman for Highway Courtesy Week, played host to the press and broadcasters with a cocktail party in the Bellevue-Stratford (20).

A bill has been given preliminary approval by the Pennsylvania State Senate which will permit bottle sales (with a 15% markup) by cafes and taprooms after the State Liquor Stores have closed.

MAC, RKO Opposition

Continued from page 5

as "King Solomon's Mines," "At War With the Army," "The Frogmen" and "Samson and Delilah," sold away from MAC. Up until recently the Gopher and Lyric have been bidding competitively for pictures, but this suddenly ceased without either party admitting any agreement in that respect. Gopher continues to land important pictures through negotiation. Sureseater World here also gets many first-runs—mostly those passed up by larger theatres, however.

MAC Sells Eau Claire House in Consent Setup

Moving toward completion of the Paramount consent decree, the Minnesota Amusement Co. (United Paramount Theatres) divorced itself from its Oklare Theatre, Eau Claire, Wis., selling the 498-seat "C" house to Sheldon Grengs, independent circuit operator, who also has an "A" theatre, the Hollywood, there. MAC retains three Eau Claire houses—the State, Badger and Cameo.

In accord with the decree, the MAC divested itself of theatres in Minneapolis and St. Paul (two each) and a half dozen others of the territory's towns.

Further progress toward carrying out the Paramount consent decree was made by the Minnesota Amusement Co. when, complying with the requirement to end partnerships, it acquired from Eddie Ruben (Welworth Circuit) the latter's 50% interest in two Lacrosse, Wis., houses, the Hollywood and Fifth Ave., the only theatres there, for an undisclosed sum. This gives the Paramount circuit complete ownership.

Legit 'Road' In Comeback

Continued from page 1

Olivia de Havilland, Constance and Joan Bennett, Hume Cronyn and Jessica Tandy (Mrs. Cronyn) on the barn circuit. When stars can gross $15,000-$16,000 in a limited capacity stand, in some cases on a 50-50 sharing deal, there's obviously plenty of vitality left in the field. That fact hasn't been lost on stars, producers, authors, agents, etc., on both coasts.

Abbott's Opinion

George Abbott, regarded as one of the shrewdest and most practical names in show business, believes the road has a future, and always will have. The veteran producer-author-director recently declared, "There will always be a 'road'. What form it will may take no one can tell. Perhaps the theatre will go back to the system of leading stars playing guest appearances with local stock companies, as in the days of Forrest and Booth. It may take some form that nobody now forsees. But the appetite for live theatre is basic, and people will always find some way to satisfy it."

It is foolish to bemoan the decline of the road, Abbot believes. It's always futile to regret or try to escape the inevitable. The road has dried up because it has become economically anachronistic, he says, and no synthetic "campaigns" will save it.

That applies, he carefully notes, to the road as we have known it. But through some such development as itinerant guest stars, appearing with resident companies and using locally-built productions, operating costs might be drastically reduced and a different kind of road would be not only feasible but profitable and therefore inevitable. The fact that such a setup has spread over the eastern seaboard and has begun to extend throughout the country demonstrates its practicability.

Although he didn't develop the idea beyond a mere suggestion, Abbott also mentioned the possibility of local legit troupes being supported by television companies or sponsors, playing regular schedules for live audiences and once-a-week or once-a-month shows for the air. That is just one of many possibilities, he thinks, adding that what actually takes place may have not yet been visualized.

Musicals

With all production costs steadily increasing and operating costs, particularly on the road, at an astronomical level, touring in the conventional sense has shrunk to a handful of shows. Major musicals, such as "South Pacific," "Guys and Dolls," "Kiss Me, Kate," etc., now play mostly super-capacity auditoriums and music halls. A few straight-play smashes, "Mister Roberts," for instance, have enough spectacle quality to play large theatres. But in general, operating and traveling costs have eaten up the margin for road-shows, and the pickings have been lean or non-existent.

Various efforts have been made to solve this situation, with results that remain to be seen. The Council for the Living Theatre, a project of the League of N. Y. Theatres, has tried to work out a sort of block-booking setup, somewhat in the nature of a combination Theatre Guild subscription and community concerts series. But such a plan obviously depends on the inclusion of the top draws, and both "South Pacific" and "Guys and Dolls" are apparently not available.

Subway Circuit

Subway circuit producer George Brandt and a group of key-city theatre operators have worked out a cooperative setup for the production and touring of low-budget straight plays. That is an effort to combat economic strangulation by another method. The result of that move, too, remains to be seen. Similarly, the recent move of the RKO circuit to open its houses, in many cases extra-capacity spots, to touring legiters may or may not work.

A factor in the use of large capacity houses may be improved production techniques and, more particularly, sound amplifying systems. Also, there have been tentative efforts to work out some method of projected scenery, which would presumably cut production costs drastically. The spread of arena theatres, mostly in hotel rooms, has not been as great as anticipated, and musical tents are impractical in cold weather.

But if the guest-star idea fails to provide the stimulus for a revived road, most hard-headed legit observers believe that some other factor or combination of factors will. Legit's survival against film and radio competition and its apparent vitality in the face of television indicate that it is now likely to have a revival rather than a lingering death.

Duffy Sees Road Stock With Visiting Names

Minneapolis, Aug. 21.

Revival of the road on a larger scale than for the past several years, with the bulk of the attractions coming from the Coast, instead of New York, and the plan taking on the features of dramatic stock with visiting stars, will ensue if an extension of experiments by Henry Duffy, Los Angeles producer, proves successful.

First of the experiments, similar to those which Duffy made successfully during the past several years with Detroit, Los Angeles and San Francisco the proving grounds, will be made here starting Sept. 2, when Duffy will present "Springtime for Henry," with Edward Everett Horton, at the local legit house, the Lyceum, for two weeks at a pop $3 top scale.

If the engagement is profitable, Duffy also will produce "Springtime for Henry" for runs of a minimum of two weeks in a number of other cities, and also will offer other plays with Hollywood and other stars there, in what eventually would be a circuit of such towns, he says.

Duffy is building the entire simple production of "Springtime for Henry" here, because it's more economical to do this than to transport productions built in New York or the Coast. Local warehouses contain sets and props suitable for use or adaptation in most instances, and even when building is necessary it can be done for a relatively small cost, just as resident stock companies used to do it, Duffy points out.

Thus, under the Duffy plan, Minneapolis and, perhaps, Chicago, Cleveland, Pittsburgh, Detroit, St. Louis and other such cities, would become "producing centers," just as New York and Los Angeles now are. Hollywood stars would be recruited to head the casts whenever their services were available between pictures, he says. Broadway stars "at liberty" also would be utilized, if the plan materializes, according to Duffy.

Duffy believes than many Hollywood and some Broadway stars would relish the chance to take the occasional flyers into the legitimate drama and make the flesh appearances in a number of road cities. This also would mean plenty of publicity and improved public relations for the pix at a time when they're needed, so it's unlikely it would meet any opposition from the film industry, he reasons.

Whether Duffy takes "Springtime for Henry" into other cities at such times as Horton's services are available depends upon the local engagement's results, he says. As it is, the show is being produced just for the fortnight run here.

RKO Report

Continued from page 5

foreign income which had been blocked. RKO's period for 100% amortization remained unchanged at 104 weeks.

Two-Year Period

Company, until the end of 1948, did its bookkeeping on the basis of 100% amortization after only 60 weeks. However, delays in converting earnings abroad prompted a change to the two-year period. Also, while the general industry trend has been toward quicker playoffs of pix domestically, resulting in commensurately stepped-up amortization of costs, experience with some films had the effect of throwing the table on writeoffs out of kilter.

Booking jams, mass bookings of a film in one territory, resulting in a longer period for national playoff, and delays in competitive bidding situations all have been in reverse of the speeded-up playoff trend.

Literati

Winchell and Lait

An inside angle on why Jack Lait, editor of the N. Y. Daily Mirror, personally subs for Walter Winchell during his annual summer layoffs, dates back to the time when the latter was suddenly called to Naval duty in the South Atlantic.

He told Lait he'd "let nobody else but you do my column," and it's been that way since. It's no secret that despite Winchell's "vacation" he constantly shoots stuff to Lait.

N. Y. News on Hearst

N. Y. Daily News' editorial on William Randolph Hearst read:

"Mr. Hearst, born April 29, 1863, died yesterday. He was a great newspaperman."

Unusual Commercial

By coincidence, both the N. Y. Sunday News and the Sunday Mirror gave Herman Wouk's best-seller, "The Caine Mutiny" (Doubleday) extraordinary trailers. The News gave it the lead editorial under the caption, "Tremendous War Novel," calling it "the greatest novel yet to come out of World War II" and "From all angles, we think, here is a great book."

The Mirror's editor - in - chief, Jack Lait, himself a current best-seller ("Washington Confidential"), took Hollywood to task for "pussy-footing timidity" in relation to a pix sale.

Withal, when both top N. Y. tabs give a book that kind of a treatment that's a publishing jackpot of no small impact.

Big Story Debut

The Big Story, monthly digest-size mag based on the radio-tele show of the same name, will make its debut on newsstands today (Wed.). First issue of the 25c mag, one of the very few based solely on a show biz program, runs to 130 pages, containing six authentic stories reported in the press.

Morris Markowitz is publisher and Walt Gibson editorial director. Mag carries only one ad, for Pall Mall, the ether shows' sponsor. In turn, Pall Mall gives the mag a plug at end of the ether shows.

Time's Replate on Hearst

Time mag hurriedly remade the entire press section of its issue last week in order to catch the death of William R. Hearst. Time goes to press on Tuesday, but was able to get the obit of the newspaper editor into about two-thirds of its entire run.

Niven, Swanson Tomes

David Niven and Gloria Swanson, who will co-star in John C. Wilson's legit production, "Nina," will hit the book stalls with separate tomes via Prentice Hall.

Niven's first novel, "Once Over Lightly," is skedded for release Nov. 12, date of show's out-of-town opening, and Miss Swanson's "Glamor After 40" is due in the spring.

Chi's Amusement Rate Hike

Chi dailies are raising their amusement rates with The Daily News upping its line rate five cents and the Sun-Times weekly rate up 15 cents and the Sunday rate up a quarter. Papers claim added print costs.

Tribune and Herald-American, as yet, have not hiked costs. Herald-American, however, has dropped first edition in order to conserve on paper.

Capitol Into SRL's 'Package Plan'

Latching on to the Saturday Review of Literature's recently established advertising "package plan" Capitol Records will launch its Christmas sales drive with an eight page ad in the Nov. 24 issue. The ad will be backed up by newspaper space, radio spots, direct mail window displays and reprints for retailers.

Brentano's, national book store chain, spearheads the mag's "package plan" in the Nov. 17 issue.

Italian ASCAP Attacked

The Corriere Della Sera, most influential of Italian dailies, is currently carrying on a campaign against the Italian Society of Authors and Editors, Italian ASCAP equivalent, for what it terms "ruthless, bureaucratic, police-force" methods of operation. The Milan paper claims the agency is overreaching its authority in stretching regulations governing levy for author's rights to dictatorial limits. The rigorous application of regulations, it says, has resulted in a big curtailment of activity in the nitery field, in benefit shows, and especially has discouraged the hiring of small dance bands or instrument combos by medium and low-scale eateries now unable to sustain the added rap.

Result is that large number of musicians have been thrown out of work and sheet music sales have dropped. Official government reaction has been stirred recently over the controversy, and an investigation is reportedly set to look into the matter.

Manchester Guest Ed

P. W. (Bill) Manchester, editor of the London mag, Ballet Today, is joining Dance News, of New York, as guest associate editor Sept. 4. Editor is due in N. Y. Aug. 28.

Miss Manchester, a recognized British ballet authority, will be sort of exchange editor for a full season, doing both reviews and features on U. S. and foreign troupes in America for Dance News, a monthly.

N. Y. Museum's Rare Photo Exhibit

Prints by unknown or unremembered American photographers which have been accumulating in the files of the U. S. Register of Copyrights for years will be exhibited in the Auditorium Gallery of the Museum of Modern Art, N. Y., Friday (24) through Oct. 14. Although Paul Vanderbilt discovered thousands of meritable prints in the Library of Congress only about 125 will be displayed at the Museum.

The prints, according to Edward Steichen, director of the Museum's Department of Photography, were not stored in the Library of Congress "because the Library loves, cherishes and honors photographs but largely by accident and incidental to the laws of copyright." He urged that in the future that the "historical and documentary value of all phases of photography be preserved on as non-selective and as broad a basis as that of the general library system."

Copyright Tax

Authors League of America has taken a stand supporting an amendment to the Internal Revenue Act that would benefit writers, musicians, artists and others drawing incomes from copyrights on their artistic creations. H. R. 4473, introduced by Sen. Irving M. Ives, would permit certain individuals to postpone payment of tax on that part of their yearly income which is paid into a restricted retirement fund organized by a professional group to which they belong.

Proposed amendment would permit these individuals to postpone paying tax on not more than 10% of their yearly net income, provided the portion doesn't exceed $7,500. Money realized from the fund after the taxpayer reaches his 60th birthday, would be taxed in that year. Another option would be taking the money in form of an annuity, in which case it would come under the law governing annuities.

ALA prexy Oscar Hammerstein, 2d, urged members to write their Congressmen to support the legislation.

Prolific Zolotow

Maurice Zolotow, whose "No People Like Show People" (Random House) is on its third printing, breaking out with a rash of mag yarns in September.

Zolotow sold a piece on Earl Finch, the man who befriended the Nisei, to Reader's Digest; a piece on Werner Maeder, auto expert who services a lot of show biz cars, to Satevepost; and a piece on memory expert Bruno Furst to True.

CHATTER

Harold L. Call in Hollywood to report film doings for the Portland (Me.) Press Herald-Evening Express.

Jo Ranson, the Coney Island historian, has a piece on the "subway resort" in current issue of Park East mag.

Blanche W. Knopf is in Europe on a two-month business trip, to consult with authors and agents, and scout for new talent.

Malcolm Muir, prez of Newsweek mag, and B. C. Forbes, publisher of Forbes mag, back from Europe Mon. (20) on the Queen Mary.

Fred Schiller's story, "10 Men and a Prayer," which appeared in McCall's Bluebook, will be condensed for publication in Guidepost mag.

Leo A. Handel becomes an honorary life member of the American Marketing Association for his book, "Hollywood Looks At Its Audience."

William Goetz writing a chapter on film financing for "The Arts and Sciences of Motion Pictures," a book sponsored by the film industry and compiled by Muriel De Lisa.

Edward Stanley does a historical-descriptive survey of Broadway, as New York's "best-loved" and world's "most famous" street, from Battery Park to Yonkers, in September Holiday.

Bill Patterson and Horace Sutton, exec editor and travel editor of the Saturday Review of Literature, respectively, returned from Mexico where they picked up material for a subsequent "all-Mexico" SRL issue.

"Fifty Years of American Comedy," by Bill Treadwell, is skedded for publication Sept. 10 by Exposition Press. Book covers comedy field starting in 1900 with burlesque, minstrel and showboat humor and continuing through vaude, pix and radio to television.

'Degenerate' Film

Continued from page 1

statement on the protest was issued.

Films In Review, edited by Henry Hart, reported that he had been invited to attend the screening of a picture, "Trilogy," made by Gregory J. Markopoulos, by a member of the class in a course called "New Frontiers in the Cinema," given by George Amberg on May 21, 1951. (A university official explained that the picture was not a part of the regular course, but was shown to invited guests after the regular class had ended.)

"Mr. Amberg," the editorial revealed, "said he was delighted that so many people were present. He explained that the picture about to be shown was an 'avant-garde' film, that it was 'daring' and 'disturbing,' and he urged the members of the audience to 'let themselves go' in order to appreciate what they were about to see. The lights went down and the picture came on.

"The three parts of 'Trilogy' are entitled 'Psyche,' 'Lysis,' and 'Charmides.'

"Their content consisted of disconnected shots of whatever had interested the photographer. . . . These sequences elicited giggles from youths in the audience with long and pomaded hair. . . ."

Berle's 46G

Continued from page 1

($6,500), Berle paying $650 commission for a total of $7,150.

Only other act to exceed that sum was Martin & Lewis, whose recent deal at the N. Y. Paramount called for a $50,000 guarantee against 50% from the first dollar. Duo collected $74,000 but, since loot had to be split two ways, each collected $37,000. M&L also had to pay the surrounding show.

Jack Benny during his 1947 run at the Roxy grossed the then high of $42,000 on his first week on deal which carried a $40,000 guarantee plus overages. Benny, however, had a high nut which called for payoffs to Marjorie Reynolds, Phil Harris, Sportsmen's Quartet and Rochester. Net was considerably smaller than that of Berle.

Previous high grosses included the terrific $135,000 scored by Danny Kaye. In 1947 Berle played the Roxy and grossed $135,000.

D. of J.-TV Grid

Continued from page 1

plan being enforced this year by the National Collegiate Athletic Assn. is a violation of the anti-trust laws of the U. S."

The NCAA plans to limit home telecasts of football games to one match a week.

Marks expressed doubt that TV is the cause of football's troubles. It is quite possible, he said, that "the nut" has grown so great that a slight drop in admissions can hurt.

"It appears more likely," Marks added, "that economic inflation and higher tax rates have done more to reduce attendance at football games than TV. It seems reasonable to believe that the public is being offered more football than it can absorb at current prices. Yet TV has been singled out by the NCAA as the sole culprit guilty of football boxoffice woes."

SCULLY'S SCRAPBOOK

By Frank Scully

(As Scully has suddenly been called back to his vacation, these columns are being guested for him by himself.—Ed.)

Hollywood, Aug. 21.

What most people seem to love above all else is the fair sex and fair weather. Even people in show biz rarely realize that the weather can be so good, their biz will be bad, and that if the skies remain blue too long, their biz may fold completely.

California has had seven years of good weather. It has dried up lakes, ruined resorts, bereft ski runs of snow, made forests so dry that fires have been a dime a dozen and bankrupted plenty of people who lived on entertaining others. It is quite possible that if the weather continues to be as good in the next seven years, millions living around L. A. will be playing bit parts in a Biblical exodus to elsewhere.

The first to migrate, of course, would be the swallows of civilization, the well-fed birds of paradise that make up the picture industry. Their main reasons for having come here in the first place have long since disappeared. Practically everything that used to depend on sunlight can now be shot better under artificial light. Because of this improvement, not even the smog of the last 10 years could drive the picture biz to Florida, as Joe Schenck threatened he and his fellow producers would do if a Democrat got elected governor in 1934. If water and power were cut off, however, the industry would have to say goodbye to California, regardless of the political bias of the state's governor, and radio and TV would not be far behind. Without water and power, L. A., Santa Barbara, Beverly Hills, Bel Air and others would look like Carthage does today.

A Place In the Smog

The sunlight itself has become dreadfully loused up with smog, fog and grog. Heavy industry has moved into the south end of L. A. and has given the area the kiss of death. Each spring L. A. normally enjoyed a high fog which rolled in from the sea at night and then rolled out again around noon. This kept on until October. In certain respects this was not bad, because it shaded the whole area all morning and thus kept the heat from mounting too high. Without it, L. A. would have been Dallas, Anno 1951. As it is, the temperature runs between 60 and 80 degrees, and on few occasions when the sun rises early in the morning, as it usually does everywhere else in the world, the day in L. A. is sure to be a scorcher.

Well, all this was to the good until around 1942, when the boys who had lured millions to Southern California as a healthy playground then looked around to make a fast buck out of war contracts. They succeeded so well that it wasn't long before they were poisoning the very tourists they brought in to heal.

These gases began showing their effects very early in the war. Since then L. A. has spent a fortune trying to blow down their lethal dangers, even importing specialists in the field from St. Louis to tell the peasants that it was their incinerators and automobile fumes that were fouling up their air, not the flood of new industries in a climate ill suited to absorb them.

Salaries alone for these smogologists ran to more than $1,250,000. I could have given the specialists the right answer as early as 1942, and would have gladly done it for a tax rebate of $500. In 1942 a writer drove up to Scully's Bedside Manor above Hollywood in what appeared to be a new car. I asked him how he rated such a wartime luxury. I had more claims to one than he did and I couldn't get a spare tire. He explained it was not a new car, merely a new paint job.

"I had to go to the south end of town to mop up some atmosphere and local color for a picture script I'm working on," he explained, "and when I came out of the plant the paint had been eaten off my car. I went back and demanded to know what in heck was this? Calmly an executive wrote out an order to go a short distance down the road and have my car repainted. It seems it was happening so regularly, the company decided to add repaint jobs to the cost-plus of their war contracts, thus leaving everybody happy but the taxpayers."

From then on I have watched that poison gas creep slowly north, east, south and west. I saw clouds of it in time snaking through passes into the Mojave Desert and even down the wash which skirts Palm Springs. I urged these communities to rise up and bomb the offending industries to hell to save their lives, but the suggestion was treated as amusing rather than subversive.

Of course, if the rest of the country could have more flood control and their water could be piped to arid areas, that might save places like L. A. To control the flood water of the Missouri Valley would have cost $300,000,000. That was shelved as too expensive. So the river overflowed its banks and damaged cities and farms of the Missouri Valley to the tune of thrice that figure in one flood. And don't think show biz, as well as others, won't feel those losses.

Actually, not much can be done about these things until people can be persuaded to cough up credits for their own immediate survival as they do to keep the military in lush expense accounts, down to proselytizing for the Academy's football team.

It's fantastic how big biz will scream that such projects as flood control will ruin the country and then think nothing of spending 40, 50, 80 or 90,000,000,000 dollars manufacturing devices designed to blow the world to shreds.

India Has Plenty Of What It Takes

In the Khasi hills of India, I understand, an average yearly rainfall runs about 400 inches. In America we have as little as two inches in places in Arizona and as much as 100 inches in the state of Washington. But the average in most states is 15 to 30 inches during the year. Southern California has been running far below the lower figure for years.

This drought is a sickness, a terrible sickness, and despite occasional cloudburst here and there, it seems as if God has been wrung dry-eyed, and has therefore lost interest for a while in what was once the most promising of his children.

No question about it, the western half of the western world is drying up. In California, where riparian rights were once fought over, lakes are down to puddles. In fact, Lake Elsinore is strictly a dry run. Arizona, while used to little rain, is now without any. Phoenix is really desperate for water.

Back To Traveling Tom Shows?

Cities that bragged about their phenomenal growth in population are now wondering who will have to be the first to go. San Diego is fighting the Navy for water rights to a nearby water shed. Camp Pendleton is telling Fallbrook farmers to migrate to Korea if they don't like the water they are not getting at home. If one doesn't win soon, there won't be a lake left to fight over. In L. A., industries, the air-poisoners, are now groping for cool, clear water, and not as sung by the Sons of the Pioneers either.

And back of all this worry is the worry of those who live on the worry of others—those who afford us temporary relief in the form of entertainment. If whole towns dry up it means migration and that means the local Bijou will have to revert to a traveling Tom Show to dry up too.

I'd like to say in closing (beautiful words) that coast-to-coast video will be a short dream of riches if the coaxial cable finds it has been piped into a lot of ghost towns. Archeologists have unearthed ample evidence that civilization has reached our present high point at least four times in this earth's history. Are we willfully writing the script for a fifth flop? I imagine this concerns everybody—except possibly those Hollywood characters who never add water to their bourbon. As for the rest, they'd better get busy or get moving to the Khasi hills of India.

OBITUARIES

RAY WETZEL

Ray Wetzel, 27, trumpeter with Tommy Dorsey's orch, was killed in a car crash in Sedgwick, Colo., Aug. 17.

See music department for further details.

LOUIS JOUVET

Louis Jouvet, 63, French actor and producer, died of a heart attack in Paris Aug. 16. Jouvet was stricken while conducting preliminary readings at the Athenee Theatre of his new production that was to be put on in the fall, an adaptation of Graham Greene's novel, "The Power and the Glory."

In March, 1951, Jouvet brought some members of his Theatre de l'Athenee Co. to N. Y., where they performed "L'Ecole des Femmes" ("The School for Wives") for three weeks at the ANTA Playhouse. Although this was his first visit here since 1918, Jouvet was known in the U. S. through his innumerable roles in French films. He appeared in such widely distributed pix as "Topaze," "Dr. Knock," "Carnival in Flanders," "Un Carnet De Bal," "Volpone," "The Lower Depths," "Jenny Lamour" and "Return to Life," among others.

Jouvet worked in the theatre for more than 30 years and as a producer-director made the Athenee Theatre one of the greatest centres of dramatic art in France.

His wife, a son and two daughters survive.

I. W. DANFORTH

Irving Wilkens (Pip) Danforth, 56, president of the Civic Light Opera Assn. in Pittsburgh in 1949 and one of the moving spirits behind the summer opera project at the Pitt Stadium, died in that city Aug. 17. Danforth was stricken just before the opening of the 1951 outdoor series, on which he had worked.

A pilot in World War 1, Danforth in 1930 established the electric firm in Pittsburgh which bears his name and had since been distributor in Allegheny County of Westinghouse products. Only recently he had also become tri-state distrib for Columbia Records.

He leaves his wife and two sons.

ARTUR SCHNABEL

Artur Schnabel, 69, concert pianist, died in Axenstein, Switzerland, Aug. 15. Schnabel, who was an exponent of the classic German composers, made his first appearance in the U. S. in 1921. He was a composer as well as a pianist and his latest work, his third symphony, was to have been played by the N. Y. Philharmonic-Symphony Orchestra for the first time in March, 1952, with the composer as soloist.

Surviving are his wife, Therese Behr Schnabel, a concert contralto; a son, Karl Ulrich, a pianist-composer; another son, Stefan, an actor, and a sister.

ANTHONY DeASCENTIS

Anthony (Tony) DeAscentis, 23, of Associated Drive-In Theatres staff in Pittsburgh for four years, drowned recently in Lake Erie of Conneaut, Pa., township park, his body being recovered some time later by the Coast Guard.

DeAscentis had just graduated from the U. of Pittsburgh and at the time of his death was manager of Colonial Drive-In. He had formerly managed the South Side Drive-In, Youngstown, O.

ARTHUR BUTLER GRAHAM

Arthur Butler Graham, 72, theatrical lawyer, was killed Aug. 16 in New York when he jumped or fell from the 14th floor of the building where he had his law offices.

Graham, who at one time represented Rudolph Valentino and other screen and stage stars, had been associated with the law firm of Oeland & Kuhn for the last 10 years.

His wife survives.

OSCAR F. JONES

Oscar F. Jones, 59, composer and singer, died in Dallas Aug. 13. He wrote music for barbershop quartets and was prez of the Dallas chapter of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America.

Jones also helped direct local minstrel shows.

EMIL WINOGRAD

Emil Winograd, 61, co-owner with his brother, Mike Winograd, of the Oriental and Family Theatres in Rochester, Pa., died there Aug. 12.

He leaves his wife, a daughter, and two sons, Leonard and Kenneth. The sons will continue to run the theatres with their uncle.

EDWIN B. BAALS

Edwin B. Baals, veteran member of the St. Louis Theatrical Brotherhood, Local 6, died of a heart attack in St. Louis Aug. 8. A member of the union for 40 years, he had been employed at the Fox Theatre since its opening in 1929.

His wife and son survive.

SOPHIE TRAUBMAN

Sophie Traubman, 85, former Met Opera, N. Y., soprano, died Aug. 16 in New York. Mme. Traubman, who was with the Met from 1887-97, was heard in many Wagnerian premieres.

Surviving are a daughter, three granddaughters and three great-grandchildren.

MARTIN H. VERBIT

Martin H. Verbit, 50, president of Marnel Distributing Co. (records and players) died in Philadelphia Aug. 14. Before entering the record business in 1945, Verbit was proprietor of the Westbury, midtown cafe, for 10 years.

His wife, parents and two brothers survive.

TERESA W. RASHKIS

Teresa Wolfe Rashkis, 63, former Met Opera, N. Y., singer, died in Toronto Aug. 14. Miss Rashkis sang with the Met in the early part of the century. She also appeared with the N. Y. Philharmonic.

Husband and three sons survive.

MORTON HYMAN

Morton Hyman, 67, head of theatrical booking firm in Chicago for the past 25 years, died recently in Chicago. He had appeared in vaude with the comedy team of Sherman, Van & Hyman.

Brother survives.

LEOPOLD PRINCE

Leopold Prince, 71, founder-conductor of the N.Y.C. Amateur Symphony orch and former N. Y. municipal court judge, died in Hanover, N. H., Aug. 17.

Surviving are his wife, a son, a brother and two sisters.

Benjamin Bloch, 84, who before his retirement about 15 years ago was engaged in booking films in theatres in the midwest, died Aug. 16 in Toledo. Surviving are two brothers and two sisters.

Joseph Fallon, veteran stagehand died Aug. 18 at the Variety Clubs-Will Rogers hospital, Saranac Lake, N. Y. He was a member of the Houston local of IATSE. His wife survives.

Henry Budde, a projectionist at the Hi-Way Theatre, St. Louis, died of a heart attack in that city Aug. 4. At one time he was associated with the St. Louis Amusement Co.

Raymond W. Tappmeyer, former manager of the Palm and Lexington Theatres, St. Louis, died of a heart attack in that city Aug. 9.

His wife and daughter survive.

Floyd H. Schenk, Sr., 52, business manager for a number of motion picture stars, died Aug. 14 of a heart attack in his Hollywood office.

H. Farquhar Jones, 25, former U. of Pennsylvania football star who had been associated with NBC in N. Y., died in Philadelphia Aug. 20.

Doris Timmerman, 23, secretary to the commercial manager of KEYL-TV, San Antonio, was killed in an auto accident near Fort Worth on Aug. 12.

Widow, 85, of Frederick Stock, conductor of the Chicago Symphony from 1905 to 1942, died in Colorado Springs, Colo. Aug. 15.

Andrew W. Rizzo, 48, founder and prexy of the Rizzo School of Music in Chicago, died Aug. 15 in Denver.

Father, 79, of Roy Bacus, commercial manager of WBAP, Fort Worth, died Aug. 11 in Dallas.

Wife, of Joseph Litvag, owner-manager of the Apollo Theatre, St. Louis, died in that city Aug. 4.

Joel Hillman, 85, owner of the Hotel George V., Paris, died Aug. 16 in Atlantic City.

Son 24, of David L. Thomas, veteran projectionist at Loew's Penn Theatre) Pittsburgh, was drowned Aug. 13 in Bermuda, two days after his marriage.

George Wesley Travis, 59, theatre maintenance man, died in Denton, Tex., Aug. 14.

Christian C. Nauman, 71, former advance agent for theatrical companies, died Aug. 17 in New York.

Minstrelsy Revival

Continued from page 1

will blaze the trail for a revival of minstrelsy. He sees it as a television possibility, in addition to its potential in reaching audiences presently untouched by live talent because of the dwindling of the legit road.

At the moment, Gaughen is working out plans to take a minstrel troupe east from California to attend the convention of the Burnt Corkers, composed of eastern minstrels, in Lancaster, O., Sept. 9. Primary goal of such a get-together would be unification of the groups into one national organization which could then try to build one or more troupes capable of taking to the road.

Stressing the clean, homespun humor that marked the oldtime minstrel shows, such troupes would make the cry, "Gentlemen Be Seated," echo through the country again. Recent success of box-top shows sponsored by commercial firms are pointed to as examples of what could be done, at least initially, to re-introduce this type of entertainment.

In its heyday, minstrelsy boasted such talent as Al Jolson, Lew Dockstader, Weber & Fields and others. Gaughen contends that much of the material these minstrels used could easily be updated and sold advantageously.

Enthusiastic offers of support already have come from many former minstrels around the country. The Lancaster convention, however, will apparently be the determining factor—whether minstrelsy gets a rebirth after a couple of decades, or whether it remains simply the unfilled hope of a retired minstrel.

Exhibs Review

Continued from page 1

he could present evidence to stars that "if I make the proper picture I can get it shown, and that today the exhibitor is more interested in good film 'merchandise' than he is in trademarks or anything else."

Overwhelmingly, the exhibs shouted their belief that the picture makes the star—and not vice versa. Many exhibs cited chapter and verse to show how "a good picture with no names will often do as well as a poor picture from a major company that is loaded with stars." Additionally, many cited the boxoffice success of Lippert's "Steel Helmet" and flatly expressed the hope that the producer-distributor would have others.

Not All 'Grade A'

The head of a large western chain wrote that "all of your product has not been favored with the Grade A big-house treatment, but I can say the same is true of all the majors as well." Then, the exhib added, "I would be pleased to learn that you have been successful in obtaining important names for your productions. That, in itself, however, would guarantee you no more than it would anyone else because as you know it takes more than just a star name to insure success at the box-office."

Several exhibs blasted the idea that an agency would refuse to permit a client to appear in anything but a major film. Exec of one large circuit, declaring that a firm name doesn't mean "a nickel at the boxoffice," reiterated that its doors are always open to any producer who make a "worthwhile" picture because "in the final analysis, it is the picture that counts."

General attitude was best summed up by a midwest exhib who replied in one pungent paragraph:

"What the theatres are hungry for is good pictures, regardless of who is making them."

Growing exhibitor clamor for pix as against personalities has, of course, long been evident. The Lippert survey, however, marks the first time that a producer has taken his battle for talent right into the theatres and come back with documentary evidence. Letters received by Lippert bristle with phrases pounding home the theory that films are merchandise which must meet market demands in order to be sold. Virtually every exhibitor declared he was ready to give preferred time to "pictures of merit," "pictures that are good," or "quality pictures."

Some exhibitors replied angrily that Lippert's letter proved what they had long suspected—that "some of the top people in Hollywood are immature." Others pointed to several examples of independent pix, made without a big company label or big name stars, that far outstripped so-called top product in public response.

"The history of this business," another circuit operator declared, "has proved beyond a shadow of a doubt that when a good picture is made by amateurs, or by a foreign producer, it finds a ready market."

An interesting footnote to the replies was the undertone of bitterness against Hollywood. There were repeated references to the need of agents and producers in particular, "getting out of Hollywood for a while and finding out what the rest of the country wants." Several also suggested that since the industry is faced with "newer and greater outside competition than ever before" the time has come for increased cooperation among all concerned in production.

Parting shot in Lippert's battle against labels and trademarks was fired for him by an Ohio exhib who commented crisply:

"During my experience as an exhibitor, I have had to bolster many a 'major' production with an independent feature."

Venice Fest

Continued from page 2

reception and other festivities, with the presence of Yank stars flown in for the occasion, are being planned to throw the spotlight on U. S. films. Irene Dunne is among those who have accepted invitations to attend.

British feature entries for the Festival include "No Resting Place," "Murder in the Cathedral," "White Corridors" and "The Lavender Hill Mob." France is showing "Journal d'un Cure de Campagne," "Barbe-Bleue," "Le Garcon Sauvage" and "La Nuit Est Mon Royaume," while Italy has entered three productions, "La Citta Si Difende," "Parigi e Sempre Parigi" and "Ombre Sul Canal Grande." Two pix, "Das Doppelte Lottchen" and "Lockend Gefahr," make up Germany's participation.

Other nations are all showing one film each. Argentina is offering "Native Son" (already shown in the U. S.), Denmark has "Cafe Paradise," India lists the aforementioned "The River," Israel is showing "Tent City," Yugoslavia "Demak Mita," Mexico "Donna Perfecta" and Spain "La Corona Negre." After a long absence Japan returns to Venice with "Rasho-Mon," and a newcomer, the Philippines, is presenting "Siegfried."

The crowded Festival schedule also lists a series of showings dedicated to the films of the late Robert Flaherty, during which "Nanook," "Elephant Boy," "Man of Aran" and "Louisiana Story" will be screened. Also, the David O. Selznick "Golden Laurel Award" presentation, the "Laurel" to go to the winner selected from the European finalists by an American jury and awarded at a special ceremony presided over by U. S. Ambassador James C. Dunn; and the aforementioned cycle of pix made in foreign countries by Italian directors (besides "The Medium," this series will feature "Ciacara," directed by Adolfo Celi in Brazil, "Laughter in Paradise," made in England by Mario Zampi, and "Les Amants de Bras-Mort," French film directed by Marcello Pagliero. Further marginal activities during the Festival period will include a Film Fashion Festival and several conventions, among them those of the International Producers Assn., and the International Federation of Film Clubs and Film Academies.

Prominently featured is the second International Film Mart, at which 12 countries are showing a total (so far) of 60 pix to prospective customers, with some films being test-screened for the public as well. All Festival activity, except for the Film Mart, which runs through Sept. 15, is scheduled to wind Sept. 10, when the all-Italian jury will announce the winners, and awards will be presented.

MARRIAGES

Violet M. Love to Louis Pfeifer, New York, Aug. 18. She's former singer, now insurance agent.

Edith Kenny to Earl J. Dias, Aug. 18, Fairhaven, Mass. Groom is legit-film editor of the New Bedford (Mass.) Standard.

Beverly Campbell to Richard Garland, Hollywood, Aug. 12. She's a little theatre actress; he's a screen player.

Sara Berner to Milt Rosner, Las Vegas, Aug. 11. She's a radio actress; he's an agent.

Mrs. Martha Baird Allen to John D. Rockefeller, Jr., Providence, R. I., Aug. 15. Bride is a former concert pianist; he is the financier.

Nancy Guild to Ernest E. Martin, Hollywood, Aug. 15. Bride is a screen actress; he is a theatrical producer.

Sandy Mellen to Preston Sturges, Hollywood, Aug. 14. Bride is an actress; he is film producer-director.

Ann Thomas to Chester Gierlach, New York, Aug. 15. Bride is an actress; he is a radio director.

Eleanor Noel to Richard Zinn, Miami, Aug. 13. He's a TV producer at WTVJ there.

Sue Wells to Clay Harvey, Chicago, Aug. 18. Bride is assistant to TV writer-producer Don Herbert.

Lorraine Meyer to Pvt. Robert Schauer, Pittsburgh, Aug. 18. Bride's with Cooperative Theatres there.

Nancy Zeisloft to William Jaffurs, Watsontown, Pa., Aug. 10. Groom is the son of Jim Jaffurs, veteran Pittsburgh theatre owner.

Helen Marion Nelson to Donald Wallace Anderson, Proctor, Vt., Aug. 18. Groom's father, Earl E. Anderson, is veepee-director of the American Broadcasting Co.

Elizabeth Ziegler to Sidney Bechet, Antibes, France, Aug. 17. He is a jazz bandleader.

Marie Agnes McKenna to Thomas J. Rowe, Caldwell, N. J., Aug. 18. He is an assistant controller of the American Broadcasting Co.

Doris Healey to William Gordon Bugie, Albany, Aug. 11. He is a Paramount salesman there.

Patricia Wright to Charlie Lung, San Fernando, Calif., Aug. 14. She's a screen actress; he's on radio.

Rosalie Reed to Jonathan Arthur Goerss, Cincinnati, Aug. 18. He's Jon Arthur, of the "Big Jon and Sparky" and "No School Today" ABC programs originating in Cincinnati.

Madelyn C. Kiam to B. Bernard Kreisler, Greenwich, Conn., Aug. 20. He's executive director of the Motion Picture Assn. of America's Advisory Unit for Foreign Films.

BIRTHS

Mr. and Mrs. Earl George, son, N. Y., Aug. 13. Father is radio and legit actor.

Mr. and Mrs. John Alvin, son, Hollywood, Aug. 11. Mother is former legit actress June Lewis. Father is a screen player.

Mr. and Mrs. Mischa Auer, daughter, London, Aug. 14. Father is a film actor.

Mr. and Mrs. Mal Bellairs, son, Aug. 13, Chicago. Father is a free lance radio-TV announcer.

Mr. and Mrs. Hugh Cherry, son, Aug. 13, Memphis. Father is a deejay with WMPS, Memphis.

Mr. and Mrs. Mitchell Parker, Jr., son, Pittsburgh, Aug. 10. Mother's the daughter of Ted Blake, nitery comic.

Mr. and Mrs. Bob Caldwell, son, New York, Aug. 14. Father and mother (Carolyn Hunter) are Pittsburgh TV singers.

Mr. and Mrs. Wally Dickson, son, Pittsburgh, Aug. 12. Father's film editor of Wasser, Kay & Phillips agency.

Mr. and Mrs. Clayton H. Brace, son, Aug. 15, Denver. Father is KLZ, Denver, production manager.

Mr. and Mrs. William Travilla, daughter, Hollywood, Aug. 16. Mother is Dona Drake, screen actress; father is fashion designer at 20th-Fox.

Mr. and Mrs. Ralph H. Davidson, Jr., son, Salt Lake City, Aug. 13. Father is account executive with KSL-TV there.

Mr. and Mrs. Jack Goodman, daughter, Salt Lake City, Aug. 10. Father is head of news staff of KALL and Intermountain Network there.

Mr. and Mrs. Gerald Astor, son, Mt. Vernon, N. Y., Aug. 11. Father is film exhibitor in that city.

Mr. and Mrs. Wally Jordan, daughter, Aug. 17, Danbury, Conn. Father is head of the radio-TV department of the William Morris Agency.

Mr. and Mrs. Arthur Lewis, son, Aug. 16, Beverly Hills. Father is co-producer with his father, Albert Lewis, of the legit musical, "Three Wishes for Jamie."

Mr. and Mrs. Jeremy Daniel, son, Aug. 15, New York. Mother is on the staff of the Victor Landiahr radio program.

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"Butler begged off with the crowd virtually lifting the rafters with applause and bravos."
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LOS ANGELES TIMES

"A strong contender for inclusion in the ranks of top male vocalists. Definitely a comer."
VARIETY

"A B. O. click. His appearance and his refreshing youthful enthusiasm wins ringsiders. He should be sitting on one of the top rungs of the SHOWBIZ ladder."
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"Champ has personality plus and his warbling simply stopped the show and he evoked ovational applause."
LOS ANGELES EXAMINER

"When he opens his mouth to sing, his whole face lights up. He's got male oomph. He'll move to a picture career quicker than you can say Joe Pasternak."
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FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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SARNOFF ON HOLLYWOOD VS. TV

Music Biz Sees Boff Upturn in Fall; Disk Pickup Felt, Pubs Little Slower

Riding through the worst summer slump in the last five years, music biz execs are expecting to strike pay dirt in the next period ahead. Stray economic signs in the last couple of weeks are lending weight to the belief that this fall may be the prelude to a longterm boom, which will catch the wartime years in the gravy spread.

The business pickup has already been felt among the major disk companies in advance orders for the fall-winter season. Intensive sales drives by the majors have been targeting at a fast getaway, with the initial momentum seen aided by general factors in a war-geared economy. Although not so sanguine as the diskers about the future, publishing execs are also anticipating a steady rise in sheet music sales.

The disk trade is heading into the fall in good shape, at least in better health than it has been for several years. Not only has the speed situation settled to the point where retailers have a pretty good idea of their own market potential, but inventory swap deals and upped return privileges are finding the retail trade in a sound financial position to take quick advantage of a sharp business upturn.

Biggest factor is the industry's confidence in the virtually certain cutbacks in other sectors of the civilian economy, due to the $90,000,000 preparedness expenditures which will start rolling in the next few months. With plenty of con-

(Continued on page 48)

LeBlanc Claims Sale Of Rights to Hadacol Nostrum for $10,000,000

Augusta, Ga., Aug. 28.

Dudley J. LeBlanc, the Louisiana State Senator who made a fortune selling the "dietary supplement," Hadacol, via show biz ballyhoo, declared this week that he sold rights to his nostrum to a group of eastern financiers and businessmen for $10,000,000. LeBlanc said that he will remain with the new firm for 15 years at an annual salary of $100,000.

LeBlanc said that buyers were the Maltz Cancer Foundation in New York, but no such organization is listed in the N. Y. telephone directory. He stated that taxes took so much of the vast profits of the firm that he decided to sell the company to the Maltz Foundation, which he said was a charitable organization.

LeBlanc is one of the major talent buyers in the country during the run of the Hadacol Caravan, a medicine show, to which admittance is obtained by boxtops. Bob Hope, Jimmy Durante, Rudy Vallee, Carmen Miranda, Cesar Romero, Jack Dempsey and Milton Berle were signed by LeBlanc at the beginning of the season for his show.

Thorpe Nixes Film P.A. When $1,000 Fee Refused

Tulsa, Aug. 28.

The world premiere of the film, "Jim Thorpe—All American," screen version of the life of the great Indian athlete, was held at Muskogee, Okla., last week—minus its hero of real life to give it a sendoff. He refused to attend.

Thorpe didn't show up at the Muskogee event because he wasn't given the $1,000 he asked for a main appearance and $400 for each of two appearances at local houses showing the pix.

Big-Screen TV Bouts for Fight Arenas Sought

By SANFORD MARKEY

Cleveland, Aug. 28.

Special pitch for the major boxing matches to be telecast via big-screen into fight arenas throughout the country, rather than into theatres, will be made to the International Boxing Club within the next 15 days by managers of arenas and auditoriums.

According to Jim Hendy, manager of the Cleveland Arena, theatre telecasting of the fights is killing the smaller arenas and so is ruining the testing grounds of fledgling fighters. He hopes the IBC will consent to the new plan as not only a means of saving the boxing industry but as a lucrative

(Continued on page 16)

CANTOR MAY TEE OFF N.Y.-TO-L.A. TV COM'LS

Eddie Cantor may be the first television star to originate his show from Hollywood for live transmission across the country. Comedian was alerted this week not to make too permanent arrangements for his stay in New York on the possibility that he'll be able to do his Sept. 30 stanza of "Colgate Comedy Hour" on NBC-TV from the Coast.

American Telephone & Telegraph originally set Nov. 1 as the starting date of the west-east microwave link. At NBC's request, however, AT&T promised to do all it could to change over the link in time for the Sept. 30 show. Eastbound channel, from San Francisco to N. Y. is to be opened on that date. Actually, the line from Frisco to N. Y. will be opened Sept. 4 for the Japanese Peace Treaty conference, but that's under temporary arrangements.

SEES ALL CINEMAS ADDING TV TO PIX

By ABEL GREEN

"I've never ducked the question on Hollywood versus home TV," says Brigadier General David Sarnoff, board chairman of the Radio Corp. of America. "There will always be a lush market for first-class pictures, but it's a question in my mind about the B's in relation to the movies one can see and will continue to be able to see on home TV. The question then follows as to whether Hollywood can live on A's alone, at least in the manner to which it has grown accustomed.

"On the other hand, a new concept of films for television, or vidpix as the VARIETY reporters call them, may produce an even newer prosperity for Hollywood artists and artisans. These, of course, will have to be within the 30-minute limit, maybe 15 minutes, or maybe in some unorthodox 10 or 20-minute segments—I don't necessarily see TV in the same 15-minute and 30-minute segments forever, as with radio broadcasting. But certainly within the half-hour, and

(Continued on page 22)

Catholic Council Plans TV Legion of Decency Via National Monitoring

Washington, Aug. 28.

A plan similar to the Legion of Decency's rating of motion pictures is being shaped up for TV programs by the National Council of Catholic Men which feels strongly that many of the present video shows should be cleaned up. Plan will be unveiled shortly.

An article on "Television Morals" to appear in the forthcoming September issue of "Catholic Men," spells out the present NCCM thinking and actions on the subject. It states:

"The National Council of Catholic Men for the past few months has been studying a comprehensive television rating plan, which would classify programs in a manner similar to the Legion of Decency's classification of motion pictures. The plan under consideration involves setting up a nation-

(Continued on page 63)

Wrong Grimace

Dave Mallen, who's been doing an imitation of George M. Cohan for 40 years, got an authentic audience for his act last week at the Lambs Club, N. Y., when he met George M. Cohan, Jr. Mallen gave the younger Cohan some impressions of his late father.

When Mallen left, Cohan confided to the barkeep that he liked the impressionist's work, "But he imitates my dad from the wrong side of the mouth."

Barnyard Belascos Fear Unions, Stars May Price 'Em Out of Business

By ARTHUR BRONSON

Strawhat operation this summer has been anything but placid. Business has been good in many places, with new house records set in some locations, not once but several times. Producers have been beset with the usual problems—rising operating costs, inflation, individualistic stars and high salary demands, package show complications, war's damper and competition from other activities.

Exceptions have been taken to Equity rulings and Assn. of Theatrical Press Agents & Managers "abuses." Chief new problem—and one in which a showdown is expected sometime this fall between producers and the union—is the matter of ATPAM activity. Problem has had most producers steaming under their sportshirts, some even claiming it may ruin the whole strawhat industry.

These disclosures are result of VARIETY's fourth annual survey of the strawhat scene, based on questionnaires sent to about 20 representative hayloft operators.

Business was reported 25% up from last year at the Music Circus, Lambertville, N. J., and 20% ahead

(Continued on page 60)

Virgin Islands' Yankee Voodoo as Tourist Bait

The Caribbean Hotel, St. Thomas, Virgin Islands, is using Afro-Cuban talent to entice U. S. tourists this year. However, they're importing this type turn from the U. S. because of the fact that teams in this country represent the tourists' idea of what the voodoo dancers should be like.

The Bill Peterson-Charles Busch agency is booking the spot.

Judy Can Net 15G On % Via 2-a-Day Return to Palace

New York's Palace Theatre returns to two-a-day for the first time since 1933, starting Oct. 16 with Judy Garland booked to headline the first show. The Palace will be sold as of former days when the greats in show biz played that flagship of bigtime vaudeville. There will be no pix of any kind.

Miss Garland will be at the Palace for a four-week minimum with house scaled to gross between $45,000 and $50,000 at a $3 or more top. If that take is reached, possibilities are that Miss Garland can walk off with about $15,000 under a guarantee and percentage deal. Under these conditions, earnings will compare favorably with headliners working the full vaude complement of four shows or more daily. RKO hopes that Miss Garland's click will entice other top names to follow her into that house.

The Palace modus-operandi for this show will have Miss Garland

(Continued on page 16)

'Not That Hard Up For A Buck,' Says Depinet; Not Reissuing 'Kane'

RKO will not take advantage of the recent publicity regarding the death of William Randolph Hearst to reissue "Citizen Kane," prexy Ned E. Depinet said yesterday (Tues.) "We're not that hard up for a buck," he explained.

"Kane" was made for RKO by Orson Welles in 1941. While its prinicipal character is not identified as the late newspaper and mag publisher, similarities have caused the pic to be generally accepted as an "unauthorized" biog of Hearst.

THE NEW Hour of Charm
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Gardner's Million $ Bank Account Via Carib Life Proves Archie No Dope

Hollywood, Aug. 28.

"Hey, Duffy, I've got my million, how're you doin'?"

Ed Gardner wasn't reading from an old "Tavern" script but levelling with the saloon keeper. That he can write a check in seven figures is no idle boast—by his own admission—and if the old buzzard gets rough with him he'll buy him out, that's what Arch will do.

Gardner came by his first million ("I'm now working on my second") the hard way—like making an eight. After years of service on the kilocycles as writer, director, producer and comic, he seized opportunity by the forelock and the next thing he knew he was living like a millionaire in Puerto Rico. Somewhere between NBC and Bel Air he heard that our insular possession on the Caribbean was inviting outside industry to set up shop—tax free. Why not remote his radio show from there? he asked himself and answered in the affirmative.

That was two years ago and his accumulation of the world's goods passed the $750,000 mark. At $10,000 a week from Blatz and NBC he pocketed half and banked it on the island. With what he had added to what he got he could shout from his Puerto Rican retreat, "I got my million."

By the same standards of currency and the present tax bite, anyone else in these 48 states would have to earn $2,500,000 to lay away $700,000. Gardner's income is tax free because the U. S. government set it up that way. But he'll have to keep making pictures to enjoy the tax holiday, a followup to "The Man With My Face." Picture-

(Continued on page 40)

'Oklahoma' Set For TV in Germany as Part Of Cultural Festival

Berlin, Aug. 28.

An estimated 1,000,000 Germans will see "Oklahoma" on television, under plans now being worked out by the U. S. Army, Economic Cooperation Administration and the German High Commissioner to TV the German cultural festival.

Gen. Lemuel Mathewson, American commander in Berlin, last Sunday (26) telephoned Brig. Gen. David Sarnoff, RCA board chairman, at the latter's New York home to gain permission for the RCA video equipment, which has been operating at the recent Berlin youth rally, to remain in Germany to televise the cultural festival. Sarnoff, who was awakened from his sleep at the time, agreed. U. S. State Dept. is backing the "Oklahoma" troupe in Germany as a method of portraying the American way of life to German citizenry.

At a meeting yesterday (Mon.) among reps of the Army, ECA and the high commissioner's office, plans were launched to obtain clearance from the American Federation of Radio Artists, Equity and the American National Theatre and Academy (which worked out arrangements with the State Dept. for the touring "Oklahoma" troupe), as well as with British and French reps, for the televising. Funds will come from the Festival appropriation.

Armed Services Get Gov't 20% Tax Exemptions

Washington, Aug. 28.

Bill exempting members of the armed services in uniform from the 20% admissions tax on free tickets was signed last Friday (24) by President Truman.

Measure, however, does not exempt the servicemen from any local and state admissions taxes.

Pinza Negotiates 5-Year NBC Deal

NBC has negotiated a five-year contract with Ezio Pinza giving the web an exclusivity on his AM-TV services. Under terms of the deal, Pinza will be paid at the rate of $5,000 per TV performance, with $2,500 as his AM take. He tees Sept. 8 as emcee in kicking off the web's "All-Star Revue."

Contract inked by Pinza has an elasticity which will not commit him to a weekly TV stint, in order to permit him to fulfill his Metro pix commitments, concerts, etc. However, he's set to do his own weekly half-hour radio series, which will have a story line and which can be taped if necessary, and he's slated for a brace of appearances on the NBC Sunday "Big Show."

Door to the NBC contract was left open by Metro, which relinquished all TV rights to the singer in return for his renegotiating a pix deal. He'll probably do a TV show of his own (with guests) every six weeks, as well as guesting on the web's multiple star rotating shows. In addition, NBC has had discussions with Robert Montgomery whereby the latter would star Pinza on some of the "Lucky Strike Theatre" attractions.

Pinza-Cass Teaming Stalled

Hollywood, Aug. 28.

NBC's projected teaming of Ezio Pinza and Cass Daley for guestings on the net's top TV comedy shows has been temporarily stalled because of the comedienne's reluctance to do guest shots. She and her manager-husband, Frank Kinsella, are holding out for their own show.

Network's plan is to pair Pinza and Miss Daley with Milton Berle for a round of guestings on the Saturday and Sunday night comedy lineups. It is then hoped that a show of their own (Pinza and Miss Daley) would evolve from the experiment. NBC is confident that the teaming would achieve the success that resulted from he combination of Jimmy Durante and Helen Traubel.

KELLERMANN'S BIOPIC

Hollywood, Aug. 28.

Annette Kellermann's biopic starts rolling in December with Esther Williams in the yesteryear No. 1 mermaid's role.

Arthur Hornblow, Jr., produces from Everett Freeman's script. Latter did "Jim Thorpe" for Warners. Final title unset yet.

8.29

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Heap Big Dance Brings OK Gate To Gallup, N. M.

By NED ARMSTRONG

Gallup, N. M., Aug. 28.

Perhaps the neatest job in show business is done here in Gallup every year with the Big Dance.

The Big Dance goes by the fancy title of Inter-Tribal Indian Ceremonial, but is actually a unique amalgam of solid commercial show business, expert staging and—and this is the big and amazing "and"—authentic indigenous parts of American Indian dances and spectacles.

The Big Dance in Gallup has been going on regularly in mid-August for the past 30 years and a recent Saturday night's business broke all records, the turnstiles counting a paid reserved-seat house of 4,500, and a standing room attendance of 1,500. Since prices range from $3 top to $2 rear in the 4,500 seat grandstand, and standing room is $1.50, the gross approaches $14,250, which, for the

(Continued on page 22)

Sonja Henie Who Made $10,000,000 With Wirtz Exits After 16 Years

Chicago, Aug. 28.

Sonja Henie and Arthur M. Wirtz have ended a 16-year association which netted the former Olympic champion a reputed $10,000,000. Miss Henie said she's tired of long tours and doesn't need the money. She said she'll do television shows and possibly an ice show in London.

Although the ice star retains an interest in the Cole Bros. Circus in which Wirtz is a major stockholder, latter claims she has no stock in the ice enterprise, "Hollywood Ice Revue," which has long been her starring vehicle.

Meanwhile Wirtz has signed Barbara Ann Scott to take over the Henie spot in the blades display. Wirtz has also signed Michael Kirby, Miss Henie's skating partner for many years. Miss Scott, also a former Olympic champ, will start

(Continued on page 22)

MPLS. COMMENTATOR RESUMES PASTORATE

Minneapolis, Aug. 28.

John G. Simmons, WDGY commentator, has resigned from the radio station's staff to take over the pastorate of St. Matthew's Lutheran church, North Hollywood, Calif.

An ordained minister, Simmons gave up his St. Mark's United Lutheran church pulpit here two and a half years ago to enter politics and then joined the WDGY staff after his defeat for mayor. He deposited his ordination papers with high church officials who returned them to him when the call came from North Hollywood and he accepted.

Edinburgh Fest Tees Off in Tumult; Attack N.Y. Orch for U.S. Music Lack

By GORDON IRVING

Edinburgh, Aug. 28.

The 1951 International Festival of Music and Drama tees off here this week amid many linked-up headlines.

First, there was the threat of strike action by British musicians, because of proposed broadcasts by the New York Philharmonic not being arranged with Musicians Union consultation. This, happily, has breezed over, with the British union demanding future "full consultation."

Then there was the sudden death of Constant Lambert, composer and conductor. On Thursday (23) he would have been 46, the day on which he was due here to conduct performances of his new ballet "Tiresias" with the Sadler's Wells Ballet Co. at the Empire Theatre. His new work went on despite his passing.

Hassle Over N. Y. Philharmonic

More excitement came when the New York Philharmonic's program here came under fire at a press confab. Main issue was the virtual absence of contemporary American music in their Edinburgh repertoire.

Conductor Bruno Walter, quick to the defense, said he wouldn't apologize. They would have had to spend too long in rehearsals for the sometimes difficult contemporary U. S. pieces, and this would have caused added expense.

Then Dimitri Mitropoulos, director of the New York orch, discussing the standard of present-day American music, said that U. S. composers had at last reached a standard comparable with that of

(Continued on page 14)

Renaldo, Carrillo Corral $2,250 for Rodeo Dates

Hollywood, Aug. 28.

Rodeo dates have been set for Duncan Renaldo & Leo Carillo, teamed in the "Cisco Kid" series. They'll open Friday (31) at Crosley Field, Cincinnati, for a four-day stand.

Team gets $2,250 daily guarantee against a percentage for bringing "Cisco" and "Pancho" characters to the public.

Berle's 87G Tops Roxy Records

Milton Berle collects a record $87,250 for his share of his two-weeker at the Roxy Theatre, N. Y., which ended last night (Tues.). His second week's share is expected to amount to $41,500, which isn't too far below his initial session's haul of $45,750. Gross during his run was $272,000—$144,000 for the first stanza and $128,000 for the second. Out of his share Berle pays the rest of the cast, the most expensive item being Dagmar, who gets $6,500 plus commissions on that amount.

Berle's deal called for $30,000 guarantee plus 50% of the gate above $112,500. On the second week, guarantee remained the same, but overages started at $105,000.

Berle's take exceeds the earnings of Jack Benny, who played the house in 1947. Gross at that time hit a record at $143,800. Danny Kaye grossed $135,000 and Berle equalled the Kaye count in his previous stand at the Roxy in 1947.

JACK CARSON'S CLICK AT LONDON PALLADIUM

London, Aug. 28.

Jack Carson, supported by the Three Honey Bros., Marion Colby and Tommy Wells, unloaded an hour of comedy at the Palladium's new show, which opened yesterday (Mon.) to become a comedy hit at this house. Carson was forced into a begoff speech.

Other clicko U. S. acts included the Deep River Boys, making their third appearance here, who scored heavily with six tunes and two encores. Also had to make a speech before exiting.

Christine & Moll, a Spanish dance team who have been playing U. S. theatres and cafes for the past two years, went over tremendously in their Palladium preem. Others on the bill are Hall, Norman & Ladd, comedy musicians; Clifford Stanton, impressionist; The Rosinas, trapeze, and the Mongadors, jugglers.

Rosemary Clooney's Pic Tests Cap Hit Disk

Riding the crest of her click Columbia disk, "Come On-a-My House," Rosemary Clooney is breaking the jump en route to Hollywood screen tests at 20th-Fox, Paramount and Metro, under the aegis of her personal manager, Joe Shribman. After this weekend date at the Atlantic City Steel Pier, Miss Clooney plays the Thunderbird Hotel, Las Vegas, and then Hollywood.

Incidentally, her last week's Illinois State Fair date in Springfield, with Jack Benny, was "agented" by the comedian's 17-year-old daughter, Joan, who is a Clooney record fan, although both girls have never met. Benny figured that if the kids go for the chirper, to that degree it was good showmanship to book a new voice with him.

Incidentally, "House" has gone 850,000 platters thus far and is figured to hit the "magic million" league for that gold disk which is the ultimate "Oscar" for disk best-sellers.

Anti-Commie Campaign Vs. 'Red-Tainted' Films Flares Up in Ireland

Dublin, Aug. 28.

Cinema managers in Ireland have a new headache. Whenever they play a film which includes one of the stars listed in Myron C. Fagan's "Red Stars Over Hollywood," which has been widely circulated here, they are likely to get letters condemning them for giving "aid and comfort" to Reds in Catholic countries.

Playing of "Born Yesterday" here also produced letters declaring that the film was subtle propaganda for Communistic party lines. A similar attack was made by religious weekly on film, but there was no comment on a revival of the same play being staged at the same time.

Theatre and Cinema Patrons' Assn., which was formerly an active letter-writing organization on this subject, has not been heard from recently, the letters coming from individuals. "City Lights" out on reissue also came in for a blast from letterwriters who objected to showing of film in view of Chaplin's political record. However, the picture has been doing record biz for four weeks past at Regal Rooms Cinema here. So far these incidents have not been reflected at the boxoffice, but Irish exhibs are watching the situation closely and maintaining contact with the clergy on official attitude on screenings.

VENICE FEST BRINGS OVERFLOW TOURIST BIZ

Venice, Aug. 21.

Venice tourist biz, usually given a considerable hypo by the current film and subsequent music and drama festivals, seems this year to be doing so well on its own that the added visitors have resulted in overcrowding of facilities. City and the Lido are swamped with newcomers of all classes.

Yank, French and Italian tourists lead the list, followed by Austrians, Germans and others. Hotel rooms in almost all price ranges are hard to come by. Two local tent cities, free to all who bring their own, are crowded with open-roaders.

Influx, reportedly superior to last year's Holy Year biz, is said to be due to the fact that the pilgrims had little time to spend on their way to Rome. In contrast, this year they're taking a good (and, in many cases, a second) look around.

EARLY '51 B.O. RETURNS BULLISH

U. S. Seeks Top H'wood Exec to Run Reich Pix Biz as Offset to Reds

Hollywood, Aug. 28.

The State Department is seeking an experienced film producer and administrator to spend a year or two in the American Zone of Germany and revitalize the Western Germany film industry and counteract Russian film propaganda coming out of the zone under Red influence, it was learned today.

The civilian Hollywoodite would be called upon to help Western Germany produce better films and to produce 30 propaganda films for the State Department. A high echelon film man is sought, since his influence will be needed to obtain much-needed help from Hollywood sources.

It was emphasized that better films from the Western Zone, to be shown in the American Zone, Central Europe, and other countries would make a potent voice in behalf of democracy.

Last week the State Department held a secret screening at Paramount studios of a Russian film of the 1950 East Berlin Youth Rally, especially staged to show the satelite nations the rosy conditions under Russian rule. The film, in color, ran for one hour and was attended by some 50 film executives, producers, writers, and directors of all studios. The department wanted expert reaction on the film and to stress the importance of combating such propaganda with better films from Western Germany.

It was pointed out that the need for such a film boss in Western Germany is just as critical as the need for Hollywood experts for the

(Continued on page 20)

5-Man Group to Conduct H'wood Hearings; Hope To End Probe With Session

Washington, Aug. 28.

A five-man subcommittee of the House Un-American Activities Committee will conduct the hearings, which open in Hollywood Sept. 17, committee counsel Frank S Tavenner announced last week. Tavenner added that "this will be the end of our Hollywood investigation. However, if the committee should develop new information that should be looked into, then, of course, we will have to follow it up."

Tavenner said the hearings would go for a week "or more." Members of the committee said the sessions would probably last from two to four weeks. While about 60 witnesses have been subpoenaed, not all of these will be called, it is expected. On the other hand there may be some witnesses who have not been notified thus far.

The subcommittee will include Rep John S. Wood (D., Ga.), the chairman of the full committee; Donald L. Jackson (R., Cal.); Clyde Doyle (D., Cal.); Charles E. Potter (R., Mich.), and Francis E. Walter

(Continued on page 16)

DEPINET WANTS TO EXIT COMPO IN DEC.

Ned Depinet, RKO Pictures prexy, says he will bow out as president of the Council of Motion Picture Organizations when the board of directors holds its final meeting of the year, probably in December.

Depinet also said that he had been so busy with COMPO's "Movietime U.S.A." campaign and his own company affairs that he hasn't had a chance to appoint a nominating committee to select a slate of new officers for the organization.

Speaking of the manner in which enthusiasm and plans for the Movietime drive are snowballing in all parts of the country, the COMPO chief asserted that he hoped the campaign's success might change Arthur L. Mayer's intention to resign as executive vice-president.

Stern to Coast on Metro Holohan Yarn Confab

Mike Stern, European correspondent who broke the Maj. Wm. V. Holohan story in True mag, planed to the Coast yesterday (Tues.) to discuss pic sale of the yarn with Metro. It's understood that Metro gave Stern an advance for a 30-day option.

Stern, who headquarters in Rome for True and Fawcett Publications, will return there after Metro huddles. The expose of the OSS murder in True forced the Defense Dept. to break the story in the press the day before the mag hit the stands.

Johnston Advises Truman He'll Quit Govt.; Back to Pix

Washington, Aug. 28.

Clinching reports that he will return to the Motion Picture Assn. of America in October, Eric Johnston has notified President Truman that he intends to leave his position as Economic Stabilizer and go back to the film industry.

Johnston is now on a nine-months' leave of absence without pay. While he has put in a full-time job for the Government, it is understood that he has constantly followed the progress of matters being handled by MPAA. He was particularly interested in the step-by-step-progress of the recent negotiations in London, which resulted in a new, more favorable Anglo-American film deal.

For several months after Johnston moved in as top aide to mobilization topper Charles E. Wilson, there was considerable speculation whether he would go on to other posts in the government. One rumor was that President Truman intended to name him ambassador to a major country as a reward for his services.

Another was that he might enter politics in his home state of Washington. Recently VARIETY disclosed that he would not continue in Government work after completion of the leave of absence given him by MPAA.

Agnew Heads U.S. Salary Stabilization Board Over Pix, Radio-Video, Stage

Washington, Aug. 28.

The Salary Stabilization Board today (Wed.) will name a three-man committee to make a two-month tour of the nation, conducting private hearings with employers and employes in the arts, including motion pictures, radio, television and the stage.

The committee will include Neil Agnew, former Paramount veepee; Philip F. Siff, formerly with Lehman Bros. and former member of the board of Selznick and United Artists, and Roy Hendrickson, ex-official of the Department of Agriculture.

The Salary Stabilization Board is concerned with the higher-bracket income groups, in contrast to the Wage Stabilization Board which handles unions and low-scale wage earners.

After two months on the road, the committee will return to Washington and present its findings to the board. There will be no public hearings. Persons in show business with salary problems may write Joseph B. Cooper, executive director of the Salary Stabilization Board, Washington 25, D. C.

CURRENT 4.6% DROP GUES TILT

Figures on gross income during early 1951 fiscal periods, available now for six companies, reveal film business down only 4.6% from the previous year. Since the latest of the reports filed does not go beyond the end of May, just when the present boom in theatre grosses started, the survey strongly hints that total income for major companies this year may well exceed that of 1950.

Going back further, a new study of gross revenue figures for eight companies, complete through 1950, also serves to pretty much confound the prophets of doom who recently have painted the industry as pauperized and on its death bed. Total gross for the eight companies in 1950 was $878,096,000—larger than any year prior to war-inflated 1946.

The 1951 figures available to date are those filed by the companies with the Securities & Exchange Commission. They cover fiscal periods of varying length, since the film firms do not all start their bookkeeping years on the same date.

The companies whose figures are available to date and the fiscal

(Continued on page 22)

DOS 'Exploring' TV, 16m Release

David O. Selznick, in New York yesterday (Tues.), admitted he was "exploring" the idea of making his old pictures available to television. He is similarly "exploring," he said, the possibilities of the 16m market.

Producer declared he has not made up his mind yet as to what his future course regarding TV release will be, but said he was looking into any method that might add to the potential income of the numerous films he has made and owns.

Selznick arrived in New York Monday (27) on his way to Europe. He flies out today (Wed.) for the Venice Film Festival, where he'll make the "Golden Laurel Award," which he annually donates to films

(Continued on page 14)

Wall St. Reports Persist on That L. B. Mayer Yen for Republic Picts

Louis B. Mayer and a couple of close business associates in N. Y. and on the Coast would like to acquire control of Republic, if two considerations can be worked out, Wall St. sources insisted this week.

Despite conflicting reports from Hollywood, it was firmly stated that Mayer would be willing to go along on a deal, if the terms are agreeable.

Whether the takeover will be consummated, is said to hinge upon (1) Rep prexy Herbert J. Yates' willingness to part with his controlling stock ownership, and (2) Yates' agreement to "fair terms."

Yates has never given any hint, however, that he'd be willing to sell. As far as can be learned, the Rep prexy has displayed no interest in selling control.

If the closely-knit Mayer group does succeed with a deal, it's figured the former Metro production topper would concern himself primarily with the lensing of only top-budget product. Other pix on the lot, including westerns and action films, would be in the charge of a subordinate.

Under the present thinking, the business end of the Rep operation would be handled by Mayer's part-

(Continued on page 18)

Honor 3 Warners As 'Pioneers of the Year'

Harry M., Jack L., and Albert Warner will be honored as "Pioneers of the Year" at the annual dinner of the Motion Picture Pioneers in mid-November at the Waldorf-Astoria Hotel, N. Y.

Jack Cohn, president of the organization which is composed of founders and builders of the industry, reported that the Warner brothers are recipients of the 12th annual award by unaminous vote of the board of directors. It is the first time more than one individual has been honored by the Pioneers.

Moderate Action Being Mapped By Catholics Re Pix

Middle-of-the-road Catholics now are bending efforts to resolve differences between the film industry and outside organizations with which they're identified. With Joyce O'Hara, acting president of the Motion Picture Assn. of America, a key figure in the conciliation move, the Catholic laymen are out to avert any stringent action, such as unjustified picketing of certain films, which could reflect upon themselves or the film business.

The movement, which is being undertaken on an experimental basis for the time being, is aimed to prevent demonstrations by such outfits as the Catholic War Veterans when the latter feel a certain pic or screen performer is "objectionable" or suspect of 100% patriotism. It was recalled several months ago the CWV unit in New Jersey posted pickets outside theatres showing Charles Chaplin's reissue of "City Lights." They objected to Chaplin on the allegation he was linked with Communism.

The middle-of-the-roaders are

(Continued on page 18)

Life Sluffed 'Cheerful' Side of Pix, Sez Mayer; Mag Runs Strong Reply

Life mag "slipped a cog somewhere" in the "survey" of the film biz in its Aug. 13 issue, Arthur L. Mayer, exec v.p. of the Council of Motion Picture Organizations, writes in a letter that will appear in part in this week's issue of the publication. Declaring that he feels the mag has "done a real, if unintentional, disservice," Mayer then goes into a lengthy refutation of the Life facts and the angle it took.

Meantime, Andrew Heiskell, publisher of Life, expressed some surprise to VARIETY this week on the

(Continued on page 20)

National Boxoffice Survey

Cooler Weather Helps Biz; 'My Boy' Champ for 3d Consecutive Week; Disney 'Alice 2d, 'Show' 3d

Drop in temperatures in many principal cities is keeping film theatre trade in the upper brackets this stanza, although most exhibitors habitually do not look for any upbeat until Labor Day. Such uptrend promises to be vigorous this year, judging by the number of new, strong pictures just being launched this week.

"That's My Boy" (Par) is boxoffice champ for the third consecutive week, despite the pic being on holdover or extended-run in many key cities covered by VARIETY. The Martin-Lewis comedy is surprising many exhibs by its sustained strength.

"Alice in Wonderland" (RKO-Disney) is finishing second for third week in a row, it, too, displaying marked staying power. "Meet Me After Show" (20th), although just getting around extensively this session, is pushing up to third place. "Capt. Horatio Hornblower" (WB), third last week, is capturing fourth spot.

"Show Boat" (M-G), now largely finished with its bigger key first-runs, still is showing enough to win fifth money while "Iron Man" (U) is moving up to sixth position. "Ran All Way" (UA), with a batch of new bookings, is pushing up to seventh. "Sirocco" (Col) wil be eighth.

"Cyrano" (UA), "Happy Go Lovely" (RKO), "Rich, Young, Pretty" (M-G) and "Mask of Avenger" (Col) round out the Golden Dozen in that sequence. "Belvedere Rings Bell" (20th) and "Oliver Twist" (UA) are runner-up films.

Besides "Iron Man" and "Show," which promise to be heard from additionally in the future, some six or seven new pix look like potentially big grossers. "David and Bathsheba" (20th) now is sock in two spots, its first dates in keys covered by VARIETY.

"A Place in Sun" (Par), which opened last night (Tues.) at N. Y. Capitol, also shapes as a smash newcomer. It is holding sock in second L.A. and Frisco weeks. "Flying Leathernecks" (RKO), also new, currently ranges from great to huge. "His Kind of Woman," from same company, which is hefty in Minneapolis, shapes sock in Chi and wow in Philly.

"Jim Thorpe" (WB), smash in N. Y., is smart in Philly and big in Cleveland. "Here Comes Groom" (Par) opened big in Toronto. "The Strip" teed off very good in Cincy while "Disc Jockey" is rated good in Denver.

"Best of Badmen" (RKO) shapes nice in Toronto. "Thunder on Hill" (U) still is good in third Boston week. "M" (Col) is nice in Washington and Detroit. "Kon-Tiki" (RKO) looms neat in Boston and good in K. C. and N. Y. "Second Woman" (UA) looks fine in Denver. "Apache Drums" (U) is okay in K. C.

(*Complete Boxoffice Reports on Pages 8-9*)

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States Climb Aboard Gravy Train As Quest for New Locations Goes On

While the Screen Extras Guild is squawking about film location units depriving members of work, and is seeking an equitable solution to the problem, a number of states are trying to chisel in on a lucrative racket enjoyed by Arizona, New Mexico, and Utah.

According to SEG rules, location units filming within 400 miles of Hollywood must use guild members. But in recent years the companies have been using locations beyond that range, employing local citizens for extras.

Because Arizona, New Mexico, and Utah are near Hollywood and all boast varied topography, good weather, perfect cloud formations, and other physical characteristics, the companies have concentrated the filming of westerns and spectacles in those three states. In addition, these states have made a big play to attract the film-makers.

Joseph Bursey of the New Mexico State Tourist Bureau spends all of his time plugging his state to the film companies. Prescott, Ariz., has one man assigned for the sole purpose of digging up locations in that state for the location units. State and local chamber of commerces in all three states make concentrated pitches to Hollywood producers, offering all forms of help, facilities, lodgings, employment of local extras, props, etc. Also the "big three" have had so much experience with location units, film companies are inclined to favor them.

Pander To H'wood

In Arizona, for example, the state chamber of commerce or employment bureau will aid companies to employ cowboys, Indians,

(Continued on page 16)

NLRB Decision Upholds SDG in Membership Drive Among Radio-TV Shows

Washington, Aug. 28.

As far as the National Labor Relations Board is concerned, the Screen Directors Guild may continue to solicit members among directors of radio and TV shows. In an "administrative decision" which never mentions the Screen Directors Guild by name, the general counsel of NLRB, has upheld a decision of the board's regional director, who overruled a complaint filed apparently by TV Authority, which also is never mentioned by name.

Administrative decisions, for the information of the board and staffers, customarily omit names of the parties in cases. This particular issue is now terminated by NLRB.

Decision said in part: "A radio and television directors' union filed charges against a directors' guild . . . The charge claimed the guild was an industrial organization which had interfered with employees . . . and which had dominated the formation and administration of a unit of radio and television directors, assistant directors, floor managers and others employed by a broadcasting company . . . "

NLRB general counsel said of the charges: "The general counsel sustained the action of the regional director on the ground that further proceedings were unwarranted, finding that although the individual members of the guild may act as employers when producing a motion picture, they are only such at the time so engaged and over the employees they then hire. The guild itself remains a labor organization. Since there is no specific evidence that the guild is the employer, or the agent of an employer, in the solicitation of employees, it appears that no violation occurred."

MITCHUM'S PAR BALLY

Robert Mitchum will make five personal appearances on the stage of the N. Y. Paramount today (Wed.) in connection with the opening of "His Kind of Woman" (RKO) in which he costars with Jane Russell.

It was Miss Russell's revealing appearance with Mitchum on an advertising poster that recently brought press reports from London that her neckline had been judged too brilliant for the British.

Reservation?

Hollywood, Aug. 28.

Art Cameron, Vancouver hotel clerk, did not realize that he was laying the foundation of a film career when he gave Bing Crosby the bum's rush a few months ago.

Now Art is an actor, playing a hotel clerk in "Son of Paleface" at Paramount. Bing's enemy was hired by Bing's friend, Bob Hope.

Wall St. Gambling On UPT-ABC Deal As FCC Delays

Uncertainty over approval by the Federal Communications Commission of the projected United Paramount Theatres-American Broadcasting Co. merger has slowed down Wall St. professionals in the complicated arbitrage activities in which they have been engaged with the stocks of the two companies. The arbitrage consisted of buying ABC shares for later conversion into UPT, if and when the merger is completed.

No game for amateurs, the operation is extremely complex and technical. Nevertheless, the way the Wall Streeters have it figured, it will give them UPT preferred at about $11.40 per share. They estimate it will be worth at least $17 or $18 "without seasoning," and something more than that after it is on the market for a while. Thus, if everything works out as anticipated, the arbitrage operator is obviously in for a sweet profit.

Arbitrage specialists in major brokerage houses—who watch for such situations in all industries—were engaged in the UPT-ABC operation on a moderately large scale,

(Continued on page 55)

MOT 'Pacific' Pix Now Inked by 22 TV Stations

Washington, Aug. 28.

"Crusade in the Pacific," new series of video films launched by March of Time, has already been pacted by 22 TV stations, with MOT figuring that another 40 to 60 will come in for the 26-week set of pictures.

First station to actually put this series on the air was WBNK, in Cleveland, which launched it Thursday (23), same night as MOT showed several of the episodes to an invitation press and brass hat audience in Washington.

"Crusade in the Pacific" reports on military and political developments in the Far East, from 1931 up to the present. Some of the sequences are from captured Japanese film and have never before been made available by the armed forces.

MOT's first series was "Crusade in Europe," which was carried over the ABC web. Network is now winding up the second video MOT, "March of Time Through the Years."

Babb to Rename 'Beauty'; 'Women Only' Angle Weak

Hollywood, Aug. 28.

Following several test dates of Hallmark Production's "Secrets of Beauty," prexy Kroger Babb disclosed that a new tag and campaign would be set for the picture before its national release this fall.

"Beauty" was originally to be aimed at "women only" audiences. However, an analysis of the pre-release bookings convinced Babb that the title and sales policy would not attract sufficient women in the mature or middle-aged brackets.

Film is now slated to move into general distribution for mixed audiences under the label of "Why Men Leave Home." Some six weeks later Hallmark will also release its "The Best Is Yet to Come," starring Ruth Warrick and Ginger Prince, it was formerly titled "One Too Many."

Ferrer's Europe Trek

Jose Ferrer and wife, actress Phyllis Hill, sail on the Liberte from N. Y. Sept. 7 for about three weeks in Paris and London.

They'll attend the opening of producer Stanley Kramer's "Cyrano de Bergerac," in which Ferrer stars, in both cities.

Russell Ad Art Too Sexy For Brit. Tho OK for U.S.; Bodice Raised 6 Inches

The Jane Russell art for advertising posters for RKO's "His Kind of Woman," which was reported turned down in England because it was too revealing, is the same art used in the U. S., where it also caused some raised eyebrows in the trade. However, the Motion Picture Assn. of America had okayed it for American viewers.

British Board of Film Vendors has ordered the top of Miss Russell's dress raised six inches to diminish the "cleavage." Change of the line, "The Hottest Combination Ever," to "The Greatest Combination Ever," was also ordered.

RKO officials declared that the revision was an "ordinary" procedure followed in the advertising and exploitation of all U. S. films in England. Same thing is true in other foreign countries, they pointed out, explaining that the same photographs and painting used in U. S. ads, posters and 24-sheets, along with examples of how they were used in this country, are sent to each country to be used in the manner best suited for each situation.

Trade observers recall the battle that RKO topper Howard Hughes had with the MPAA several years ago over the advertising of Miss Russell's initial picture, "The Outlaw," which resulted in Hughes filing a triple-damage, anti-trust action against the association. Some observers explain that frequently the advertising departments of film companies will go as far as possible in designing sexy art, then sweat it out with the MPAA, and revise as little as possible and still retain what they consider the best selling angle.

The British action is reminiscent of another "cleavage" problem of several years ago, but with reverse "censorship." The MPAA argued that Margaret Lockwood's neckline in "The Wicked Lady," a British film, was too revealing for American consumption. Consequently, these scenes were re-filmed before the picture was released in the U. S.

ELMAN GETS CHI RIGHTS TO 'VOLCANO' IN SUIT

Chicago, Aug. 28.

Breach of contract suit between Henri Elman Enterprises and Motion Picture Sales Corp. was partially ironed out last week, when MPSC agreed to give distribution rights to William Dieterle's import, "Volcano," to Elman in the Chicago area. United Artists will handle distribution elsewhere in this country.

Elman spokesman said its damage suit against MPSC will still be pending, however. Elman outfit contends the Neil Agnew-Charles Casanave firm had reneged on its contract to give Elman five-year distrib rights on MPSC product.

SAG Asks Taft-Hartley Change to Balk Casuals

Hollywood, Aug. 28.

John Dales, Jr., and Richard Carlson planed to Washington to represent the Screen Actors Guild in an appeal for a modification of the Taft-Hartley Act, insofar as requirement to join the union is concerned. Although the Guild has a legal union shop contract under the law, a newcomer to films is not required to join the Guild until 30 days after his first day's work. Under this provision, thousands of casuals are taking jobs away from professional actors.

Roy M. Brewer, international representative of IATSE, also flew to Washington for the same Senate hearing.

N. Y. to Europe

Lola Albright
Irving Allen
Linda Darnell
Albert Sharpe
Martha King

Film Stocks Get Plug

Film stocks came in for an unexpected plug in the New York World-Telegram & Sun last week. It was contained in a feature story by financial writer Arthur Gorman. He was writing on investment analysts, how they work and what makes them "experts," interviewing Harry I. Prankard, 2d, of the investment management firm of Lord, Abbett & Co., which directs the trading of large mutual trusts, Gorman wrote:

"One illustration proffered to show the difference between the 'naive' investor and the specialist will serve to sum it all up. The firm has recently been buying motion picture shares. Some 'naive' investor wrote in to say, in effect: 'What's the matter with you guys? Don't you know the movies are being forced into the discard by television?'

"The answer," said Mr. Prankard, "is that 'they didn't know what we knew. It was our belief motion picture shares were being oversold on just that notion that the movies are headed for the junk heap. We figured X company shares at the price were a bargain. There's no common stock that isn't a good buy at some price and none that isn't a bad buy at some other price'."

Fun's Fun–But You Can't Collect Unemployment Benefits For It

Hollywood, Aug. 28.

Screenwriters slipping out of town to woo the muse in some recreational rendezvous are making sure they pack their typewriters these days, as a result of a ruling of the California Unemployment Insurance Appeals Board. Unimpressed by the age-old theory that creative genius frequently needs a change of scenery in order to function properly, the board has ruled that fun and jobless benefits don't mix.

No longer, apparently, will a writer be able to claim that a brook will help produce a book—or that a study of the various methods of making eight the hard way, is conducive to turning out a more authoritative script dealing with gambling.

Ruling came in the case of Mrs. Czenzi Ormonde Heinemann, who maintained that she was available for work through her agents, even though she happened to be spending some time on a farm with her son in Idaho. She said she was preparing a script on the Pacific Northwest for submission to producers.

Mrs. Heinemann's appeal painted

(Continued on page 14)

Hurry Call

Hollywood, Aug. 28.

John Call was in a hurry to get back to New York for a thesping job on the stage. In fact, he was about to climb aboard a plane when Metro sent him a hurry-up summons for a film role.

The film is "Young Man in a Hurry."

New Pact's Terms Bring Sales Union Exit Threat in Chi

Chicago, Aug. 28.

Move by members of the Chicago Loge, Colosseum of Film Salesmen, to withdraw from the national organization loomed likely after Chicago salesmen expressed dissatisfaction with the terms of the new contract drawn up between distributors and the Colosseum bargaining committee.

A spokesman for the local group said a meeting will be held Sept. 7 to determine whether to ignore the national convention set for Oct. 27 in St. Louis or withdraw from the national organization.

The new contract, the organization's first since 1949, calls for a $7 weekly salary increase and a $1 hike in daily expenses for the country's salesmen. The salesmen complain that present costs on the road make the $9 a day expense allowance inadequate.

"It's inconceivable that they (the bargaining committee) would even consider it, let alone accept it," the local spokesman said. It was pointed out that the new contract avoids the issue of job security and severance pay in the event of dismissal and it will be binding, pending ratification, until October, 1953.

Sameniegos Not Buying Out Dada's Mex Film Co.

Mexico City, Aug. 28.

Reported sale of Jorge M. Dada, independent distributing company here, to Gustavo Sameniegos, former Columbia Pix assistant manager, has been denied by Dada. Dada, who established this film outfit here in 1912, stated that he never planned to sell out, and will continue in full control of the company which distributes European and U. S. pix.

Sameniegos is now manager at Dada, which was unusually successful here with its recent pic, "Apocalipsis" in first-runs here.

Europe to N. Y.

Herbert Barrett
Daniel Blum
Rudolf Bing
Igor Cassini
Wolfe Cohen
Henri Diamant-Berger
Marjorie Gateson
Fanny Holtzmann
P. W. (Bill) Manchester
Molly Mandaville
Charles Nolte
Cornelius Vanderbilt, Jr.
Herbert J. Yates

N. Y. to L. A.

Barney Balaban
Earl Blackwell
Arthur Blake
George Brandt
Rosemary Clooney
Ruth Cosgrove
Andrew Cruickshank
Kenny Delmar
Margaret Ettinger
Ellen Fenwick
Judy Holliday
Jack Linder
James Michener
Mitch Miller
Louella O. Parsons
Mary Pickford
William Pine
Ralph Riggs
Everett Riskin
Joe Shribman
Mike Stern
Robert Strauss

L. A. to N. Y.

Irving Allen
Judith Anderson
Warner Anderson
James Basevi
L. Bush-Fekete
Eddie Cantor
Ed Cashman
Montgomery Clift
Andre De Toth
Irene Dunne
Irving Elman
Nanette Fabray
Fred F. Finklehoffe
Farley Granger
Johnny Grant
Pat Hitchcock
Howard Horowitz
Nat Holt
Joseph M. Hyman
Seaman Jacobs
Victor Jory
Arthur B. Krim
Burton Lane
Roddy McDowall
Edmond O'Brien
Otto Preminger
Vincent Price
Ginger Rogers
Hal Rossen
Ann Sothern
John Springer
Dave Tebet
Forrest Tucker
David Tyrell
Linn Unkefer
Philip A. Waxman
Meredith Willson
Shelley Winters

ACCENTUATING THE NEGATIVE

Brit. Producers Won't Slant for U.S. Market Since TV Is Glad to Get 'Em

Popularity of British pix on U. S. tele stations has completely revised the thinking of English producers regarding the American market. They're now understood refusing to make any concessions to potential Yank theatre audiences in their production planning on any but their biggest pix.

Producers, led by J. Arthur Rank and Sir Alexander Korda, have reportedly come to the conclusion that their best hope for profits lies in (a) aiming strictly for the British home market and (b) selling their lesser pix directly to American TV distribs.

They have arrived at the belief that slanting product for the Yank market, as they started to do in the early postwar years, leads to nothing but deficits on both sides of the Atlantic. It detracts from the value for the home territory and it still fails to dent the American theatre market.

Fortunately, the English filmmakers have discovered, either American tele audiences are more willing to accept British pix in a strictly British idiom, or TV stations are so hungry for film product that they're not fussy. In any case, the British theatre-U. S. tele parlay has been found to be profitable for those pix on which budgets are held to a minimum.

One of the difficulties Rank, Korda and other London filmmakers faced in trying to crack the U. S. market after the war, was that these attempts cost extra money in a variety of ways. First was the diminution of home mar-

(Continued on page 14)

Modern Museum, N.Y., Sets 12-Week Cycle of Pix On Films and Film-Making

Twelve-week cycle of pix about films, film-makers and film-making is being prepared by the Museum of Modern Art, N. Y., for late 1952. It will be labeled "Through the Looking Glass" and start with "A Vitagraph Romance," a two-reeler dating back to 1913.

Among the pix which will be shown are "Sunset Boulevard," "A Star Is Born," "Merton of the Movies," the March of Time's 1939 subject, "Movies March On," and the series of industry public relations shorts made a couple years ago to show the tasks of directors, producers, set designers, cameramen and other Hollywood workers.

The cycle is being assembled by Richard Griffith, assistant curator of the Museum's film library. He is now seeking permission from Douglas Fairbanks, Jr., Colleen Moore, Gloria Swanson and others for use of footage they own on parties and other informal occasions in Hollywood. These pix were not made for public viewing, but just for insiders "amusement." Much of the footage was shot with 16m cameras.

Among the latter is a two-reeler, "The Private Life of Rudolph Valentino," made at a party at Valentino's home. In it, the actor did a mock love scene with Pola Negri. It belongs to Manuel Reachi, Mexican film man, who shot it in the '20s when he was Mexican consul in Los Angeles and married to Agnes Ayres.

Griffith is planning "Through the Looking Glass" to follow an Ernst Lubitsch festival. Latter will comprise a series of pix made by the director and will commemorate the fifth anniversary of his death.

120G Talent Piracy Suit Filed Against Agent Rose

Los Angeles, Aug. 28.

Helen Ainsworth, Hollywood agent, filed suit for $120,000 in Superior Court against Harold Rose, charging him with inducing Corinne Calvet to break her agency contract.

Plaintiff asks $20,000 compensatory and $100,000 punitive damages.

A 'Rose' Is a 'Rose'

"Broadway Rose"—modern version—may finally make the Hollywood grade. Columbia has registered the title with the Motion Picture Assn. of America.

It won't be "Rose's" first trip to the screen, however. Metro released a pic under that label in 1922.

UA's 500G Debt For EL Buy May Stall 'Black Ink' This Yr.

United Artists' indebtedness to Pathe Industries of $500,000, representing the purchase price for its subsid. Eagle Lion Classics, may affect UA's chances of winding up the current year in the black, distrib spokesman said this week.

Important angle is that if the company does show a profit over the 52-week range, 50% of the stock now held in trust will become directly owned by prexy Arthur B. Krim and his associates in the operation.

It was pointed out the $500,000 is not due for three years from last March, which was the time UA acquired ELC. However, if a year-to-year breakdown were required, meaning a charge of one-third, or $166,500 for each of the three years, that item clearly would impair chances of lifting the distrib out of the red in this first year.

This is mainly an accounting problem, but it's believed the debt to Pathe will not figure into the profits-loss statement for this year at all, and that it will be a consideration only upon the three-year maturity.

While the UA toppers are elated with the financial progress the company has been making, showing a profit for each of the past 12 weeks, they're still not certain the full year's operation will wind up on the profit side of the ledger.

Losses of the early part of the year still are to be overcome. And, as one exec put it, the months ahead are going to be "tough."

Deal with co-owners Mary Pickford and Charles Chaplin provided for acquisition of 50% ownership by Krim and his partners, in the event a profit is shown in any of the first three years with them at the helm of management.

New UA Payoff System To Delay Producers, Though They'll Likely Go Along

United Artists has notified all producers releasing through the company, or their business reps, that in the future the indies will receive checks covering their share of film rentals at the rate of one per month, rather than the once-a-week settlement which has prevailed traditionally.

Company runs about two to three weeks behind in squaring accounts with the producers. Settlement on Aug. 31, for example, might cover income chalked up during the week ended Aug. 18. Average UA distribution deal gives the producer about 70% of the revenue from theatres after deduction of costs.

Switch simply means the producer will wait much longer for the payoff. A couple of reps claim their pacts with UA direct that settlements be made on the weekly basis, but they are inclined to go along on the new payoff system.

Distrib claims the change was made to cut down on the costs and complexities of its bookkeeping.

SUCCESS STORIES IN EARLY BUYERS

Acquisition of negatives of old—and not so old—pix has taken on a new emphasis in the past few weeks, with disclosures that they have become keystones of a number of personal fortunes during the past few years. Their value for television, of course, is what has put the new spotlight on these rights, but at least some of the coin derived from them has also come from theatrical reissue.

Most startling of the success stories of those who had the vision to pick up old negatives before prices zoomed, is probably that of Eliot Hyman, who, with some borrowed backing, established Telinvest, a corporation for buying up rights, about four years ago. He recently sold his entire interest in the company and its subsids for almost $1,250,000 after paying off his backers.

Hyman owned more than 500 negatives. He disposed of them to the new outfit recently organized by Matty Fox—Motion Pictures for Television, Inc. As part of the deal, Hyman signed on as prexy of Fox's firm under a fat, longterm employment contract.

TV Influence

Another success story is that of Irvin Shapiro, foreign film distrib, who began to acquire negatives about three years ago. He set up Film Equities Corp. for the purpose. It and affiliated companies are now distributing the pix to TV and are showing heavy profits, as well as having appreciated the value of FE's investment many times.

Still another farsighted buyer was Joseph Auerbach, Czech refugee who came to the U. S. in 1941 after running the Elekta Studios in Prague. He bought up negatives or arranged loans to the owners for an interest in them. Most spectacular of the latter type

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'Birth of Nation' Hitting Texas Ozoners; Brother Of H. B. Walthall as Exhib

Dallas, Aug. 28.

"The Birth of a Nation" has arrived at the ozoners. The epic is to open here at the Lone Star Drive-In Sept. 2. Wallace Walthall, brother of the pic's "Little Colonel," the late Henry B. Walthall, is scheduled to address the patrons through the loudspeaker system to the autos.

The first drive-in showing was held early this month in Uvalde with Walthall also attending. Following the showing, he was the guest of former Vice-President John Nance Garner.

Walthall is a veteran film salesman and district official in the local office of National Screen Service. He acquired territorial rights to the film and has been actively engaged in showing it.

GOLDING NAMED AD-PUB DIRECTOR FOR GOLDWYN

David Golding, who resigned last month as 20th-Fox publicity manager, has been named ad-pub director for Samuel Goldwyn Productions, prexy James A. Mulvey announced in N. Y. yesterday (Tues.). He succeeds Sidney Garfield, who on Sept. 10 switches to Columbia Broadcasting System where he'll serve as director of exploitation for the radio network.

In the new spot, Golding will have full rein over the department, both in N. Y. and on the Coast. Martin S. Davis will continue as assistant ad-pub director.

During World War II, Golding was managing editor of the Mediterranean edition of Stars & Stripes. He was Goldwyn's press rep in England in 1946-47 and a year later became press liaison for Sir Alexander Korda's London Films. He went to the 20th publicity post in N. Y. in 1949.

Increased Fee No Bar to Theatre TV; All Exhibs Pact for Sept. 12 Fight

Warm Shelter

Noel Meadow, foreign film distrib and publicity man, has adopted a new slogan for his letterhead. Obviously a reference to the white specks caused by interference on TV screens and popularly known as "snow," Meadow's snapper reads:

"Come In Out Of the 'Snow' See a Movie."

First-Run Pattern Changing in N.Y.; 'Vadis' Deal Latest

Further changes from N. Y.'s traditional pattern of first-run bookings, and consequently circuit deals, are in prospect, with the disclosure by Metro that it's set with a simultaneous run of "Quo Vadis" at the Astor and Capitol Theatres beginning in November.

This clearly means at least one of the two important outlets will be unavailable to other distribs, for some time, forcing them to scramble elsewhere for showcase runs. Even Metro, affiliated with the Cap, will find it necessary with its other product, which normally would go to that house, to shop for another spot.

In recent months, distribs increasingly have been breaking away from their customary accounts—Paramount selling away from the Par Theatre, for example—in an all-out effort to obtain better deals. This has resulted in stepped-up competition among all the distribs for top showcasing of their important pix.

Similarly, first-run ops are engaged in a sharper rivalry, vigorously bidding for the top product. New example of this is the Par deal with the Astor for "Here Comes the Groom." It's reported the house is guaranteeing a minimum rental of $75,000 for the pic, which follows the current "Jim Thorpe—All American" (WB).

"Vadis," bowing at the conclusion of "Groom," will play on a reserved-seat, two-a-day basis at

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Metro Two-House 'Vadis' Premiere Recalls 'GWTW' Setup; May Better Gross

Disclosure that Metro's "Quo Vadis" will preem at the Capitol and Victoria Theatres, N. Y., for simultaneous runs beginning in October, recalled the same distrib's experience with David O. Selznick's "Gone With the Wind," which played the same two houses in 1940. "GWTW," according to the records, racked up a dual theatre gross of $1,264,000.

That was at a time when N. Y. firstrun business was well below the present level. Example of this is that Radio City Music Hall, back in '40, experienced some weeks when about $50,000 was taken in, as compared with today's average take of substantially over $100,000.

GWTW" ran 11 weeks at the Cap for total revenue of $715,000. Film played on a continuous basis, with admissions ranging from 75c to $1.65. The Selznick production went 43 weeks at the Astor for a gross of $549,000. This was a road-show operation with tix scaled to a $2.20 top.

It's expected the price range will be similar for Vadis." On the basis of the "GWTW" combined take of $1,264,000—when business generally was short of the current mark—"Vadis" is expected to exceed that figure.

Despite increase of the fee to 75c per seat for the Ray Robinson-Randy Turpin fight Sept. 12, all theatre television exhibitors to whom the fight will be available have pacted to carry it. Several of them, however, have nixed the proposal that they boost their ticket tabs for the event to $2.

Fight is to be staged at the Polo Grounds, N. Y., which automatically excludes the six New York houses equipped for big-screen video to pick up the event. It's expected, though, that at least six theatres will tie in to the theatre TV network for the first time, to provide a circuit at least as large, and possibly larger, than any yet linked for a fight. Highest previous number was the 15 which carried the Joe Louis-Jimmy Bivins bout several weeks ago, and that number included the N. Y. houses.

Since the Louis-Bivins match, installations have been completed in three new theatres in the cities along the eastern seaboard which previously carried fights. (These include one Paramount and two RCA big-screen units.) In addition, two or three cities which have never been able to carry the bouts previously because the telephone company's coaxial cable was unavailable, may be linked to the network for the Robinson-Turpin fight.

American Telephone & Telegraph is reportedly making every endeavor to expand the network as fast as possible, and may hook Minneapolis, St. Louis and Boston to the cable for the first time. Because of Turpin's surprise win over Robinson when they fought in England last June, exhibs are convinced that the fight will be one of the hottest boxoffice lures they've been able to offer yet via their big-screen equipment.

Hughes Preps Sudden L.A. 'Woman' Release; Unusual 3-House, 3-Circuit Unit

Hollywood, Aug. 28.

Deciding on immediate local release for "His Kind of Woman," Howard Hughes arranged for a special three house unit for the opening Friday (31). Pic bows locally at the Orpheum, Hawaii, and El Rey, with total seating capacity of 4,180. Orpheum, a 2,213-seater, dark several months due to product lack, rekindles for the engagement. Sherrill Corwin, the operator, plans to keep the house open on a permanent basis henceforth.

Tieup is decidedly unusual for a firstrun operation locally, since each house is controlled by a different circuit. Orpheum is under Corwin's Metropolitan Theatres, the Hawaii is a Galston & Sutton house, and El Rey is Fox West Coast. Combo was set up with startling suddenness when Hughes decided against waiting several weeks for the RKO Hillstreet and Pantages to be available. More than $25,000 will be spent in advertising the local getaway.

Court Orders L.A. Distrib Out of Rental Biz 5 Years

Los Angeles, Aug. 28.

A distributor of 16m films last week was ordered by Federal Judge James M. Carter to stay out of the rental business for five years. Affected by the court decree is Eugene A. Balcom, who recently pleaded nolo contendere (no defense) to charges that he illegally rented prints of Paramount's "Connecticut Yankee" and Disney's "Cinderella."

Judge Carter also imposed a suspended sentence upon Balcom and placed him on five years' probation. Conviction marked the distrib's second brush with the law for copyright infringement. Last year he was fined $100 by Federal Judge Peirson M. Hall for wrongfully renting a print of Metro's "Harvey Girls."

An American in Paris
(SONGS-COLOR)

Gene Kelly starred in Gershwin cavalcade for sock grosses.

Metro release of Arthur Freed production. Stars Gene Kelly; Leslie Caron; features Oscar Levant, Georges Guetary, Nina Foch. Directed by Vincente Minnelli. Original and screenplay, Alan Jay Lerner; songs, George and Ira Gershwin; choreography, Kelly; camera (Technicolor), Alfred Gilks (with ballet lensed by John Alton); sets, Edwin B. Willis, Keogh Gleason; musical direction, Johnny Green, Saul Chaplin; special effects, Warren Newcombe, Irving G. Ries. Previewed Aug. 14, '51. Running time, 113 MINS.

Jerry Mulligan	Gene Kelly
Lise Bouvier	Leslie Caron
Adam Cook	Oscar Levant
Henri Baurel	Georges Guetary
Milo Roberts	Nina Foch
Georges Mattieu	Eugene Borden
Mathilde Mattieu	Martha Bamattre
Old Woman Dancer	Mary Young

Metro has another sock boxoffice winner in "An American in Paris." Film is one of the most imaginative musical confections turned out by Hollywood in years, spotlighting Gene Kelly, Oscar Levant, Nina Foch, and a pair of bright newcomers (Leslie Caron and Georges Guetary) against a cavalcade of George and Ira Gershwin's music. While it may not achieve quite the record runs racked up this season by M-G's "Great Caruso" and "Show Boat," it will tag right behind them to help widen that new exhibitor smile even more.

Kelly is the picture's top star and rates every inch of his billing. His diversified dancing is great as ever and his thesping is standout. But he reveals new talents in this one with his choreography. There's a lengthy ballet to the film's title song for the finale, which is a masterpiece of design, lighting, costumes and color photography. It's a unique blending of classical and modern dance with vaude-style tapping, which will undoubtedly trailblaze new terp techniques for Hollywood musicals. British-made "Red Shoes" and "Tales of Hoffmann," of course, have initiated American art house patrons to such work but this one will hit the mass audience—and it's going to hold 'em completely entranced.

In Miss Caron and Guetary, Metro has two potential starring possibilities who underscore that studio's new stress on new faces. Miss Caron is a beauteous, lissome number with an attractively pert personality and plenty of s.a. She scores neatly with her thesping, particularly in the appealing love scenes with Kelly, and displays standout dancing ability. Guetary is better known in Europe for his legit and nitery work, although ... co-starred on Broadway last year with Nanette Fabray in "Arms and the Man," and demonstrates a socko musicomedy tenor and okay acting talents. He's cast neatly as the older man whom Miss Caron almost marries out of gratitude, and it's a surefire role for his intro to films. (Metro, incidentally, offered the role originally to Maurice Chevalier but the latter nixed it — which is a good break for Guetary.)

Story and screenplay by Alan Jay Lerner is a sprightly yarn about an American GI (Kelly) who stayed on in Paris after the war to further his art study. While Gershwin wrote his "American in Paris" suite on the basis of his own experiences in that city, the film is not a biopic of him and thus is in no way reminiscent of Warners' 1947 "Rhapsody in Blue," which starred Robert Alda as the composer. In fact, "Rhapsody" is the only major Gershwin number not played in the film. Levant, in "American," plays an impoverished American concert pianist, but only by the farthest stretch of the imagination could he be thought of in terms of Gershwin. While he naturally scores with his pianistics, especially "Concerto in F," he has a straight comedy role—and makes

Film picks up Kelly as the happy-go-lucky Yank, who's the fave of the nabe in his poor Montmartre quarters. Miss Foch, as a wealthy American playgal, "discovers" his art talents and takes him on as her protege to add him to her retinue of lovers. Kelly accepts the idea warily but then meets and falls for Miss Caron. She's a poor gal who is getting ready to marry Guetary, a musichall star, because he saved her from the Nazis during the war. At the colorful Beaux Arts ball, she tells Kelly about her impending wedding, which sets the scene for the big ballet (a depiction in Kelly's mind, told in terms of famous French paintings, of his doleful situation). Guetary, however, naturally discovers the true situation and bows out of the scene for a happy ending. Story is heightened by some fine characterizations by each member of the cast and Lerner's hep dialog and situations.

Gershwin's music gets boffo treatment throughout. While some 10 songs get special handling, true Gershwin fans will recognize strains of most of his other tunes in the background score. With the ballet finale, as well as the picture's innate color, providing top production values, producer Arthur Freed has wisely included only one other major production number — Guetary's rendition of "Stairway to Paradise" on a musical stage, complete with the femme line and lush sets and costuming. But the other tunes are each excellently projected.

Standout is Kelly's song-and-dance on "I Got Rhythm," in which he's joined by a wonderfully animated group of French moppets; "Embraceable You," which serves to introduce Miss Caron's terp talents in highly imaginative style; "By Strauss," an engaging song-and-dance by Kelly, Guetary and Levant; "Tra-La-La," done by Kelly and Levant; "Wonderful," which again projects Kelly and Guetary for top results, and "Our Love Is Here to Stay," appealingly danced by Kelly and Miss Caron. And then, of course, there's Levant's fine solo on the "Concerto" and the terrif "American in Paris" ballet.

Full credit goes to director Vincente Minnelli for his meritorious pacing of the story and the sharp way he reins his cast. Production credits lined up by Freed contribute as much to the film's overall quality as any other factor. Alfred Gilk's Technicolor camera supervision is tops, and the ballet, specially lensed by John Alton and costumed by Irene Sharaff, is a masterpiece. Musical direction by Johnny Green and Saul Chaplin, the art work, sets, other costumes by Orry-Kelly and Walter Plunkett and all else involved contribute to make this a great boxoffice film. *Stal.*

Angels in the Outfield

Fine b.o. outlook for this rip-roaring comedy-fantasy, starring Paul Douglas, Janet Leigh.

Hollywood, Aug. 23.

Metro release of Clarence Brown production. Stars Paul Douglas, Janet Leigh; features Keenan Wynn, Lewis Stone, Spring Byington, Bruce Bennett, Donna Corcoran. Directed by Clarence Brown. Screenplay, Dorothy Kingsley and George Wells; based on story by Richard Conlin; camera, Paul C. Vogel; editor, Robert J. Kern; music score, Daniele Amfitheatrof. Tradeshown Aug. 22, '51. Running time, 99 MINS.

Guffy McGovern	Paul Douglas
Jennifer Paige	Janet Leigh
Fred Bayles	Keenan Wynn
Bridget White	Donna Corcoran
Arnold P. Hapgood	Lewis Stone
Sister Edwitha	Spring Byington
Saul Hellman	Bruce Bennett
Timothy Durney	Marvin Kaplan
Sister Veronica	Ellen Corby
Dave Rothberg	Jeff Richards
Reynolds	John Gallaudet
McGee	King Donovan
Rube Ronson	Don Haggerty
Tony Minelli	Paul Salata
"Chunk"	Fred Graham
Bill Baxter	John McKee
Patrick J. Finley	Patrick J. Molyneaux

"Angels in the Outfield" bids fair to be one of the year's top grossers. It has great popular appeal for everyone, distaffers included, and these latter, despite its baseball theme, by dint of Janet Leigh's portrayal of a newspaper gal who reports on the national pastime "from the woman's angle." Since plans are to release "Angels" just before and during the World Series, chances for an immediate mop-up by Metro and every exhib lucky enough to get it, are sharp.

Sighs of self-approval that have been leaking out of Leo's lair are more than justified by this picture. It has so many points to recommend it, reviewers will be at a loss where to start. First and foremost from the fans' standpoint, probably, is the film bow of little Donna Corcoran. Moppet has been heralded as "another Shirley Temple," and she lives up to the billing. Stardom is a cinch for the child from this point on.

Great credit, of course, goes to producer-director Clarence Brown. He has carved a tremendously satisfying filmization from a script by Dorothy Kingsley and George Wells that, from every evidence, could have gone completely haywire if handled clumsily, dealing as it does with fantasy. Religious angle also presented a delicate situation, but Brown has handled it all masterfully.

Pivotal character is Paul Douglas, who plays a Muggsy McGraw type multiplied by five—one of the most tyrannical, blasphemous managers in the history of baseball. His team is in seventh place and is headed into the sub-basement when somebody unknown to Douglas intercedes with the Angel Gabriel. A voice tells Douglas to look for a miracle in the third inning of a crucial game.

Miss Leigh's paper, the Pittsburgh Messenger, prints her interview with a little orphan girl who swears she has seen angels standing alongside the men of Douglas' team, helping them win. Douglas, accidentally conked by a line drive, admits to the press that the angels are helping him. This brings on an investigation into his sanity by the baseball commissioner. But the Heavenly Choir pulls Douglas through to the pennant, Miss Leigh, an adopted orphan and the realization that there are more important things in life than winning baseball games.

Douglas is perfect as the brawler reformed by a little girl's prayers. Never has he been so strictly-from-Runyon. Scenes in which he bellows at the team and the umpire while the soundtrack crackles with an insane gibberish, are among the most hilarious of a howl-filled film. Miss Leigh foils cleverly. Miss Corcoran plays the orphan, of course, and there will be plenty more important parts for the wide-eyed, lovable tot.

Keenan Wynn as a venomous sports announcer out to get Douglas' job is a delight throughout, as are Spring Byington and Ellen Corby as nuns with a yen for baseball. Other fine contributions are chalked up by Bruce Bennett as a vet pitcher, Lewis Stone as the commissioner and Marvin Kaplan as the obituary writer on Miss Leigh's paper. There are also "surprise" appearances by Joe DiMaggio, Ty Cobb, Harry Ruby and Bing Crosby.

Richard Conlin wrote the original, and the Kingsley-Wells scripting team hasn't missed a bet in stringing it out with memorable dialog—not the least being some wonderful throwaway lines about the cause of Douglas' cussedness: a girl in Minneapolis, where he played third base in the minors, who walked out on him and married the shortstop.

Paul C. Vogel's photography threads the footage with exciting shots of actual games, backgrounded by the Pittsburgh Pirates' own grounds and dolled up with fine effects by A. Arnold Gillespie and Warren Newcombe and montages by Peter Ballbusch. Tops too are Daniele Amfitheatrof's score, the Cedric Gibbons-Edward Cartagno art direction, and editing by Robert J. Kern. *Mike.*

Submarine Command

Moderately interesting but overdrawn.

Paramount release of Joseph Sistrom production. Stars William Holden, Nancy Olson, William Bendix; features Don Taylor, Arthur Franz, Darryl Hickman, Peggy Webber, Moroni Olsen, Jack Gregson, Jack Kelly, Don Dunning, Jerry Pris, Charles Meredith, Philip Van Zandt. Directed by John Farrow. Story and screenplay, Jonathan Latimer. Camera, Lionel Lindon; editor, Eda Warren; music, David Butolph. Previewed Aug. 22, N.Y. Running time, 87 MINS.

Commander White	William Holden
Carol	Nancy Olson
C.P.O. Boyer	William Bendix
Lt. Commander Morris	Don Taylor
Lt. Carlson	Arthur Franz
Ensign Wheelwright	Darryl Hickman
Mrs. Alice Rice	Peggy Webber
Rear Admiral Rice	Moroni Olsen
Commander Rice	Jack Gregson
Lt. Barton	Jack Kelly
Quartermaster Perkins	Don Dunning
Sergeant Gentry	Jerry Pris
Admiral Tobias	Charles Meredith
Gavin	Philip Van Zandt

A moderately agreeable entertainment, "Submarine Patrol" is smooth, production-wise, and offers plausible and basically sound story material. But the plot development tends to slowness, and appears insufficiently rounded out to warrant so much footage (87 mins.).

While the pace might have been quickened, there are some redeeming factors. As the story goes, it takes a while to bridge the gap between World War II and the Korean conflict. But the taut staging of the latter, via a couple of neatly-presented forays on Communist soil for purposes of sabotage, almost compensates for the film's weak spots.

Incidentally, a consideration in the pic's saleability is the fact it does cover both the last global fracas and the battle in Korea. This angle clearly has exploitation possibilities. Otherwise, the film shapes as a fairish money-maker mainly grooved for programmer spots.

John Farrow's direction, probably along with the Jonathan Latimer screenplay, both suggest the story could have been told in less time. Other than this, Farrow's turn-calling is clean and clear. Joseph Sistrom's production appears widened in scope through the use of some documenting on Navy operations, including the reactivation of the moth-ball fleet to meet present-day exigencies, such as Korea.

William Holden fits in nicely. He's a naval officer who orders a dive of his submarine as a successful means of saving it from attack, although causing loss of the skipper who had been machine-gunned topside. Misgivings over this action cause him much mental unrest later.

Nancy Olson, as Holden's romantic vis-a-vis, convinces in her effort to help him unload his emotional burdens. William Bendix has a lubberly sort of role as chief torpedoman disdainful of Holden for the diving order. Light-hearted segments of the film center on Don Taylor, Holden's colleague in the pic, whose main objectives are women and whiskey.

Lensing and technical assists all are good. *Gene.*

Journey Into Light

Off-beat drama for mild reaction as program dualer.

Hollywood, Aug. 28.

20th-Fox release of Joseph Bernhard production. Stars Sterling Hayden, Viveca Lindfors, Thomas Mitchell. Co-producer, Anson Bond. Directed by Stuart Heisler. Screenplay by Stephanie Nordli, Irving Shulman, from orig'nal by Bond; camera, Edwood Bredell; editor, Terry Morse; music, Emil Newman, Paul Dunlap. Tradeshown in Hollywood, Aug. 23, '51. Running time, 87 MINS.

John Burrows	Sterling Hayden
Christine Thorssen	Viveca Lindfors
Gandy	Thomas Mitchell
"Doc" Thorssen	Ludwig Donath
Wiz (Wine)	H. B. Warner
Mack	Jane Darwell
Racky	John Berkes
Jane Burrows	Peggy Webber
Fanatic	Paul Guilfoyle
Bishop Logan	Charles Evans
Diana	Marian Martin
Deacon Adams	Everett Glass
Deacon Edwards	Raymond Bond
Gertie	Billie Bird
Lippy	O. Z. Whitehead
Jerry	Myron Healy
Policeman	Byron Keith
Church Women	Kathleen Mulqueen and Leslie Turner
Clothing Salesman	Fritz Feld
Interviewer	Lorin Raker
Bums	Emmet Lynn, Paul Brinegar, David Marsh
Flophouse Clerk	Bernard Gorcey
Handbill Woman	Lynn Whitney
Nurse	Helene Huntington
Woman in Fight	Kate Drain Lawson
Foreman	Fred Aldrich
Police Sergeant	Ed Hinton
Truck Driver	Smoki Whitfield

"Journey Into Light" is an off-beat and downbeat drama with insufficient ingredients to lift it above supporting dates. Starring trio of Sterling Hayden, Viveca Lindfors and Thomas Mitchell will provide only nominal voltage for marquee.

Religious-minded patrons will likely resent the basic story premise of rejection of God by an ordained minister, even though he's mentally confused at the time and eventually regains his balance to reaffirm faith in God, the Bible and the power of prayer.

Hayden, pastor of a small New England church, goes berserk when his deranged wife, an alcoholic, commits suicide due to adverse attitude of church leaders. Resigning, he condemns religion and prayer, and heads west to take odd jobs, which cannot be held due to his physical and mental ills. Finally winding up on skid row, he's eventually taken over by Ludwig Donath, who runs a nearby mission with his blind daughter, Viveca Lindfors.

His true identity unknown, Hayden takes a job of janitor in the mission, falls in love with the girl, and herds unfortunates into the mission with the aid of Mitchell. When the girl is seriously injured in an accident, Hayden mounts the mission pulpit to deliver the sermon and regain his spiritual balance. It's a happy conclusion when the pair are married, and Hayden elects to remain at the mission and carry on the objectives of the latter.

Hayden is okay as the minister, getting strong support from Miss Lindfors, Mitchell and Donath. H. B. Warner provides a fine characterization in several brief scenes. Major asset of the picture is the excellent delineations of characters of skid row by a well-selected ensemble of bit players.

Joseph Bernhard produced, with Anson Bond as co-producer, and the pair combined to give the picture okay mounting for a moderate budgeter. On the directing end, Stuart Heisler deftly etched the characters to good effect, although he was burdened with a downbeat story premise and an over-dialoged script. Technical contributions, including photography by Elwood Bredell, are satisfactory.

You Never Can Tell

Whimsical idea about a slain dog which returns to earth as a human (Dick Powell). Modest b.o.

Universal release of Leonard Goldstein production. Stars Dick Powell, Peggy Dow; features Charles Drake, Joyce Holden, Albert Sharpe, Sara Taft, Will Vedder, Watson Downs, Lou Polan. Directed by Lou Breslow. Screenplay, Breslow and David Chandler; story, Breslow; camera, Maury Gertsman; editor, Frank Gross; music, Hans J. Salter. Previewed in N. Y. Aug. 16, '51. Running time, 76 Mins.

Rex Shepherd	Dick Powell
Ellen Hathaway	Peggy Dow
Perry Collins	Charles Drake
Goldie	Joyce Holden
Grandpa Hathaway	Albert Sharpe
Mrs. Bowers	Sara Taft
Nicholas	Bill Vedder
Slott	Watson Downs
Lt. Gilpin	Lou Polan

Basic plot gimmick worked through "You Never Can Tell" shapes up as only an intermittent laugh getter. Dick Powell and Peggy Dow work well in the leads, but the script frequently lacks the pace and sparkle vital to a pic of this type. Net result is a programmer of modest proportions.

Groundwork for the gag material is long a-building as the film unveils on the death of an eccentric business man who bequeaths his fortune to his German shepherd dog, King. Miss Dow, trustee of the estate, thereupon spends much time dodging promoters of various sorts. Romantic interest is introduced with the appearance of Charles Drake, who had been corporal of an Army canine squad, of which King was a member. Miss Dow falls for him and his bogus line.

The well-poised Miss Dow, who's been on the climb rapidly of late, has her role in the film at full command, but she's forced to stumble through some restless dialog at times. One scene in which she is "confiding" to King about her romance, while taking a bath, is an embarrassingly witless means of registering a story point.

Pivotal point develops as King succumbs to a dose of strychnine, and ascends to what's offered as animal's heaven, described by an off-screen voice as "Beastatory." It's a depiction of various animals sketched in eerie design and unimaginatively staged for good comedy purposes.

In any event, King pleads for and is granted passage back to earth to avenge his own murder. From this point on, some amusing situation and conversational comedic material is walloped across, as King is incarnated as the homo sapiens Powell. He has a companion in the trek back in the person of Joyce Holden who, in her original earthly appearance, had been a champion filly.

Miss Holden deadpans it all the way and does right handily with her lines. Powell properly goes along with some of the chuckle-some absurdities of the script in effortless fashion. His performance as the private investigator tracking down the slayer of his former canine self is clever and effective.

Film, production-wise, is put up moderately. There was no need for any elaborate trappings and producer Leonard Goldstein correctly avoided them. Direction by Lou Breslow might have been tighter, there being some pieces of story business on the screen neither necessary nor contributing to the entertainment value. Editing and technical work, generally, are about adequate. *Gene.*

When Worlds Collide
(COLOR)

Science-fiction yarn with hefty exploitation values; stout b.o. prospects.

Paramount release of George Pal production. Features Richard Derr, Barbara Rush. Directed by Rudy Mate. Screenplay, Sydney Boehm, based on novel by Edwin Balmer and Philip Wylie; camera (Technicolor), John F. Seitz, W. Howard Greene; special effects, Gordon Jennings, Harry Barndollar; process photography, Farciot Edouart; music, Leith Stevens; editor, Arthur Schmidt. Tradeshown N. Y., Aug. 20, '51. Running time, 81 MINS.

Dave Randall	Richard Derr
Joyce	Barbara Rush
Tony	Peter Hansen
Stanton	John Hoyt
Dr. Hendron	Larry Keating
Julie Cummings	Judith Ames
Dean Frey	Stephen Chase
Harold Ferris	Frank Cady
Dr. Bronson	Hayden Rorke
Ottinger	Sandro Giglio
Student	Mary Murphy
Stewardess	Laura Ellis

"When Worlds Collide" is a highly interesting film version of the Edwin Balmer-Philip Wylie novel. Through his "Destination Moon" released last year, producer George Pal proved that the theatregoing public is avid for science-fiction pix. "Worlds" is a sock followup which will reap sturdy grosses.

Top honors for this inter-planetary fantasy rest with the cameramen and special effects technicians rather than with performances of the non-name cast. Process photography and optical illusions are done with an imaginativeness that vicariously sweeps the spectator into space.

Story is predicated upon the findings of scientist Hayden Rorke that a planet, Zyra, will pass so close to the earth a year hence, that oceans will be pulled from their beds. Moreover, 19 days after this catastrophe, the star, Bellus, will collide with whatever remains of the world.

Obviously, with such a frightening thing to envision within 12 months' time, there's plenty of melodrama and suspense in that alone. Unfortunately, scripter Sydney Boehm, who fashioned the screenplay, chose to work in a romance between Barbara Rush, daughter of astronomer Larry Keating, and Richard Derr, a plane pilot. His love rival is Peter Hanson, a doctor. This digression detracts instead of adds to the film's overall audience impact.

Informed of Rorke's calculations, Keating verifies them, and moves to construct a space ship with pri-

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BIDDING TOSSED BACK AT EXHIBS

'Get Back Lost Glamor,' Warns Balaban; Life Yarn 'Blessing in Disguise,' Mayer

Chicago, Aug. 28.

Robert J. (Bob) O'Donnell's "Movietime, U.S.A." caravan hit Chicago last week to brief local film chieftains on the intricacies of the Council of Motion Picture Organizations' bally campaign, and to set up what amounts to a film anti-defamation league here where, it's generally conceded, insults smack right to the vitals.

While O'Donnell, B&K prexy John Balaban, and COMPO head Arthur Mayer all slapped back at "our critics," several of Chicago's exhibs admitted that Life magazine, for example, "carried more than a grain of truth," in so far as Chicago is concerned.

Balaban, co-chairman of the Illinois bailiwick, told the meeting a slightly different story than what was mumbled about by smaller circuit owners. "Our job now," he said, "is to get back our lost glamor. People don't talk about us anymore unless it's disparagingly, and we've been kicked around, criticized and ridiculed." Despite this, Balaban said, business is beginning to show more signs of life and the public is starting to respond again "after the initial shaking out."

Mayer said that while "Life magazine is seeking to destroy us," the story was "a blessing in disguise." He said it should drive members of the film industry into a much harder fight. "If it doesn't," he said, "we deserve to be slaughtered."

Loop Pulse Stronger

Many exhibs later scoffed at the business upbeat here, although they admitted the Loop pulse has been stronger recently than at any other time during the past year. Neighborhood business has perked, but only to the extent that the price-cut battle at the early part of the summer has partially worn itself out, and because exhibs are becoming more selective in booking. Additionally, there's the factor of big pix making a sudden splash in the Loop and their impetus carrying on to the neigh-

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'Life' Waker-Upper

Vote of thanks is due Life editor Henry R. Luce for that article the mag recently ran on the film industry, Ned E. Depinet said yesterday (Tues.). Depinet, prez of RKO, is also head of the Council of Motion Picture Organizations.

He declared that the panning article served as a catalyst to get the industry working together and was in a large way responsible for exhib enthusiasm throughout the country for the forthcoming "Movietime U. S. A." drive. "It took something like the Life article to wake them up," Depinet asserted.

ABPC $7,011,856 PROFIT GAIN OF 836G IN YEAR

London, Aug. 28.

In its annual report covering the year ended last March 31, Associated British Picture Corp., which is controlled by Warner Bros., discloses a trading profit of £2,504,275 ($7,011,856), representing an increase of £293,651 ($836,222) over the previous year.

Profits and income taxes for the new year amounted to £1,217,464 ($3,408,899). Net earnings were £650,802 ($1,822,245), compared with a 1950 net take of £532,314 ($1,490,479).

Par Int'l Collarites Gain 9½% Hike, End Strike

The week-old strike of Motion Picture Home Office Employes Local No. H-63 against the Paramount International homeoffice was settled satisfactorily for both parties yesterday (Tues.) afternoon.

Russell Moss, business agent for Local H-63, said that the wage increase granted averages 9½%, plus an automatic increase at the end of one year, based on the consumers place index of the U. S. Department of Labor for New York city.

Local H-63 originally had demanded a 10% increase, but the company had refused to go beyond a $4.50 per week pay hike. The present settlement was described as "very agreeable."

The employes began a "strikeless" picket in front of the Paramount Building, Times Square, on Aug. 16. Last Thursday (23) it was switched to an outright strike picket.

Levy's Blast Seen As Bid to Revive Arbitration Setup

Blast by Theatre Owners of America chief counsel Herman M. Levy at the distribs for their competitive bidding practices, was seen in trade circles this week as a new, indirect attempt to revive sentiment for an industry arbitration system.

Levy, along with other TOA toppers, consistently has been antagonistic to licensing by bids. But they also have been angling for industry arbitration as a means of creating some semblance of intratrade harmony in lieu of the growing number of courtroom bouts.

Blocking arbitration is Allied States Assn. Latter theatre org might consider it eventually, but only on the quid pro quo condition that it's accompanied by modification of the distribs' bidding habits.

Thus, if TOA is successful in its maneuvers to scuttle bidding, in itself a highly desired objective, this also would have the effect of winning Allied into the arbitration fold.

Allied's thought on bidding is that it originally was designed to enable an indie operator to compete with theatres which had been or still are affiliated with the majors. The exhibition outfit could be expected to accept a system of arbitration, if this revision of the bidding practice were granted by the distribs.

REAGAN'S PRO-H'WOOD TALK IN CONG. RECORD

Hollywood, Aug. 28.

Ronald Reagan's defense of the film industry, contained in an address delivered at the Kiwanis International convention in St. Louis, will be reprinted in the Congressional Record. Insertion was made possible by U. S. Sen. Alexander Wiley, who said:

"It answers certain false notions which are being spread, intentionally or unintentionally, about the motion picture industry and about those who are members of it. The American cinema is composed, by and large, of honest, hard-working, patriotic Americans, who yield to no group in their devotion to this country and in their Americanism."

26 Drive-ins Get NPA Okay As Last-Minute 'Hardships'

Washington, Aug. 28.

National Production Board last week okayed the construction of 26 more drive-ins and four roofed-over theatres, plus an addition to an existing theatre.

These are almost last-minute "hardship" case okays for the theatres. NPA has already announced that it will not approve theatre construction during the fourth quarter of this year.

SALES HEADS SEE NO SUBSTITUTE

Problem of what to do about competitive bidding has been placed squarely in the laps of the same exhibs who have been up in arms over what they feel are inequities and pitfalls in the licensing procedure.

Such prominent exhibition toppers as Abram F. Myers, S. H. Fabian, Ted R. Gamble, Herman M. Levy and others for some time have been complaining that bidding leads to all sorts of injustices, and have begged the film companies to abandon the practice.

Sales toppers on the other hand told VARIETY this week they might go for any alternative to bidding. But the big rub is that they say they know of no such acceptable substitute for that licensing procedure. However, the film company officials added that they will consider proposals for an alternative coming from exhibs.

Solutions Welcome

William F. Rodgers said in effect that he has no choice other than bidding, when two or more exhibs demand the same run. If theatremen can come up with any other solution, Rodgers said he would consider it.

Other execs echoed the same observation. They claim that bids represent the only certain means of averting court actions on charges of discrimination. With bids the theatremen can't claim "foul."

Levy, who is general counsel of Theatre Owners of America, rapped this distrib reasoning in a press statement last week. He charged the film companies' fondness of bids as a sure way of stay-

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$14.76 Average For WB Tenders

Warner Bros. paid an average price of $14.76 per share for the 1,015,900 shares of its own common stock, which were acquired this month in line with the WB capitalization shrinkage program. Including stock bought in earlier, this brings to 1,152,000 the total number of WB shares which are to be retired, leaving about 5,620,000 shares outstanding.

Big buy-up this month followed a decision by the WB board to invite tenders from holders on a WB offer to take $15,000,000 worth of shares at up to $15 per share. Stock recently has been trading at about 14¼. Total price for the 1,015,900 shares amounted to $15,000,011.

Basic idea behind the action is to cut the capitalization commensurate with the drop-off in earnings so that the per-share profit could be maintained along with the $1 annual dividend rate.

Of the shares tendered this month, 100,000 shares were offered by members of the Warner family. The corporation purchased 50,650 of these.

Par Pays Flat $110,000 For 'Stalag 17' Rights

Paramount has agreed to a flat price of $110,000 for screen rights to "Stalag 17," the comedy-melodrama hit now on Broadway. Purchase price, it is understood, is to be paid to authors Donald Bevan and Edmund Trzcinski in four installments over a two-year period.

Billy Wilder will direct the film, which is based on the authors' own experiences during two years in a German prisoner-of-war camp, in which a Nazi agent was planted to spy on American captives.

Filming will start early next year, with release probably in the fall. That will permit the play to continue its Broadway run through the current season, and give a season on the road to a touring company planned for October.

Mayer Finds 'Movietime' Getting More Than Lip Service By Exhibs

Every Bit Helps

Chicago, Aug. 28.

R. J. (Bob) O'Donnell, national chairman of COMPO's "Movietime U.S.A." campaign, told Chicago exhibitors last week to take heart. Batesville, O., he said, which has the highest ratio of TV sets in the state, has felt an 85% increase in theatre business over the last three years.

Official 1950 census lists Batesville population at 194.

As glowing reports of proposed activities and expenditures of exhibitors in all parts of the nation continued to pour into the N. Y. offices of the Council of Motion Picture Organizations, Arthur L. Mayer, executive veepee, observed that anyone who contended exhibitors were offering only lip service to the "Movietime U.S.A." drive is far off base.

"It is the most gratifying example of industrywide cooperation in a common cause than anything I have seen during the 30-odd years I have been in this business," Mayer said. "These exhibitors are pledging not only hard work but also hard cash. In some cases exhibitors are pledging as much as 5c a seat to help finance the drive. Others are raising large sums by other means. Just talk with Bob O'Donnell, who is now touring major cities, meeting with exhibitors, about the response this campaign is getting. He is as constantly amazed by the unbounded enthusiasm of these showmen as I am."

Mayer accompanied O'Donnell to Atlanta Tuesday (28) to assist in spreading the gospel about the coming boxoffice drive which kicks off with a national radio broadcast Sept. 24. He also will appear with the national director of the campaign in Jacksonville today (Wed.) before returning to N. Y. O'Donnell will continue his tour, addressing exhibitors in New Orleans, Aug. 30; St. Louis, Aug. 31; Albany, Sept. 5; N. Y., Sept. 6; Pittsburgh, Sept. 7; Chicago, Sept. 10. Other dates are expected to be added to his present schedule.

"Movietime U.S.A." will begin officially Oct. 1, when the industry will publish advertisements in 1,753 newspapers on or near that date. Full-page ads will appear in 220 newspapers published in 92 cities with populations of more than 100,000 and half-page ads in 1,533 papers published in 1,318 cities with populations of less than 100,000. Reaching a total circulation of

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20th Sees Strong B.O. Comeback In 2d Half Year

Instead of thinking in downbeat terms of new economy measures in the wake of the company's announced drop of $3,612,468 in earnings for the first half of this year, 20th-Fox execs are waxing optimistic. They're anticipating a strong financial comeback in the year's second half, basing this on the business upswing which commenced around July 1 and generally is figured to continue.

Contributing to the uplift in morale in the current smash b.o. performance of "David and Bathsheba," and the prospect of other good money-makers on the balance of the company's 1951 lineup. "D&B" is drawing strictly top returns currently in N. Y., Atlanta and Kansas City.

Outfit disclosed that for the first seven weeks of the third quarter, which began July 1, film rentals showed an increase of 11% over the same period last year. Theatre receipts also were marking improvement.

Twentieth's net for the 26 weeks ended June 30, 1951, amounted to $1,071,113, equal to 30c per share after deducting dividends on prior preferred and convertible preferred stocks. The two preferred issues both were retired in full on July 13.

In the comparable 26 weeks in 1950, earnings reached $4,683,581, including $1,525,841 in income earned abroad in prior years and

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BRISKIN SETTING NAMES FOR 'MOVIETIME' TOUR

Hollywood, Aug. 28.

Samuel J. Briskin, Hollywood chairman for COMPO's "Movietime U.S.A.," is lining up film names for personal appearances in every one of the nation's state capitals on Oct. 8. List of 300 thesps is being checked for acceptances.

Following the Oct. 8 teeoff, the players will appear at schools, churches, service clubs and other community centers in the neighborhood of the state capitals. Meanwhile, the Golden Jubilee program will start with a nationwide broadcast on Sept. 24.

Bercovici Suing Wallis For 18G on Pic 'Balance'

Wallis-Hazen Productions was named defendant in a N. Y. Federal Court action this week instituted by Leonardo Bercovici. He claims the film-making unit owes him $18,000 under an agreement by which he was to either write or produce a pic for Wallis.

Bercovici charged he received only $10,000 from the outfit, whereas the agreed sum was $28,000. He said the reason he didn't actually handle the chore for Wallis was that he was not given any assignment.

BETTER TIMES COMING, SKOURAS TELLS NT MEET

Los Angeles, Aug. 28.

Filmhouse business is on the upgrade and will pick up more altitude during the next six months, according to Charles P. Skouras, chief of National Theatres, addressing a meeting of Fox West Coast officials at the opening of the circuit's 16th autumn sales campaign. He said:

"Never have I had greater confidence in the motion picture theatre industry than I have today. Don't let anybody fool you about the future of this business. Its place in American life is well established and assured. The beautiful, capacious theatre, with its superior sound and projection, colorful surroundings and ample parking facilities, will continue as the finest medium of entertainment for the public."

N.Y. 'MOVIETIME' DRIVE STARTS ROLLING SEPT. 6

Steps in which the Organization of the Motion Picture Industry of New York City will cooperate with COMPO's "Movietime U. S. A." drive were revealed yesterday (Tues.) by Lynn Farnol, public relations director of the organization, recently appointed to handle campaign publicity in N. Y.

The N. Y. drive will be launched Sept. 6 with a meeting of the Metropolitan Motion Picture Theatre Owners, Independent Theatre Owners, Allied of N. J., distribution heads, and local film exchange personnel. A committee including Edward Rugoff (& Becker), Fred Schwartz (Century Theatres), Harry Mandel (RKO) and Farnol will arrange for a theatre and other details of the mass rally.

Special editions of the N. Y. Sunday Mirror and Sunday News are set.

L.A. Slowed Up by Surplus of H.O.s; 'Show' Oke 38½G But 'Dishonorable' Dull $25,000; 'Sun' Terrif 10½G, 2d

Los Angeles, Aug. 28.

First-run pace is slower this week with only two new bills to attract attention. Most holdovers are showing real strength to keep the overall picture satisfactory. Top new entry is "Meet Me After Show" which looks okay $38,500 in five theatres. "Strictly Dishonorable" looms dull $25,000 in two houses.

"Capt. Horatio Hornblower" still is good at $19,500 in third week, three spots. "That's My Boy" is very strong $16,500 in two Paramount houses in third session. Holds a fourth.

"A Place in Sun," which set a record last week, is maintaining its torrid pace with $10,500 or better in sight for second frame at the small Fine Arts.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 70-$1.10)—"Meet After Show" (20th) and "This Is Korea" (Rep). Okay $38,500. Last week, "Belvedere Rings Bell" (20th) and "Let's Go Navy" (Mono) (2d wk-4 days), $17,300.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-$1.10)—"Hornblower" (WB) (3d wk). Good $19,500. Last week, $28,400.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10) — "Strictly Dishonorable" (M-G) and "Tall Target" (M-G). Slow $25,000. Last week, "Teresa" (M-G) and "No Questions Asked" (M-G), thin $23,800.

Hillstreet, Pantages (RKO) (2,890; 2,812; 70-$1.10)—"Alice Wonderland" (RKO-Disney) (2d wk). Good $25,000. Last week, socko $43,500.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,430; 60)—"That's My Boy" (Par) (3d wk). Big $16,500. Last week, $21,700.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 70-$1.10) — "Iron Man" (U) and "Man With My Face" (UA) (2d wk-4 days). Okay $14,500. Last week, smash $30,000.

Four Star (UA) (900; 90)—"Five" (Col). Opens tonight (Tues.) with special preem. Last week, "Native Son" (Indie) (2d wk-10 days), fair $4,600.

Fine Arts (FWC) (677; 80-$1.50)—"Place in Sun" (Par) (2d wk). Great $10,500. Last week, record $13,000.

Beverly Canon (ABC) (520;-$1)—"Kon-Tiki" (RKO) (18th wk). Oke $1,500. Last week, $1,800.

Laurel (Rosener) (846; $1.20-$2.40) — "Tales Hoffmann" (Indie) (13th wk). Started current frame Monday (27) after smart $5,700 last week.

'Strip' Stout $10,500 In Lively Cincy; 'Lovely' Lusty 11G, 'Cyrano' 13G

Cincinnati, Aug. 28.

No complaints along Cincy's film front this session. Overall score is above par for sixth straight week. "Cyrano" is currently doing well at Albee while Mickey Rooney in "The Strip" has Keith's racking up its best round for some time. It is standout. "Happy Go Lovely" shapes lively at Palace. "Belvedere Rings Bell" and "Alice in Wonderland" are solid holdovers.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Cyrano" (UA). Pleasing $13,000 on return for pop scale showing. Last week, "Alice in Wonderland" (RKO-Disney) (2d wk), whopper $13,000.

Capitol (Mid-States) (2,000; 55-75)—"Belvedere Rings Bell" (20th) (2d wk). Okay $7,000 after solid $11,000 bow.

Grand (RKO) (1,400; 55-75)—"Lady Bandit" (Col) and "Roadblock" (RKO). Satisfactory $7,500. Last week, "Kind Lady" (M-G) and "Tall Target" (M-G), $7,000.

Keith's (Mid-States) (1,542; 55-75)—"The Strip" (M-G). Very good $10,500. Musical heralded as world preeming here, but quick booking didn't permit advance hoopla. Last week, "Warpath" (Par), $6,500.

Lyric (RKO) (1,500; 55-75)—"Alice in Wonderland" (RKO) (m.o.). Nice $5,500 for third downtown sesh. Last week, "On Moonlight Bay" (WB) (m.o.) (2d wk), $7,000.

Palace (RKO) (2,600; 55-75)—"Happy Go Lovely" (RKO). Gay $11,000. Last week, "Sirocco" (Col), $10,000.

Broadway Grosses

Estimated Total Gross
This Week $626,000
(*Based on 19 theatres.*)
Last Year $578,000
(*Based on 18 theatres.*)

'Horatio' Hep 10G, L'ville; 'Past' 12G

Louisville, Aug. 28.

"Capt. Horatio Hornblower" is standout this week, the Mary Anderson pulling plenty of patrons with every indication of a holdover. "My Forbidden Past" and "Let's Go Navy" at Rialto shapes solid. "Sirocco" and "When Redskins Rode" at the State is fairish.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65)—"Capt. Horatio Hornblower" (WB). Looks big $10,000 or over. Last week, "Moonlight Bay" (3d wk), neat $6,000.

Rialto (Fourth Avenue) (3,000; 45-65)—"Forbidden Past" (RKO) and "Let's Go Navy" (Mono). Fine $12,000. Last week, "Passage West" (Par) and "Bullfighter and Lady" (Rep), okay $11,000.

State (Loew's) (3,000; 45-65)—"Sirocco" (Col) and "When Redskins Rode" (Col). Heading for medium $10,000. Last week, "Ran All Way" (UA) and "Home Town Story" (M-G), about same.

Strand (FA) (1,200; 45-65)—"Best Of Badmen" (RKO) and "Road Block" (RKO). Medium $3,500. Last week, "Sealed Cargo" (RKO) and "Pistol Harvest" (RKO), same.

'Horatio' Robust $11,000, Omaha; 'My Boy' 12G, 2d

Omaha, Aug. 28.

Recent trend here especially for the comedies is big afternoon business with sharp falling off at night. This week "Capt. Horatio Hornblower" is tops at Paramount where it looks hefty. "Sirocco" at Brandeis looms fine. Orpheum held "That's My Boy" for a second week, adding "California Passage." Still is stout. Plenty of reissues around this round.

Estimates for This Week

Paramount (Tristates) (2,800; 16-70)—"Capt. Horatio Hornblower" (WB). Hepty $11,000. Last week, "Strictly Dishonorable" (M-G) light $8,000.

Brandeis (RKO) (1,500; 16-70)—"Sirocco" (Col). Fine $7,000. Last week, "Alice in Wonderland" (RKO-Disney) (3d wk), $4,500.

Omaha (Tristates) (2,100; 16-70)—"Little Giant" (Indie) and "Time of Lives" (Indie) (reissues). Trim $8,000. Last week, "Kind Lady" (M-G) and "No Questions Asked" (M-G), so-so $8,200.

Orpheum (Tristates) (3,000; 16-70) — "That's My Boy" (Par) (2d wk) plus "California Passage" (Rep). Sock $12,000. Last week, smash $15,000 for "My Boy" solo.

State (Goldberg) (865; 25-75) — "Belvedere Rings Bell" (20th) (2d wk). Oke $4,500. First week was good $6,200.

'Groom' Strong $15,000, Toronto, 'My Boy' 20G

Toronto, Aug. 28.

Opening of two-weeks Canadian National Exhibition, with its daily attendance of some 150,000 people, is currently denting film biz but top product is offsetting this to marked degree. "Show Boat," "Her Comes Groom" and "That's My Boy" are particularly strong new entries. "Happy Go Lovely" also is okay.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60)—"Best of Badmen" (RKO) and "Big Gusher" (Col). Okay $14,000. Last week, "Never Trust Gambler" (Col), $13,000.

Eglinton, Shea's (FP) (1,080; 2,386; 40-80) — "That's My Boy" (Par). Big $20,000. Last week, "Moonlight Bay" (WB) (3d wk), $15,000.

Imperial (FP) (3,373; 50-80)—"Here Comes Groom" (Par). Strong $15,000. Last week, "Alice in Wonderland" (RKO-Disney) (2d wk), sock $20,000.

Loew's (Loew) (2,743; 40-70)—"Show Boat" (M-G). Big $15,000. Last week, "Ran All Way" (UA), $9,600.

Nortown, University (FP) (959; 1,558; 40-80)—"Happy Go Lovely" (RKO). Satisfactory $12,000. Last week, "Teresa" (M-G) (2d wk), $9,000 for 5 days.

Odeon (Rank) (2,390; 50-90)—"Cyrano" (UA) (2d wk). Lusty $12,000 at pop scale. Last week $16,500.

Uptown (Loew) (2,743; 40-80)—"Strictly Dishonorable" (M-G) (2d wk). Fair $5,500. Last week, $7,500.

Victoria (FP) (1,140; 40-80)—"Alice in Wonderland" (RKO-Disney). Steady $7,500. Last week, "San Francisco" (M-G) (reissue), $4,500.

'Show' Solid In St. Loo, $19,000

St. Louis, Aug. 28.

Holdovers predominate here currently. Of the two newcomers, "Meet Me After Show" is landing the most money with a solid session at the huge Fox Theatre. "Law and the Lady" is barely good at Loew's. "That's My Boy" is still a heavy draw in its third stanza at the Missouri. "Oliver Twist" also is still nice in second round at two houses.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Capt. Horatio Hornblower" (WB) (2d wk) and "Mr. Belvedere" (20th) (m.o.). Fine $11,000. Last week, "Hornblower" (WB) and "Convict Lake" (20th), $13,000.

Fox (F&M) (5,000; 60-75)—"Meet After Show" (20th) and "Let's Go Navy" (Mono). Solid $19,000 or near. Last week, "Belvedere" (20th) and "Molly" (Par), $12,000.

Loew's (Loew) (3,172; 50-85) — "Law and Lady" (M-G) and "Painted Hills" (M-G). Good $13,000. Last week, "Alice Wonderland" (RKO-Disney) (2d wk), $26,000.

Missouri (F&M) (3,500; 60-75)—"That's My Boy" (Par) and "Dear Brat" (Par) (3d wk). Still sock at $13,500 after $18,000 for second session.

Pageant (St. L. Amus. Co.) (1,000; 50-90)—"Oliver Twist" (UA) (2d wk). Nice $3,000 after $4,000 for initial stanza.

Shady Oak (St. L. Amus. Co.) (800; 50-90)—"Oliver Twist" (UA) (2d wk). Trim $3,500 after $4,500 for first session.

'Lovely' Happy $10,000 in Mild Det.; 'M' Nice 27G, 'Horatio' Hot 21G, 2d

Detroit, Aug. 28.

Holdovers are holding biz down this stanza. But most of these are holding up better than usual. "Capt. Horatio Hornblower" is sturdy in second round at Palms. "Alice in Wonderland" at the Michigan looks good in second turn. "Rich, Young, Pretty" is not losing much luster in second stanza at United Artists. Of the newcomers, "M" is being pushed to nice total at the Fox by sharp exploitation. 'Happy Go Lovely" at the Adams looks bright.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95)—"M" (Col) and "Two of Kind" (Col). Nice $27,000 in 6 days. Last week, "Belvedere Rings Bell" (20th) and "Let's Go Navy" (Mono) $15,000.

Michigan (United Detroit) (4,000; 70-95) — "Alice in Wonderland" (Disney-RKO) (2d wk). Oke $18,000. Last week, $27,000.

Palms (UD) (2,900; 70-95) — "Capt. Horatio Hornblower" (WB). (2d wk). Sturdy $21,000. Last week, $25,000.

Madison (UD) (1,800; 70-95) — "Wagon Wheels" (Indie) and "Desert Gold" (Indie) (reissues). Slow $6,000. Last week, "Cattle Drive" (U) and "Yes Sir, Mr. Bones" (Lip), $7,000.

United Artists (UA) (1,900; 70-95)—"Rich, Young, Pretty" (M-G) (2d wk). Steady $13,000. Last week, $17,000.

Adams (Balaban) (1,700; 70-95)—"Happy Go Lovely" (RKO). Good $10,000. Last week, "Strictly Dishonorable" (M-G) and "Kind Lady" (M-G), $6,000.

'David' Giant $21,000 in Hotsy K.C.; 'Leathernecks' Big 15G, 'Boy' 10G, 2d

Key City Grosses

Estimated Total Gross
This week $2,652,300
(*Based on 25 cities, 208 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,157,000
(*Based on 24 cities, and 184 theatres.*)

'His Kind' Smash $21,000, Philly

Philadelphia, Aug. 28.

Brisk weather over weekend is perking up many new bills here this week. Aided by a big campaign and appearance of contingent of film players at the preem, "His Kind of Woman" is soaring to smash $21,000 at comparatively small Goldman. "Jim Thorpe, All-American" shapes smart at Stanley getting nice press notices. "Pickup" is rated fine at Stanton.

Estimates for This Week

Boyd (WB) (2,360; 50-99) — "Alice in Wonderland" (RKO-Disney) (4th wk). Good $7,000. Last week, $9,000.

Earle (WB) (2,700; 50-99)—"Got Me Covered" (Par) and "Up in Arms" (RKO) (reissues). Oke $10,000. Last week, "Peking Express" (Par) and "This Is Korea" (Rep), $11,000.

Fox (20th) (2,250; 50-99)—"Meet After Show" (20th) (2d wk). Okay $15,000 in 8 days. Last week, big $23,000.

Goldman (Goldman) (1,200; 50-99)—"His Kind of Woman" (RKO). Wow $21,000. Last week, "Warpath" (Par) (2d wk), $8,500.

Mastbaum (WB) (4,360; 50-99)—"Capt. Horatio Hornblower" (WB) (2d wk). Nice $20,000. Last week, $30,000.

Midtown (Goldman) (1,000; 50-99)—"Night Into Morning" (M-G). Fair $7,000. Last week, "Law and Lady" (M-G) (2d wk), $5,000.

Randolph (Goldman) (2,500; 50-99)—"Show Boat" (M-G) (8th wk). Held at $7,000. Last week, fine $8,000.

Stanley (WB) (2,900; 50-99) — "Jim Thorpe, All-American" (WB). Smash $21,000. Last week, "That's My Boy" (Par) (5th wk), trim $12,000.

Stanton (WB) (1,473; 50-99) — "Pickup" (Col). Fine $10,500. Last week, "Mark of Renegade" (U), $9,500.

Trans-Lux (T-L) (500; 50-99) — "Kind Lady" (M-G) (3d wk). Okay $3,000. Last week, $4,500.

World (G&S) (500; 50-99) — "Oliver Twist" (UA) (2d wk). Great $6,500. Last week, $8,000.

'MY BOY' MIGHTY 21G IN PORT; 'CYRANO' 12G

Portland, Ore., Aug. 28.

Excess heat has been hitting the city for more than 50 days without rain which is a near record. Despite this, downtown houses have been showing strong product, and have kept coin rolling into boxoffice. "Cyrano" at the Broadway with pop prices shapes sock. But "That's My Boy" is the real wow in two spots. "Alice in Wonderland" is holding big in second stanza at Paramount.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Cyrano" (UA) and "Kind Lady" (M-G) at popular prices. Sock $12,000. Last week, "Rich, Young, Pretty" (M-G) and "Night Into Morning" (M-G) (2d wk), $9,700.

Guild (Parker) (400; 65-90) — "Toast New Orleans" (M-G) and "Midnight Kiss" (M-G) (reissues) (2d wk). Fancy $3,000. Last week, $3,500.

Mayfair (Parker) (1,500; 65-90)—"The Prowler" (UA) and "Hoodlum" (UA). Fine $6,000. Last week, "Moonlight Bay" (WB) and "14 Hours" (20th) (2d wk) (m.o.) (4 days), $3,400.

Oriental (Evergreen) (2,000; 65-90)—"That's My Boy" (Par) and "13th Letter" (20th), day-date with Orpheum. Wow $7,000. Last week, "Alice in Wonderland" (RKO-Disney), $5,700 in 5 days.

Orpheum (Evergreen) (1,750; 65-90)—"That's My Boy" (Par) and

(Continued on page 24)

Kansas City, Aug. 28.

Biz has perked here considerably and good pictures are the answer. Great money is being gathered by "David and Bathsheba," reopening the Orpheum on roadshow run. It will hit terrific total in first week, and is in for a run. Missouri also is strongly in picture with area preem of "Flying Leathernecks." It looks big and sure of holdover. Midland is moderate with "He Ran All Way." "That's My Boy" giving the Paramount a pleasing second round. Weather for week was in summer groove.

Estimates for the Week

Kimo (Dickinson) (504; 75-99)—"Kon-Tiki" (RKO) (7th wk). Good $1,500. Last week, $1,800.

Midland (Loew's) (3,500; 50-69)—"He Ran All Way" (UA) and "Skipalong Rosenbloom" (UA). Moderate $11,000. Last week, "Lorna Doone" (Col) and "Texas Rangers" (Col), $10,000.

Missouri (RKO) (2,650; 50-75)—"Flying Leathernecks" (RKO) and "Fury of Congo" (Col). Heading for smash $15,000 and holdover. Last week, "Happy Go Lovely" (RKO) and "Tokyo File 212" (RKO), good $9,000.

Orpheum (Fox Midwest) (1,911; 75-$1.20)—"David and Bathsheba" (20th). Reopened the house, and garnering terrific $21,000.

Paramount (Tri-States) (50-69)—"That's My Boy" (Par) (2d wk). Holding to strong $10,000. Last week, sock $15,000.

Plaza (Fox Midwest) (1,900; 45-55)—"Inheritance" (Indie). Took house out of subsequent policy for five-day run, good $3,000. Last week, second-run.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75) — "Apache Drums" (U) and "Hollywood Story" (U). Light $13,000. Last week, "Prince Who Was Thief" (U) and "Cavalry Scout" (Mono), $15,000.

'Show' Stalwart $11,000, Balto; 'Warpath' $7,700, 'Ran All Way' Okay 8G

Baltimore, Aug. 28.

Biz here this week has settled down to a fairish pace with steady response from some of leaders. Top position goes to "Meet Me After the Show," at the New, with nice session. The Mayfair's "Warpath" looms okay, and is holding. "He Ran All Way" is oke at Century.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Ran All Way" (UA). Okay $8,000. Last week, "Teresa" (M-G), $7,200.

Hippodrome (Rappaport) (2,240; 20-70) — "Flying Leathernecks" (RKO). Opens shuttered former combo tomorrow (Wed.) vaude.

Keith's (Schanberger) (2,460; 20-70)—"Here Comes Groom" (Par). Opened today (Tues.) after fourth week of "That's My Boy" (Par) remained very firm at $7,400.

Mayfair (Hicks) (980; 20-70) — "Warpath" (Par) (2d wk). Starting second session tomorrow (Wed.) after better than average preem to $7,700.

New (Mechanic) (1,800; 20-70) — "Meet Me After Show" (20th). Leading current parade with nice $11,000. Last week, "Belvedere Rings Bell" (20th) (2d wk), $6,300.

Stanley (WB) (3,280; 25-75) — "Peking Express" (Par). Dull $7,000. Last week, "Hornblower" (WB) (2d wk), healthy $8,200.

Town (Rappaport) (1,500; 35-70) — "Never Trust Gambler" (Col). Not getting far at $4,000. Last week, third round of "Alice Wonderland" (RKO-Disney), $5,700.

'Leathernecks' Sock 18G, Cleve.; 'Man' Big $17,000

Cleveland, Aug. 28.

Home baseball games of Cleveland Indians, calculated to have good chance of bringing World Series here, is siphoning heavy crowds into the vast Stadium here and away from mainstem theatres. "That's My Boy" is still hefty on second stanza at the State. "Flying Leathernecks" also showing plenty of power at Palace and may hold. Jeff Chandler's local personal appearances helped "Iron Man" tremendously at Hipp where doing fine. "Jim Thorpe" looms big at Allen.

Estimates for This Week

Allen (Warner) (3,000; 55-80) — "Jim Thorpe, All-American" (WB). Big $16,000. Last week, "Capt.

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Chi Still Big; 'Ran All Way'-Vaude Good $48,000, 'His Kind' Sockeroo 18G; 'My Boy'-Stage 46G for 4th

Chicago, Aug. 28.

Despite a shortage of new product this week, Loop first-runs are heading toward another big session. Most of the vitality this frame is coming from long-runs. Best of newcomers is the Chicago bill of "He Ran All Way" plus Jack Carter and Marilyn Maxwell onstage at good $48,000. "His Kind of Woman" at Rossevelt is sock $18,000. Ziegfeld, with "Four In Jeep," looks crisp $5,500.

Fourth week of "That's My Boy" with vaude is heading for husky $46,000 at Oriental. "Flying Leathernecks" looks great $24,000 at Woods in second week. "Alice In Wonderland," in fourth week at Palace, is brisk $20,000.

State-Lake, with "Horatio-Hornblower," is lush $16,000 in third frame. United Artists' "Strictly Dishonorable" and "14 Hours" is lively $12,000 in second round.

Estimates for This Week

Chicago (B&K) (3,900; 55-98)—"Ran All Way" (UA) plus Jack Carter and Marilyn Maxwell onstage. Good $48,000. "Last week, 'Guy Who Came Back" (20th) and Dinah Shore topping stageshow, $57,000.

Grand (RKO) (1,200; 55-98)—"Pickup" (Col) and "Never Trust Gambler" (Col) (2d wk) $12,500. Last week, $16,000.

Oriental (Indie) (3,400; 98)—"That's My Boy" (Par) and vaude (4th wk). Strong $46,000. Last week, $51,000.

Palace (RKO) (2,500; 55-98)—"Alice in Wonderland" (RKO-Disney) (4th wk). Fast $20,000. Last week, $22,000.

Roosevelt (B&K) (1,500; 55-98)—"His Kind of Woman" (RKO). Sock $18,000. Last week, "Peking Express" (Par) and "Two Of Kind" (Col) (2d wk), $14,000.

State-Lake (B&K) (2,700; 98)—"Horatio Hornblower" (WB) (3d wk). Firm $16,000. Last week, $19,000.

United Artists (B&K) (1,700; 55-98)—"Strictly Dishonorable" (M-G) and "14 Hours" (20th) (2d wk). Nice $12,000. Last week, $17,000.

Woods (Essaness) (1,073; 98)—"Flying Leathernecks" (RKO) (2d wk). Great $24,000. Last week, $34,000.

World (Indie) (587; 80)—"Teresa" (M-G) (6th wk). Okay $3,800. Last week $4,000.

Ziegfeld (Lopert) (434; 98)—"Four in a Jeep" (UA). Fine $5,500. Last week, "Tales of Hoffmann" (Indie) (17th wk), $4,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'His Kind' Torrid $11,000, Mpls. Ace

Minneapolis, Aug. 28.

"Meet Me After Show" and "His Kind of Woman" are new entries to attract attention this week. "Warpath" also is holding its own well. Top showing is being made by "Kind of Woman," hotsy at Orpheum. After three terrific weeks, "Show Boat" and "Alice in Wonderland" have bowed out. "Capt. Horatio Hornblower" is in its second round. The mammoth Minnesota State Fair, which is tough opposition for first-runs here, set all-time attendance mark last Sunday.

Estimates for This Week

Century (Par) (1,600; 50-76) — "Song to Remember" (Col) (reissue). Good $5,000. Last week, "Long Dark Hall" (UA), slow $4,500.

Gopher (Berger) (1,000; 50-76)—"Warpath" (Par). Well received and opened nicely, with Sioux Indians onstage initial day. Good $6,000. Last week, "The Frogmen" (20th) (3d wk), $4,000.

Lyric (Par) (1,000; 50-76)—"Law and Lady" (M-G). Light at $3,500. Last week, "No Questions Asked" (M-G), $4,500.

Radio City (Par) (4,000; 50-76) — "Meet Me After Show" (20th). Okay $11,000. Last week, "Show Boat" (M-G) (3d wk), $8,500.

RKO-Orpheum (RKO) (2,800; 40-76)—"His Kind of Woman" (RKO). Mitchum-Russell combo and sexy ads helping customer lure. Hefty $11,000 or over. Last week, "On Moonlight Bay" (WB), $14,000.

RKO-Pan (RKO) (1,600; 40-76)—"On Moonlight Bay" (WB) (m.o.). Satisfactory $6,000. Last week, "Alice in Wonderland" (RKO-Disney) (3d wk), okay $4,500.

State (Par) (2,300; 50-76) — "Capt. Horatio Hornblower" (WB) (2d wk). Has proved one of better boxoffice performers. Lively $7,000 after boff $12,000 first stanza.

World (Mann) (400; 50-90) — "Bond Street" (Mono). Light $2,000. Last week, "Kind Lady" (M-G), fair $2,200.

'Law'-Vaude Pacing D.C., Fat $25,000; 'M' Hot 6G, 'My Boy' Great 16G, 2d

Washington, Aug. 28.

General level of biz is down in current session over recent boom takes. However, most of this stems from predominance of holdovers, with cheerful air still prevailing along town's film row. "Law and the Lady" with vaude, at Loew's Capitol, leads the field for first-runs. "M" at Trans-Lux also is good. "That's My Boy," at the Warner, is well above house average in its second semester after breaking all records for recent years last stanza. Disappointment of week is "He Ran All Way" at Loew's Palace.

Estimates for This Week

Capitol (Loew's) (3,434; 44-90)—"Law and Lady" (M-G) plus vaude. Fine $25,000, with credit going to film since there is no headline lure onstage. Last week, "Belvedere Rings Bell" (20th) plus vaude, $25,000.

Dupont (Lopert) (372; 50-85) — "Kon-Tiki" (RKO) (6th wk). Steady $3,000 for final 5 days. Last week, $4,000.

Keith's (RKO) (1,939; 44-80) — "Alice in Wonderland" (RKO-Disney) (4th-final wk). Pleasing $8,500 after sturdy $12,500 last week.

Metropolitan (Warner) (1,164; 44-74)—"Mask of Avenger" (Col). Solid $6,500. Last week, "Capt. Hornblower" (WB) (2d run), hot $7,000.

Palace (Loew's) (2,370; 44-74)—"Ran All Way" (UA). Very slow $12,000. Last week, "Frogmen" (20th) (2d wk), weak $8,000 in final 5 days.

Playhouse (Lopert) (485; 55-$1) —"Women Without Names" (Indie) (2d-final wk). Died with low

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'LOVELY' LUSH $11,000, INDPLS.; 'BOY' 12G, 2D

Indianapolis, Aug. 28.

Biz continues at good summer clip in most first-runs here, strong attractions getting tall coin. "That's My Boy" is still leader in second week at Indiana, where it set new high this year for first stanza. "Happy Go Lovely," at Circle, is okay while "He Ran All Way," at Loew's is only fair.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 44-65)—"Happy Go Lovely" (RKO) and "Road Block" (RKO). Nice $11,000. Last week, "Passage West" (Par) and "Sun Sets At Dawn" (UA), $7,500.

Indiana (C-D) (3,200; 44-65)—"That's My Boy" (Par) and "Two Gals and a Guy" (UA) (2d wk). Dandy $12,000 on top of smash $20,500 opener.

Loew's (Loew's) (2,427; 44-65)—"Ran All Way" (UA) and "True Story" (Col). Modest $8,000. Last week, "Rich, Young, Pretty" (M-G) and "No Questions Asked" (M-G), good $12,000.

Lyric (C-D) (1,600; 44-65)—"Mark of Renegade" (U) and "Saddle Legion" (RKO). Fair $5,500. Last week, "Capt. Horatio Hornblower" (WB) and "Rodeo King, Senorita" (Rep) (m.o.), $4,000.

'2d Woman' Fine 23½G, Denver; 'Jockey' $11,000

Denver, Aug. 28.

City is cluttered up with holdovers and extended-run pix this session, and it is not helping overall picture. "Second Woman" is getting high money of newcomers playing in three theatres. "Show Boat" is going out after equalling the length of time any film has stayed at the Broadway, with okay figure in sixth round there. "Disc Jockey" looks good at Paramount.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80) — "Second Woman" (UA) and "Copacabana" (UA), day-date with Tabor, Webber. Good $8,500. Last week, "Young As Feel" (20th) and "House Telegraph Hill" (20th), $8,000.

Broadway (Wolfberg) (1,500; 40-80)—"Show Boat" (M-G) (6th wk). Okay $7,000. Last week, $7,500.

Denham (Cockrill) (1,750; 40-80) —"Warpath" (Par). Fairish $10,500. Last week, "Peking Express" (Par), $9,500.

Denver (Fox) (2,525; 40-80) — "Capt. Horatio Hornblower" (WB) and "G. I. Jane" (Lip), also Esquire (2d wk). Holding at $15,000. Last week, big $18,500.

Esquire (Fox) (742; 40-80) — "Capt. Horatio Hornblower" (WB) and "G. I. Jane" (Lip), also Denver, (2d wk). Fairish $2,000. Last week, big $4,000.

Orpheum (RKO) (2,600; 40-80)—"Alice in Wonderland" (RKO-Disney) (4th wk). Down to $6,000. Last week, oke $7,500.

Paramount (Fox) (2,200; 40-80)—"Disc Jockey" (Mono) and "Let's Go Navy" (Mono). Good $11,000. Last week, "Katie Did It" (U) and "Black Angel" (Indie), $9,500.

Tabor (Fox) (1,967; 40-80)—"Second Woman" (UA) and "Copacabana" (UA), also Aladdin, Webber. Nice $11,000. Last week, "Young As Feel" (20th) and "House Telegraph Hill" (20th), $8,500.

Vogue (Pike) (600; 60-80) — "Happiest Days of Life" (Indie). Good $2,500. Last week, "Ballerina" (Indie) and "Paris 1900" (Indie), $2,000.

Webber (Fox) (750; 40-80) — "Second Woman" (UA) and "Copacabana" (UA), also Aladdin, Tabor. Good $4,000. Last week, "Young As Feel" (20th) and "House Telegraph Hill" (20th), fine $4,000.

'My Boy' Wham $30,000 Tops Hub

Boston, Aug. 28.

"That's My Boy" at the Met is leading the town by a wide margin this stanza with first-run fare at other majors trailing by several lengths. "Iron Man" at Boston shapes stout but "Warpath" at Paramount and Fenway and "Mask of Avenger" at State and Orpheum are only so-so. "Thunder on Hill" in third stanza at Astor is still grabbing hefty femme trade.

Estimates for This Week

Aastor (B&Q) (1,200; 50-95)—"Thunder on Hill" (U) (3d wk). Off to about $9,200 but still good. Second week was nifty $13,000, same as first.

Boston (RKO) (3,200; 40-84)—"Iron Man" (U) and "Gypsy Fury" (Mono). Trim $13,00 or over. Last week, "Jungle Headhunters" (RKO) and "Jungle of Chang" (Indie), $12,000.

Exeter (Indie) (1,300; 55-80)—"Kon-Tiki" (RKO) (8th wk). Neat $2,600 after $3,200 for seventh.

Fenway (NET) (1,373; 40-75)—"Warpath" (Par) and "Varieties on Parade" (Lip). Sluggish $3,600. Last week, "Lost Continent" (Lip) and "G. I. Jane" (Lip), $3,500.

Memorial (RKO) (3,500; 40-85)—"Alice in Wonderland" (RKO-Disney) (4th wk). Solid $10,000 after $14,000 for third.

Metropolitan (NET) (4,367; 40-85) —"That's My Boy" (Par) and "When I Grow Up" (UA). Smash $30,000. Last week, "Capt. Horatio Hornblower" (WB) and "Let's Go Navy" (Mono) (2d wk), $11,500.

Orpheum (Loew) (3,000; 40-85)—"Mask of Avenger" (Col) and "The Strip" (M-G). Good $13,500 shapes. Last week, "Sirocco" (Col) and "Smuggler's Gold" (Col), neat $17,000.

Paramount (NET) (1,700; 40-85) —"Warpath" (Par) and "Varieties on Parade" (Lip). Mildish $10,000. Last week, "Lost Continent" (Lip) and "G. I. Jane" (Lip), $10,500.

State (Loew) (3,500; 40-85)—"Mask of Avenger" (Col) and "The Strip" (M-G). Fairly good at $8,000. Last week, "Sirocco" (Col) and "Smuggler's Gold" (Col), $10,500.

Visitors, Cool Weather Help B'way; 'Thorpe' Smash $32,000, 'David' 80G, 'Show'-Berle 128G, Both Huge H.O.s

Cool, damp weather plus an influx of conventioneers is keeping Broadway first-run business in high gear this week, as most new product continues of high calibre boxoffice-wise. The Veterans of Foreign Wars national encampment and the national convention of American Wholesale Grocers this week both are contributing to the large number of out-of-towners currently in N. Y.

Pacing the newcomers is "Jim Thorpe, All-American," which is heading for a smash $32,000 at the Astor. The Burt Lancaster starrer started big and has been holding strong ever since the teeoff. Neither "Fugitive Lady" at the Holiday Theatre nor "My Outlaw Brother" at the Mayfair are doing enough to warrant holding. "Brother" is being supplanted today (Wed.) by "Little Egypt" after the single week.

Visitors are going for the vaudfilm policy at the Palace, with "Criminal Lawyer" and usual vaude lineup giving house around $28,000, best in many weeks.

Both the Roxy and Rivoli are terrific with their holdover bills. Latter, with "David and Bathsheba," looks to hit $80,000, almost even with first full week's total; and one of greatest second sessions at the Riv. Milton Berle and his revue headed by Dagmar continue to keep "Meet Me After Show" in high brackets with huge $128,000 probable for initial holdover round at the Roxy. Booking was only for two weeks, with "People Will Talk" and new stageshow and iceshow opening today (Wed.).

Still the big grossing, endurance champ is "Show Boat" plus stageshow, which is headed for a higher figure than last week at the Music Hall. It shapes to hit $144,000 in current (6th) stanza, and holds a seventh week, through Labor Day at the Hall.

The favorable weather and visiting delegations are keeping both the Paramount and Criterion in the chips. "That's My Boy" with stageshow is holding at around $59,000 in fourth week at the Par flagship while Walt Disney's "Alice in Wonderland" continues near previous week's figure with big $26,000. "Iron Man" still is solid with $18,000 in second frame at the State.

"A Place in Sun" started out auspiciously with an elaborate preem last night (Tues.) at the Capitol. The Paramount brings in "His Kind of Woman" and new stage bill today (Wed.).

Estimates for This Week

Astor (City Inv.) (1,300; 55-$1.50) — "Jim Thorpe, All-American" (WB). First week ending tomorrow (Thurs.) heading for smash $32,000 or better. In ahead, "Happy Go Lovely" (RKO) (4th wk-9 days), $5,300.

Bijou (City Inv.) (589; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (22d wk). The 21st week ended last night (Tues.) still was big, edging up to $11,000 after $10,500 for last week. Stays on.

Capitol (Loew's) (4,820; 55-$1.25) —"Place in Sun" (Par.). Opened last night (Tues.), with more than 1,000 celebs from showbiz as well as from political and sports worlds attending. Last week, "Law and Lady" (M-G) (2d wk-8½ days), dropped to mild $12,000 after only fairly good $20,000 opening week.

Criterion (Moss) (1,700; 70-$1.80) —"Alice in Wonderland" (RKO-Disney) (5th wk). Current session is holding remarkably close to previous week, with resounding $26,000 or near. Fourth week was $28,000.

Globe (Brandt) (1,500; 50-$1.20) —"Convict Lake" (20th) (4th wk). Down to $8,000 this round after nice $11,000 for third week. "Rhubarb" (Par) opens tomorrow (Thurs.).

Holiday (Zatkin) (950; 50-$1.50)—"Fugitive Lady" (Rep). Shapes modest $8,000. In ahead, "Tomorrow Is Another Day" (WB) (2d wk-10 days), $8,500.

Mayfair (Brandt) (1,736; 50-$1.20) —"Little Egypt" (U). Opens today (Wed.). Last week, "My Outlaw Brother" (UA), got only lightweight $7,000, and then yanked.

Palace (RKO) (1,700; 55-$1.20)—"Criminal Lawyer" (Col) and vaude. Hitting fine $23,000 or near, up from recent weeks. Last week, "Guy Who Came Back" (20th) with vaude, $19,500.

Paramount (Par) (3,664; 70-$1.80) —"His Kind of Woman" (RKO) plus stageshow headed by Jan Murray, Toni Arden, Ray Malone, Elliot Lawrence orch. Opens today (Wed.). Last week, "That's My Boy" (Par) with Modernaires, Danny Lewis, Bob Chester orch topping stage bill (4th wk), held at okay $59,000 or close after good $61,000 for third stanza. George De Witt supplanted Modernaires starting last Sunday (26) because latter had prior commitments.

Park Avenue (Reade) (583); 90-$1.50)—"Oliver Twist" (UA) (5th wk). Fourth round ended Sunday (26) held in sturdy style at $14,800, after $15,400 for third week. Stays on.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40) — "Show Boat" (M-G) with stageshow (6th wk). Continues in great stride with $144,000, better than the $140,000 done in fifth frame, over expectancy. Heads a seventh session, which takes this combo through Labor Day. There is a chance it may go an eighth round, which would make new all-time money high possible.

Rivoli (UAT-Par) (2,092; 90-$2) —"David and Bathsheba" (20th) (3d wk). Initial holdover stanza ended last night (Tues.) held in sock manner at $80,000 after huge $85,000, which included opening night's biz, near all-time mark here and a new non-holiday week record. Second week was easily one of biggest initial holdover weeks for house.

Roxy (20th) (5,886; 80-$2.20) — "People Will Talk" (20th) with stageshow headed by Frank Fontaine, Jerry Murad's Harmonicats and iceshow. Opens today (Wed.). Last week, "Meet Me After Show" (20th) plus Milton Berle and his own revue headed by Dagmar onstage (2d wk), held to socko $128,000 after $144,000 opening week which is new high at Roxy for name personality.

State (Loew's) (3,450; 55-$1.50) —"Iron Man" (U) (2d wk). Initial holdover frame is headed for big $18,000 after socko $27,000 opening week, albeit not as big as expected. Continues.

Warner (WB) (2,756; 55-$1.25)—"Force of Arms" (WB) (3d wk-3 days). Initial holdover week ended Monday (27) was off sharply at $11,000 after solid $21,000 opening week. "Painting Clouds With Sunshine" (WB) opens Friday (31).

Sutton (R & B) (561; 90-$1.50)—"Kon-Tiki" (RKO) (22d wk). The 21st session ended Monday (27) was $5,100, just ahead of okay $5,000 in 20th week. "The Medium" (Indie) opens Sept. 5.

Trans-Lux 60th St. (T-L) (453; 74-$1.50) — "Her Panelled Door" (Indie). Opened Monday (27). In ahead, "Emperor's Nightingale" (Indie) (16th wk-4 days), dipped to $1,500 after $2,000 for 15th round, making very profitable longrun engagement.

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"Kind Lady" (M-G) (4th wk). Third round ended Monday (27) was $7,000, after fine $8,000 for second week.

Victoria (City Inv.) (1,060; 55-$1.50)—"Bright Victory" (U) (5th wk). Fourth session ended Monday (27) dipped to $10,000 after good $14,000 for third week. "Saturday's Hero" (Col) opens Sept. 10.

'Young' Rich $20,000 In Frisco; 'Sun' Giant 14G For 2d, 'Belvedere' 17G

San Francisco, Aug. 28.

Cloudy, cool weather is helping Market Street film houses this session, with holdovers even showing rare strength. Top newcomer is "Rich, Young and Pretty" with a stout total at the Warfield. "Belvedere Rings Bell" shapes okay at the Fox. "Alice in Wonderland" still is big in second Golden Gate stanza while "Place in Sun" continues socko in second St. Francis round. "That's My Boy" still is strong in third week at Paramount.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"Alice in Wonderland" (RKO-Disney) (2d wk). Big $21,000 or over. Last week, $27,500.

Fox (FWC) (4,651; 60-95)—"Belvedere Rings Bell" (20th) and "Cavalry Scout" (Mono). Okay $17,000 or close. Last week, "Capt. Horatio Hornblower" (WB) and "Let's Go Navy" (Mono) (2d wk), nice $15,000.

Warfield (Loew's) (2,656; 60-85) —"Rich, Young, Pretty" (M-G).

(Continued on page 24)

New Production Setup in Brazil Seen Taking Pix Out of Woods

Rio de Janeiro, Aug. 21.

A new deal for picture producers in Brazil promises to turn a formerly profitless and risky biz into a serious, worthwhile trade. That is hoped for via the creation of the new Instituto Nacional de Cinema. New setup proposes to control distribution of both national and foreign pics; allocation of finance or the recommendation to finance, through the Banco do Brasil, of worthy material, to weed out undesirable elements in the industry and appoint known and proven technicians to work on approved scripts. It also plans to classify all films into three groups before distribution.

New deal will not effect the number of foreign pictures imported but will give stricter attention to their quality. This is an attempt to force exhibitors to strive for better screen fare. Foreign pix given an "A" classification will pay less distribution fees than "B" and likewise the "B" films less than "C." The existing law calling for exhibs to show at least six national films a year, ignored by most big circuits in the past, is to be rigidly enforced.

Film studios that want to bring in foreign technicians in the future will have to apply to the I.N.C. for permission, supplying proof that the experts they want are really qualified.

Alberto Cavalcanti, who has been appointed by President Getulio Vargas to head the new organization, says the I.N.C. is not designed to dictate to studios but to help those who want to make worthwhile pix. Film companies will still be able to make films on their own so long via their own financing; but their productions will have to pass its censorship before being released. Studios requesting I.N.C. backing will be asked to submit their scripts, names of stars, director and technicians.

Cavalcanti, who returned to his native Brazil after 25 years in Europe where he gained recognition with British productions, has made two creditable films, "Caicara" and "Terra e Sempre Terra" plus several documentary pix for Vera Cruz studios in Sao Paulo since his return two years ago.

After Cavalcanti quit Vera Cruz and was set to go back to London, President Vargas took a sudden interest in the picture business, and summoned him to Catete Palace to discuss the situation. The talk ended with Vargas offering his presidential blessing to any scheme that Cavalcanti could organize to put Brazilian films in the world market.

The I.N.C. looks to become another governmental department with its plans for promoting a series of national shorts on the Brazilian way of life, industry and economic progress. The proposed shorts will serve as a proving ground for young Brazilian directors.

Grierson Raps Present British Socialist Govt. As Unfriendly to Pix

London, Aug. 28.

An attack on the government's attitude on the arts, particularly the screen, has been made by John Grierson, former chief of the Central Office of Information, Films Division, and now the man behind the Group 3 project to train up-and-coming studio talent, in a magazine published in connection with the Edinburgh Film Festival.

The only great friend the industry has had, he writes, was Sir Stafford Cripps, but the others, for many good reasons and some bad ones, could not allow their imaginations or their energies to reach as far. As a result, art went out because the relationship of art to the all-too-important purpose of results was not within the political moods.

Grierson, who writes as "an old radical," refers to the long years of opposition behind the Labor Party and "a trade union foundation which in its grasp of cultural values had never seen beyond suburbia. The only arts it really understood and trusted were the art of the platform and the art of political management."

No U.S., British-Italian Pix Shooting in Italy

Rome, Aug. 21.

There are no American or British and Italian co-productions in works now as has been the case for the last few summers. However, Carmine Gallone is heading and directing a Franco-Italian combination, "Messalina." Gallone is usually connected with operatic films. Mexican actress Maria Felix and George Marchal of Paris head the cast of more than 50 characters from the Italian and French stage and screen.

Another planned for September is "Rich Man of the Glacier" which starts a new trend by combining Italian and Spanish production. Pic will be made in both languages. Osvaldo Langini will direct. Another French Italian pic, "Leather Nose" is being lensed in Brittany. It stars Jean Marais, Mariella Lotti and Francoise Christophe.

Aussie Film B.O. Solid With 'Caruso' Sockeroo; 'Eve,' 'A&C' in 6th Wks.

Sydney Aug. 21.

No headaches presently here at film theatre boxoffices as payees lineup soldily for strong fare. "Great Caruso" (M-G) is sock in three houses. "Born Yesterday" (Col) is winding up a smash seven weeks.

"All About Eve" (20th) now is in sixth week. "Lemon Drop Kid" (Par) is healthy in third stanza while "Ellen" (UA) is oke in sixth frame. "A&C in Foreign Legion" (U) is going six weeks. "Halls of Montezuma" (20th) appears in for nice run.

Melbourne's Toppers

Melbourne, Aug. 21.

Lineup of top pix here includes "Great Caruso" (M-G), "Comanche Territory" (U), "Inspector General" (WB), "Ma & Pa Kettle on Farm" (U), "Spider & Fly" (BEF), "Panique" (RKO) and "Branded" (Par).

"Kim" (M-G), "Flame and Arrow" (WB) and "Groom Wore Spurs" (U) are toppers in Brisbane.

Brit's 10-Day TV Boost Via Nat'l AM Program

London, Aug. 28.

British TV is to be given a special boost from tomorrow (Wed.) when the National Radio Exhibition opens at Earls Court. For 10 days top available talent is being recruited for a series of specially designed programs which are being relayed from a specially constructed theatre.

British, American and continental acts have been lined up for nightly shows until the shuttering on Sept. 8. Terry-Thomas will be playing his first TV date since his return from America tomorrow, and on the same bill will be Anne Ziegler and Webster Booth, and Rawicz & Landauer. The Mack Triplets, who last week completed a two-week run at the Palladium, will have a 15-minute "Starlight" spot on Friday (31), and the following night will be featured in "Rooftop Rendezvous" with the Five Smith Brothers and vocalist Joyce Golding.

Next Monday (3), Sadler's Wells ballerina Violetta Elvin will be spotlighted in a 60-minute opera and ballet show produced jointly by Christian Simpson and George Foa. John Field also has star billing in this show.

Welles' Own Co. in Rome

Rome, Aug. 21.

A new company, Orson Welles Productions, has been formed here, with announced plans for producing films and distributing both feature pix and documentaries.

First one is "Captain Nosh" which will be made at the Scalers Studios in Rome. Welles will write, direct and act in this one. Welles is expected back from London in September where he has been finishing some sound work on his "Othello."

Hunt Canadian House Mgr.

London, Ont., Aug. 28.

Pending the outcome of the audit at the Odeon Theatre here, following the disappearance of Manager Ken Johnston, Paul Frost is temporarily in charge of operating the film house.

Search for Johnston, who is believed using the name of "Pat Noonan, Jr., of Toronto" spread to Vancouver, British Columbia, when an air line passenger agent identified a picture of Johnston as the man who boarded a plane for Vancouver.

Old Vic Co. Tour Mapped for U. S.

London, Aug. 28.

Arrangements for three top flight British companies to play America and Canada are being finalized by Sol Hurok, currently here after an extensive Continental tour. He plans to return to the U. S. in September.

First of the three companies will be the Sadler's Wells Theatre Ballet, which is scheduled to open in Canada and will follow with a countrywide tour of the U. S. They have been inked for 26 weeks and will play all major cities. Hurok is convinced that this company will achieve the same success as the Sadler's Wells Ballet Co. which toured America in the last two years.

To follow, Hurok is planning to take over the Old Vic Co. in a repertoire of three plays headed by "King Lear." This company is being pacted for an eight-week season, of which at least six will be in New York. It is possible he may arrange for the company to play a week in Boston and Philadelphia.

Today (Tues.), Hurok is huddling with the Glyndebourne Opera management to set a deal for the company to tour America in the 1952-53 season. Details have not advanced beyond preliminary stages, but there is every likelihood of the deal being concluded in the near future.

Jeanson Loses Out In Endeavor to Keep His Scripted Pix From Fete

Paris, Aug. 28.

President M. Drouilhat, of the Seine Court, has rendered a decision nullifying Henri Jeanson's contention that he had a right to stop producers from sending pix he had scripted to the Venice Film Festival. This was done via a "refere," the French equivalent of an injunction in U. S.

Through lawyer Pierre Maurice Garcon, Jeanson tried to have "Garcon Sauvage" and "Barbe Bleue" placed in escrow for three weeks so that it would be impossible for them to be shown during the Venice festival. Jeanson objected to it on the grounds that he did not consider the Italian jury as fair thereby creating considerable adverse comment in Italy and some bad blood between French and Italian film people.

The producer, Gibe Films and the French Producers Assn. claimed that Jeanson, since he agreed to script the pix, had no right to damage them commercially by interfering in having the films shown at the fest.

Col Angels 'Mothers'

Rome, Aug. 21.

Columbia International of Italy is backing "100 Little Mothers" currently being produced and directed by Leonide Moguy. Moguy made the same picture 20 years ago in France. For the current production, Moguy made a deal to use the story, but will be able to use the title of "100 Little Mothers" only for foreign distribution. "The Instinct" will be the tag for the U. S.

Start Tamil Pix Versions

Madras, Aug. 21.

Dwindling revenue from a limited field has caused Calcutta film producers to think of turning out Tamil versions of pictures in Bengali as that the South Indian market also can be tapped.

Tamil versions of nearly six pictures are under way.

Arg. Chains Shuffle Houses to Make More 1st-Runs Available for U.S. Pix

Buenos Aires, Aug. 21.

Argentina's major exhibitors are at work in combination with the U. S. film distributors on a reorganization of their circuits which will enable showing on best possible terms the many U. S. films which have arrived here after the long hiatus during which new foreign imports were spspended.

The problem for distribs is to get favorable playing time at the highest possible percentages, always bearing in mind that the foreign films must alternate constantly with the native product. Best example of this is the race to get into the Gran Rex and Opera theatres, two biggest first-runs in Buenos Aires. Two weeks ago both were prevailed upon by the Entertainment Board to overlook the fact that "Cosas de Mujer" (Interamericana-Mapol) and "Los Arboles Meuren de Pie" (San Miguel) were not meeting holdover figures and keep them in for fifth weeks. This delayed "Enchantment" (RKO) and "The Men" (UA). Since national pix must segue immediately after those pictures, the Opera already has agreed to preëm "Mujeres en Sombra" (Libertador) Aug. 23, although "The Men" only opened there last week. This means delay on the release of "The Heiress," which Paramount had skedded for the Rex, and "Neptune's Daughters," which Metro has set for its first release at the Opera. Even trailers of the foreign films must be exhibited jointly with trailers for some national picture.

The Compania Central Cinematografica (Lautaret & Cavallo), which controls the Gran Rex, Ocean, Ambassador and Monumental as well as some second-run houses, is trying to work out a deal whereby each feature will be released day-date in two of the former second-run spots to give the circuit seven first-runs. These would work in a tieup with first-neighborhood theatres controlled by lesser circuits. Under this setup the circuit could absorb 52 foreign and 52 Argentine pictures each year.

Lococo to Take 78 U. S. Pix

Under a somewhat similar arrangement the Lococo circuit would absorb 78 foreign and 78 national films per year. In addition to these two major circuits, the Entertainment Board is being asked to approve a third line of first-run houses. Similar arrangements have to be worked out in other principal Argentine cities.

Columbia Pictures has inked a deal with the Central Cinematografica, and has arranged for "Jolson Sings Again" to be released at the Ocean Theatre when the national picture "El Pendiente" (AAA) completes its run there. Universal preemed "Mexican Hayride" at the Normandie Aug. 14, and thus won the race to be the first company to get one new product on the screen.

Universal, Metro, Warner and United Artists product will be released on the Lococo circuit while Paramount and 20th-Fox are signing with the Central Cinematografica. RKO's deal with the latter ran into difficulties, and no pact has been signed as yet. Holdover terms have been amended to meet the new situation, while the companies have considerably increased their percentages.

Dilatory Official Tactics

The worst problem the distribs have to contend with are the dilatory tactics the authorities adopt in granting exhibition permits and approving publicity material as well as the system of dual censorship by the Entertainment Board and by the municipal police. Local producer Miguel Machinandiarena (San Miguel Studios), who repped local production on the municipal censorship board, disagreed so much with the latter's policy on native pix which were rejected that he resigned. An industry delegation recently asked President Peron to have censorship left entirely up to the Entertainment Board.

The Court here has rejected the claims made by a number of the U. S. distributors against the tax department for return of taxes paid on royalties, contesting the state's demand for 5% of half of all gross receipts remitted to the U. S.

Unions Put Damper On Aussie Sun. Films

Sydney, Aug. 21.

Latest development in the move to open cinemas here Sundays struck a snag when the powerful Theatrical Employees' Union (projectionists, etc.) issued an edict that if Columbia supplied pix to Miss Hilda Hattam, indie operator of the 1,120-seater Premier in Surry Hills, or to any other exhibitor, for Sunday playdates, projectionists would refuse to handle the Col product. Also they would yank off the current hit, "Born Yesterday." This edict compelled Miss Hattam to cancel her Sunday bid. Columbia and other U. S. distribs have not come forward with any further plans.

Leroy Brauer, Columbia chief here, said that his company firmly believes there is a need for Sabbath shows in Australia but that his company has no intention of attempting to break the present laws covering unionism in Australia.

Yank Distribs, Mexican Exhibs Fear Worst Via 50% Playing Time Law

Mexico City, Aug. 28.

Pessimism is spreading among U. S. distributors here and among many exhibitors because of the law enacted Aug. 6 that demands 30%-50% playing time for Mexican films. Many fear the law will kill at least half of their biz. As a result, some exhibs are readying injunction suits against the law.

Their attitude is seemingly voiced by Antonio Osio, veepee of the National Exhibitors Assn., who feels that exhibitors don't need laws. They believe the constitution is ample enough, he pointed out, stating that every time a law is enacted it gives exhibitors problems.

Osio asserted that local top first-run cinemas are incapacitated in exhibiting Mexican pix in proportion and for the time the law demands. He declared that these houses prefer foreign pix because they are the top coin producers. Government sources continue mum about that remark.

The industry here is smiling wanly at the boast by Felipe Velazquez, secretary-general of the National Cinematographic Industry Workers union, that should U. S. rawstock purveyors eliminate Mexico in reprisal against the law, Mexico will be situated okay because the new factory in the Argentine will fill that gap. Trade remarks hint that Argentine will feel lucky if its rawstock plant can even supply needs down there and the report that the factory contemplates exporting will be news to the Argentinians.

London Legit Bits

London, Aug. 21.

Jack Hylton's musical, which he acquired from **Archie Menzies** and **Albert Rothwell** for **Arthur Askey** and **Florence Desmond**, will not be done till late fall. Show tries out at Oxford Dec. 3 for two weeks, after which it plays five weeks at Manchester and then opens in the West End . . . **Charlotte Frances** has written a new play, titled "Celestial Circus," as a vehicle for **Renee Houston** and her actor-husband **Donald Stewart** . . . **Constance Cox's** adaptation of **Oscar Wilde's** "The Picture of Dorian Gray" which is being tried out at the Theatre Royal, Aldershot, Sept. 24 prior to the West End, will star **Sorrel Carson** in the male title role, which is something new, in having a femme depict the male character. **John Hanau** is producing.

Joyce Redman is replacing **Joan Tetzel** in "The Little Hut" at the Lyric Theatre, while the latter is away on three weeks' vacation . . . **John Van Druten's** new play, based on one of **Christopher Isherwood's** stories, which he wrote with **Joan Greenwood** in mind, was reluctantly turned down by the English star. Although she liked the play, she thought her part unsuitable for a Broadway debut.

In Contrast to West End Downbeat, Seaside Resort Legit Biz Climbs

London, Aug. 28.

It seems strange that, despite the Festival of Britain having partly crippled London West End show biz, it has not had the same adverse effect on biz at most seaside resorts.

Fact is that a top spot like Blackpool is 15% ahead of last year, with George and Alfred Black's show, "Happy Go Lucky," at the Opera House, doing turnaway biz. The annual circus is also capacity, as is the Black's other show, starring Norman Evans at the Winter Garden. Of the pier shows, the best intake is garnered by Lawrence Wright's "On With the Show," at the North Pier. The only disappointment at Blackpool is H. M. Tennent's revival of "Hobson's Choice," with Wilfred Pickles at the Grand Theatre. This was expected to do sock trade because of of Pickles' local pull.

Scarborough, which has Greatrex Newman's "Fol-de-Rols," annual concert party which played the West End for a short season early this year for Jack Hylton to good intake, is doing 10% better biz than last year. Same goes for Clarkson Rose's annual show at Hastings.

Bexhill, which stars Edward Kent's "Starlight Rendezvous" for the summer season, has been such a hit that it has already been booked to return next year. Even Eastbourne, a comparatively dull town as far as summer showbiz goes, is doing fully 10% better than former years. This also applies to Douglas, Isle of Man, with Manny Jay and Hyman Zahl's "Soldiers in Skirts," which, despite playing a return visit there, is doing better than ever. Also in the money is Bernard Delfont's "Show Time" at Southsea, which to a great extent is attributed to the stars Alfred Marks and Jack Jackson, both big radio names.

In contrast to all this newly-found wealth in the resorts, an outstanding disappointment is Brighton, the most popular seaside near London, which seems to have lost its popularity, and Bognor, a resort near Brighton, which was also among the favored ones until recently.

At Least Tourist Biz Hypoed by Brit. Fete; July Influx a New High

London, Aug. 28.

As the Festival of Britain reaches its final phase (the South Bank Exhibition shutters at the end of September), there is now little doubt that it has accomplished at least one of the things it set out to do. It has hypoed the tourist trade to the extent that the July intake has broken all past records, even though the number of people from America continues to run below that of last year.

Apart from revenue earned by British shipping and airlines, overseas tourists to Britain in July spent more than $28,000,000, making tourism one of the nation's most valuable exports during the month.

Overall total of foreign travelers who have come to England in the first seven months of 1951 is 10% ahead of last year. More than 407,000 checked in during this period, of whom more than one-quarter, or 124,184, landed last month. U. S. travelers to Britain in July numbered 21,275, a drop of 7% from last year's figure. About 34% of the American tourists came by air as against an overall flying percentage of 22%.

Nacard Quits M-G In Aussie to Join Par

Sydney, Aug. 28.

George Nacard, longtime theatre manager with the Metro loop, has quit to join Paramount. Nacard broke from Metro following an alleged disagreement with topper Bernie Freeman. His new job will be to look after Par's theatre interests.

Nacard's appointment substantiates reports that Par is looksee-ing for additional showcases in key Aussie spots, difficult today because the major circuits control the lush spots.

Jerusalem Cuts Tax On Theatres, Houses Reopen

Tel Aviv, Aug. 21.

After one week's strike of the cinema owners in Jerusalem during which all the cinemas there remained closed, the Jerusalem municipality has agreed to reduce the entertainment tax in accordance with the demand of the theatre owners.

Because of the settlement, the sympathy strike of cinemas throughout the country did not take place. It is reported that the loss in revenue to the Jerusalem municipality for the week was substantial.

Mex Legiters, Pix in Slump

Mexico City, Aug. 21.

Cinemas and theatres here are bogged down in the worst economic depression they have suffered in years. Conditions are currently so bad that only two of the 126 cinemas in this city of 3,000,000 are playing to capacity. Theatres are going $200 daily into the red in many cases.

Optimists among the exhibitors aver the situation is transitory. Admitting that inflation that causes frequent price hikes of 25-50% is much to blame, they aver that the chief cause is a public economy wave, people hoarding not only pesos but centavos as buffers for the larger amount of coin that they must have at this time for the annual September public vacations of 10 to 15 days, including celebration of the Sept. 16, Mexican Independence Day. Exhibitors hold little hope of an upbeat in October. Film theatres have no hope of hiking admission scales.

Heftiest complaints are from theatre impresarios. They do not see any future improvement because of increasing costs. Unlike the exhibitors whose moves to increase admission charges are killed by heavy pressure, they find that the high cost of living prevents them from passing upped costs on to customers.

The depression hurts vaude revue houses, too. Impresarios say costs are so high they can't seek the hypo of booking really good foreign talent as dwindling boxoffice coin precludes such outlay.

Swiss Film Producers Expand to Features

Zurich, Aug. 21.

Praesens Film, only Swiss producers of full-length pix so far, promise to have serious competition from Gloria Film Zurich, which until now only have produced documentaries and shorts. Company recently formed a new department to handle features exclusively. Department is headed by Dr. Oskar Dueby, former production manager at Praesens, where he turned out pix like "Four in a Jeep," "Swiss Tour" (released under the title of "Four Days' Leave") and "Last Chance." Praesens took Richard Schweizer, who did screenplays for many Praesens pix in recent years, with him.

Unlike the Praesens policy to consider chiefly the English-speaking export market, Gloria Film tends more toward German-speaking countries such as Germany and Austria for export of their product.

Gloria Film's first film for this fall is a comedy-drama, "Palace Hotel," which Dueby will produce from a screenplay by Schweizer. Director will be Max Opuls, born Viennese, who did several U. S. pix such as "Letter From an Unknown Woman" and the James Mason starrer "Caught."

Color Expert For India Pic

Bombay, Aug. 21.

George J. Jenkins, Technicolor consultant from Hollywood, has arrived here to assist producer-director Schrab Modi in turning out "Jhansi-Ki-Rani" as a tinter.

Glasgow City Council Branches Into Showbiz

Glasgow, Aug. 21.

The city council here has branched out into show biz. In conjunction with Glasgow Citizens' Theatre, it will present the Scot oldie "Ane Satyre of the Thrie Estaites" in the 3,000-seater St. Andrew's Halls, Sept. 12. Play is being staged for third year running at the Edinburgh International Festival and will follow on to Glasgow.

Glasgow Corporation will give Citizen's Theatre a subsidy and guarantee.

Western Europe Film Patrons Shopping For Pix, Grosses Off 16%

Filmgoers are shopping for entertainment in western Europe according to Henry Deutschmeister, head of Franco London-Film, who arrived in N. Y. last week. Grosses are off about 16% in France and other countries, he estimated, primarily because of the public's tendency to place more emphasis upon the story rather than the star.

Spectacles appear to be most popular in France, Deutschmeister declared, and cited the success of "Joan of Arc" and "Fabiola" among others. While television, of course, is a definite competitor to the film boxoffice in the U. S., it's no threat to exhibitors in France. There are only about 8,000 sets in the hands of the public in that country.

In a stay of several weeks in the U. S., Deutschmeister expects to set an American distribution deal for the English version of his company's recently completed Laurel & Hardy starrer, "Atoll K." Prints of the film arrived in N. Y. Monday (27) and negotiations are in progress with a major company.

French version of the picture was made concurrently with the English and Deutschmeister believes that this step resulted in at least a 30 to 35% budgetary saving. Feature, which also has Suzy Delair as one of the cast toppers, concerns a Pacific isle owned by L. & H.

Aside from the English and French versions, "Atoll" will also be dubbed in Italian, Spanish, German and Turkish. Franco London, incidentally, has two other projects on its fall production agenda. These include "Men Never Know," a Michele Morgan starrer, based upon a Vicki Baum novel, and "The Seven Sins." Cast has not been set as yet for the latter. Company is committed to turn out four pictures annually.

ITALO CINEMA CODE CRACKDOWN DELAYED

Genoa, Aug. 21.

Strong exhibitor pressure has brought about the suspension, for an indefinite period, of a nationwide construction revision of Italian film theatres made necessary by new safety regulations recently announced by the Italian Ministry of the Interior. Theatre-owners, through their national association and related agencies, had loudly protested the new set of regulations which would have brought widespread shuttering of film houses throughout the country because of the drastic and in many cases financially impossible changes needed to meet the new set of building codes.

In announcing its suspension "until further orders," the Ministry of the Interior said it was doing this because national economic conditions did not at this time permit so vast and costly a program of changes.

Snafu Keeps Carson From U.S. Troop Dates

London, Aug. 28.

Jack Carson, who came to play the London Palladium primarily to have an opportunity to put in week entertaining American troops in Europe, contrary to expectations is unlikely to entertain them. This stems from a misunderstanding in the clerical departments of the U.S. Naval and Army Air Force, which caused delay in transport until late in the week, making it impossible for Carson and his gang to tour the spots he had intended.

It now has been arranged that Carson is to go through his intended schedule early next year when he returns here to make a picture.

Giant UFA Studio Offered to Highest Bidder; Bonn Brass Denounce Allies

By GEORGE F. GAAL

Bonn, Aug. 21.

The Allied High Commission, apparently disgusted with German bickerings on the breakup of UFA, the former Nazi state-owned film monopoly, announced that Bavaria Filmkunst, UFA's giant studios near Munich, are on sale to the highest bidder. Also put on the block was Mars Film, a small synchronization outfit in the British sector of Berlin.

The surprise Allied announcement was immediately denounced by Bonn government circles, and while no official German statement was made, government circles labelled the Allied action as a "gross breach of faith."

Allied action was even more surprising, because it has been an open secret that the UFA breakup would be turned over to the Germans. A German draft law to this effect was recently submitted to the Allied High Commission, and its approval was regarded as certain.

However, after the present announcement, a spokesman of the federal economics ministry stated that the Allied move practically wiped out the validity and necessity for such a German law and that the government would reconsider its plans on UFA decartellization. The spokesman said that because of the separation of the sale of Bavaria Filmkunst from other UFA property, the anti-trust action became almost superfluous. He added that for this reason the Germans might ask the Allies later to halt these sales.

Nazi Angle Seen

There was no immediate official comment from the Allied side either, but the announcement on the Bavaria Filmkunst and Mars Film sales made it clear that they regard, as they did before, Bavaria Filmkunst as the gist of the UFA liquidation program and that they might want to get this over with before the Germans have a chance to lay their hands on the property.

Only a few weeks ago, a western official predicted to VARIETY that once the Germans run the UFA breakup, the liquidation program would fail, because of the German government's and the Bundestag's (lower house of Bonn parliament) reluctance to actually smash the combine. He said also that with the UFA breakup in German hands, the industry would be run within one year by the same Nazis who headed UFA while it produced propaganda films for Josef Goebbels, Hitler's propaganda minister.

As it is now, the UFA liquidation program is embodied in Allied High Commission Law No. 32, which decreed that all property of UFA must be sold at public auctions by Jan. 1, 1952. UFA property in western Germany and West Berlin is valued at 50,000,000 marks ($11,900,000), of which Bavaria Filmkunst alone is worth about 12,000,000 marks ($2,856,000). Also, the Bavaria Filmkunst studios comprise more than 50% of the country's film production capacity, with other UFA studios in Wiesbaden comprising another 20%. All are now run by Allied custodians and rented to independent producers.

'Fabiola' Click Prompts Dubbing 4 More Italo Pix

Rome, Aug. 21.

Following the success of the English-language version of "Fabiola," in the U. S., four other recent Italian productions are being dubbed into English.

"Cronaca di un Amore," "Patto col Diavolo," "Gli Inesorabili" and "Yvonne La Nuit" are currently undergoing the language treatment at the local Fono Roma studios. Other English versions are being mulled.

Bavaria Pic Studio Shutdown in Crisis

Munich, Aug. 21.

Bavaria Filmkunst (UFA) studios, in suburban Geiselgasteig, have closed their doors for the second time this year. Since the end of July, no films were produced in these studios, comprising more than 50% of western Germany's feature film production capacity. To make things worse, there is no solution in sight at the present, and studio officials fear that soon they will have to fire at least half of the estimated 2,000 employees.

First standstill came in March, but that lasted only for two weeks, and the 200 employees dismissed at that time, were later rehired. The shutdown represents a new worsening of the west German pic production crisis, resulting from ever-increasing difficulties in securing backing from banks, the state or private financiers.

Lack of backing is mainly because of the inferior quality of postwar German films, which are unable to compete with foreign imports or even prewar or wartime vintage German pix. Subsequently, several producers went bankrupt and the majority of pix were unable to pay back the original investments. An average German film's production costs are about 800,000 marks ($190,000), and it takes at least two years to pay back this amount.

Additionally, there have been several scandals in Munich involving producer's misappropriation of state-backed credits. As a result, the Bavarian state decided to refrain from further accepting credit guarantees for pix production. A recent announcement by Friedrich Zietsch, Bavarian finance minister, revealed that these guarantees now represent spendings of more than $1,000,000.

An announcement by studio workers earlier in August showed that this year only six pix were produced here, as against 32 in 1950. Yearly dubbing capacity of 250 foreign pix is also far behind schedule in 1951.

Win or Lose, Turpin Set For 4 Weeks in Vaude

London, Aug. 28.

Randolph Turpin, now in N. Y. preparing to defend his middleweight title against Sugar Ray Robinson, has been booked for a four-week vaudeville tour on his return, win or lose. Deal has been made through the Will Collins Agency.

Turpin will do his first week at the Trocadero, Elephant & Castle, a London suburban J. Arthur Rank picture house, during the week starting Oct. 22. It is understood his act will be restricted to around 10 minutes and will comprise a limited amount of boxing, and one or two gags.

Other dates have been lined up at Birmingham, Liverpool and Glasgow, and it is possible he may do an additional week in Dublin.

Scots Save 33% on TV Sets

Glasgow, Aug. 21.

Many Scots are buying kits and assembling their own TV sets in readiness for opening of Scotland's first television station next year.

Extra 33% tax on video sets, imposed in Britain's last budget, hits at prospective buyers. Hence, the yen for homemade sets.

'Auberge Rouge' Okayed For 3 European Nations

Paris, Aug. 28.

L'affaire "Auberge Rouge" has now been settled, with the censors allowing the picture to be shown in France, Belgium and Switzerland, but nowhere else abroad. For France, one cut had to be made which included a line derogatory to the gendarmes.

Since foreign showings have been forbidden, this means that Memnon Films (Simon Shiffrin) will not be able to get the expected subsidy from the Fonds d'Aide, thus getting deeper in the red.

The world preem was to have been held in Deauville but because of the censors' delay, it opens in Le Touquet. Picture was directed by Claude Autan-Lara, and stars Francoise Rosay and comedian Fernandel, latter a profligate monk. Same producer had already produced "Ballerina" and "Olivia." Both pix ended in the red.

Paramount's Great Attraction

BOXOFFICE
"Most Important Of The Year!"

VARIETY
"Sex Was A Built-In Quality Of The Novel And Stevens' Direction Makes The Most Of It!"

Film BULLETIN
"Bound to Enthrall Masses and Classes!"

MOTION PICTURE DAILY
"Will Attract New Audiences—And Reward Filmgoers And Exhibitors Alike!"

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ELIZABETH TAYLOR
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GEORGE STEVENS'

Production of

A PLACE IN THE SUN

with KEEFE BRASSELLE · Produced and Directed by GEORGE STEVENS

Screenplay by Michael Wilson and Harry Brown · Based on the novel, AN AMERICAN TRAGEDY, by THEODORE DREISER and the PATRICK KEARNEY play adapted from the novel

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Now playing to smash grosses Fine Arts, Los Angeles—St. Francis, San Francisco

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PARAMOUNT'S BIGGEST CAMPAIGN IN FIVE YEARS—INCLUDES:

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—A Total Of Over 35 Million Circulation

Senate Saves 'Voice' Films Division, But Curtails It; Expands Radio

Washington, Aug. 28.

Radio operations of "Voice of America" will be substantially expanded and motion picture activities will be saved from near extinction, as a result of a Senate action last week. Film program will be curtailed somewhat but will still be sizeable.

The Senate voted $85,000,000 for the State Department's International Information and Education Program. This was $22,000,000 more than the Senate Appropriations Committee had recommended, and is virtually the same as what the House gave the "Voice" program to spend for the coming year.

The "Voice" Motion Picture Division, directed by Herbert T. Edwards, will be somewhat curtailed as the result of the Congressional appropriation. The division is now operating on a budget of nearly $12,000,000. It has asked an additional $1,270,000 in the $115,000,000 budget proposed by the President for "Voice." Had the Senate Appropriations Committee recommendation to cut this amount to $63,000,000 been voted, the division budget would have been reduced to less than $3,000,000.

The division is currently spending about $4,000,000 a year for original film productions contracted to private companies and an approximately equal amount on foreign language versions and distribution prints. About 200 reels of pictures are now in production, covering about 100 subjects.

The division employs about 360 persons, about half of whom are stationed in New York, about 120 in Washington and the rest in production centers.

The International Broadcasting Division of "Voice," under Foy Kohler, is now operating on the basis of a budget of $16,000,000. This will be stepped up to about $25,000,000 to allow for more programs, more languages and greater coverage. The division now broadcasts in 45 languages and produces 48 hours of programs daily.

The division also plans to increase its use of TV in pushing the "Campaign of Truth," utilizing available stations in Europe and Latin America. Kinescopes of U. S. programs and "Voice" films are being shown on foreign TV stations.

According to testimony given the House Appropriations Committee, "Voice" radio plans for the 1952 fiscal year (which began July 1) call for an expansion of 330 full-time employees. Over 100 additional personnel were to be employed in the New York offices and 220 were to be hired for overseas bases. No expansion was planned for the Washington staff, which accounts for only 30 of the 2,000 persons employed by the division.

Fun's Fun

Continued from page 4

a glowing picture of sympathetic agents who know "that sometimes you don't do your best work right in Hollywood. You might go to Palm Springs, the beach, New York or even Idaho to do that work."

The board showed no disposition to quibble with the fact that writers may do their best work away from home—or even with the plaintiff's contention that "very few writers get their jobs by standing on Hollywood Blvd.—it's ability which determines your future work."

However, the Appeals Board felt that there was a basic difference between taking a trip on which work was done and taking a trip for recreation.

In declaring her ineligible for unemployment insurance payments, the board commented that "the evidence indicates that her principal reason for residence in Hayden Lake (Idaho) was to take a vacation and 'have fun'."

Just what effect the ruling will have on the occasional parade of Cadillacs to the unemployment compensation office by screen figures temporarily at liberty, remains to be seen.

READYING 6TH ROYAL FILM 'COMMAND' SHOW

Procedure for submission and final selection of films for the 1951 Royal Film Performance to be held Nov. 5 at the Odeon Theatre, London, has been determined by member companies of the Motion Picture Association of America.

Fayette W. Allport, MPAA European manager, reported that beginning this year, which marks the sixth Royal Film Performance, films will be selected without regard to the country of origin. The best film for the purpose, in the opinion of the selection committee, will be chosen. Exhibition of the chosen film should constitute its world premiere and must constitute its first public showing in Europe.

Because the 1951 performance will occur during the year of the British Festival, MPAA members "hope it will prove possible in the Festival Year of 1951 to select a film produced by British interests" to insure a maximum contribution to the Benevolent Fund.

Selection will be made by a committee to be appointed by the Cinematograph Trade Benevolent Fund (beneficiary of the performance), consisting of three members of the British Film Producers Assoc., three distributors of American films, and three exhibitors having no affiliation with film production.

Nominations of films may be made by any producer and must be in the hands of the committee not later than Sept. 22. Prints of the films must be available for screening in London by that date.

Brit. Producers

Continued from page 5

ket values; second was the added lensing cost by attempting to ape Hollywood production values, and third was the fact that advertising and print charges here often got so high that they weren't even recouped, let alone having the pic showing a profit.

Rank is making few films at the moment, and Korda is spiking his small-budget output with a few deluxers a year that he is plainly aiming for U. S. dollars. These have star values and are mostly in color, taking them out of the TV class at the moment.

Indicative, however, of Korda's thinking on his lesser-budgeted product is the switch he recently permitted of 10 films from Lopert to the new Snader outfit. Lopert Films, Inc., has a distribution deal for all Korda product in the U. S. It was felt, however, that the smaller pix wouldn't for certain return the cost of releasing them, so they were turned over to Snader, which specializes in tele selling.

Lopert, now handling "Tales of Hoffmann" for Korda, will continue to take the British producer's big-budgeters. Snader will sell the others to theatres as far as possible and on a limited basis, and then switch them into tele.

DOS 'Exploring'

Continued from page

best promoting world-understanding.

From Venice, Selznick said he would go on a two-week vacation in Italy and then head for London and Paris on business. Latter, he stated, would include both production and distribution angles. He'll be away about four weeks in all and will be accompanied by his wife, Jennifer Jones.

Producer said he had not made up his mind on the possibility of reviving the Selznick Releasing Organization in this country to handle distribution of "Gypsy Blood" and other films. "Blood" was a joint venture of Selznick and Sir Alexander Korda in England and has been extensively remade by Selznick in Hollywood. He's now waiting for Technicolor prints.

Distribution and release plans on it, he said, await previews. After seeing it in a theatre, Selznick explained, he'll determine on whether the pic, originally titled "Gone to Earth" and starring Miss Jones, will go to SRO, a major distrib, will be roadshown, or what.

Bidding Tossed

Continued from page 7

ing out of court, as they claim, "constitutes distributor rationale in attempting to justify the further nourishment of this Frankenstein monster that threatens to drive this industry into chaos."

Chi Heaviest

Majority of film outfits have instituted bidding in 500 to 600 situations across the country. In some cases the procedure is formal, that is, with the theatremen offering rental terms in a sealed envelope. In other spots, negotiation of run is undertaken by the distrib with competing theatres individually.

Heaviest bidding location is Chicago. Pointing this up is the fact that M-G reportedly has given its Chi office autonomy in setting licensing deals without the delay in obtaining homeoffice approval of contracts.

Also underlining the importance of bids is the fact that Paramount has set up a new department to concern itself exclusively with that form of selling. Par staff is headed by Harold Beecroft, who originally joined the company to handle distribution of "Trio," which the company acquired from J. Arthur Rank. Beecroft subsequently moved into sales generally and then into the bidding post.

Edinburgh Fest

Continued from page 2

any other composers in the world.

Curiously, only two U. S. pieces are being aired here. They are Morton Gould's Philharmonic Waltzes and Short Symphony, by Swanson.

More Americans Attending

More Americans are in Edinburgh than in previous years. The city is packed with U. S. accents, cars and dollars, and much impetus is being given to Scot trade as result.

Tickets for Festival shows have been purchased by overseas visitors to extent of $21,000. One odd fact is that many Festivalites are here from Bulawayo, Southern Rhodesia. The New York quota is big, too.

The legit side here is poorly represented by a revival of Shaw's "Pygmalion" and a presentation of Shakespeare's "The Winter's Tale," already seen in London.

Another target for the gripers is film star Margaret Lockwood, who has the Eliza Doolittle flower-girl role in "Pygmalion." Before the play opened (20) she was attacked by columnists, who said she wasn't sufficiently great an actress to play the part in Festival. Opening-night audience loved Miss Lockwood and gave her a warm reception. Her acting may be uneven, but she's ideally cast, and gives a sound performance.

West End, Paris Represented

Tyrone Guthrie's production of the Scot oldie, "The Thrie Estaites," has been revived in the ancient Church of Scotland Assembly Hall. Tonight (28), Peter Brook's production of "The Winter's Tale" moves up from London's West End to visit the Lyceum Theatre here.

From Paris are coming the Theatre de l'Atelier, presenting two plays by Anouilh, "Le Bal des Voleurs" and "Le Rendez-vous de Senlis," in addition to Monnier's "L'Enterrement."

For opera lovers there's a new Carl Ebert production of "La Forza del Destino," sung in original Italian by the Glyndebourne Opera to mark 50th anni of Verdi's death. For the balletomanes there is the debut in Britain of the Jugoslav National Ballet from Belgrade and a return visit of the Sadler's Wells Ballet, with Margot Fonteyn, Moira Shearer, et al.

Undoubted highlight is the appearance of the New York Philharmonic-Symphony Orch, in 14 concerts.

Sideshows (not officially recognized) range from an Icelandic play to Scot community drama and T. S. Eliot's "Murder in the Cathedral" in ancient St. Giles Cathedral.

At least 20 plays are being staged. The Dublin Players make an unofficial appearance, presenting Synge's "Playboy of the Western World" and Lennox Robinson's "The White-Headed Boy," first produced in Britain in 1920.

Mike Todd There Too

Michael Todd, New York producer, is filming the nightly Edinburgh Castle Tattoo in color, and special facilities have been set up. Even the Scottish General Officer in Command, Sir Gordon MacMillan, had to jump to his command. Five hundred soldiers paraded early in the morning for this special filming.

It is estimated more than 500,000 people have come to Edinburgh from outside Scotland for this, the fifth International Festival of Music and Drama. In toto, there are 147 performances, and some 1,800 artists are taking part. There are eight orchestras, three choirs, three ensembles, four drama companies, two ballet teams, one opera outfit and over 30 soloists.

About 250,000 tickets, totaling $360,000 have been sold. Figured that visitors will create a financial turnover of between $6,000,000 and $9,000,000. During the three Festival weeks 150,000 to 200,000 people will invade Edinburgh either on day visits or for an extended period. Of that number, a little over 60,000 will stay in hotels and boarding houses.

Inside Stuff—Pictures

Films on art and artists, which not too long ago were something of a curiosity, have been occupying an increasingly important place in both the theatrical and 16m field. So much so that the United Nations Educational, Scientific and Cultural Organization in Paris has just issued a 72-page illustrated catalog of such pix from 21 countries. Another evidence of interest is a three-day festival of art films to be held next Saturday, Sunday and Monday (1-2-3) at Woodstock, N. Y.

Likewise, Brandt's Trans-Lux 72d, N. Y., started the first of a new series of art pix yesterday (Tues.). They have been made by Jean and Mavis Lenauer in color under the general label, "World Of the Artists." Opener is "Ballet By Degas," to be followed by "Three Paintings of Hieronymus Bosch" and "Crucifixion Theme and Variations." First two are one reel and the last 1½ reels.

The Woodstock Festival is to be held in the Playhouse there. Sponsors are the Woodstock Artists Assn., American Federation of Arts and Film Advisory Centre. Sidney Berkowitz is general chairman and William Chapman and Perry Miller co-chairmen of the film program. Festival is dedicated to Robert J. Flaherty, who died July 23. Aim is to "focus attention on and give recognition to the achievements in this comparatively new and rapidly expanding field." There will be two programs of films each day and panel discussions.

Copies of UNESCO's international catalog are available from the Columbia University Press, N. Y., at 55c.

Pittsburgh will hardly have time to recover from one world preem, U-I's "Iron Man," before it gets another, M-G-M's "Angels in the Outfield." Latter was shot largely in that city at Forbes Field, home of the Pirates, and when Branch Rickey, general manager of the club, originally agreed to let studio have team's facilities, it was with the understanding that the pic would open there. It will, at the Penn Theatre, Sept. 7. Metro's sending in several personalities, and the entire roster of Pirates will be on hand for the festivities. Title had been changed for a while to "Angels and the Pirates," but on account of Pirates' dismal showing in this year's National League race—story has to do with angels helping the last-place Pirates win the pennant—it reverted back to "Angels in the Outfield." Value of world preems is currently being demonstrated in Pitt with "Iron Man." P.a. of star, Jeff Chandler, in connection with the getaway, with the attendant publicity, is generally credited with doubling what would have been the normal expectancy at the b.o. for that picture. It's presently holding over after a smashing first stanza.

Evidence that the old-fashioned brand of corny exploitation still pays off was provided with Paramount's promotion of "Rhubarb" this week. The "breaks" included a front-page gag story in the N. Y. World-Telegram and Sun by staffer Murray Robinson, who glibly reported one "catless pressagent is felinely very mad" at another flack who stole Rhubarb, feline performer in the film. Robinson's account of the "stolen" Rhubarb covered almost a full column, detailing Par's plans to have the cat appear in supermarkets in the Bronx and Brooklyn. Gimmick here was for shoppers to bring their own cats to meet Rhubarb, in a tie-in with a cat-food outfit. There were contests and prizes, even though Rhubarb didn't show up. Last week Par hosted a banquet in Brooklyn for cat fanciers and others. Numerous other devices have been used. Group of children, bearing pictures of their cat pets, will be admitted free to the Globe Theatre where the film opens tomorrow (Thurs.). It's all the old-school, hammy pitch for press and public attention. But it's still plenty effective.

Name star is going to make an independent picture, for free. Not because he likes to work gratis, but because the dice rolled the wrong way and left him up to his ears in debt to the gambling mob. To clear himself, the star signed a contract to appear in the film without salary. Gamblers figure they can produce it for about $250,000. They have been dangling the proposition around Hollywood but thus far haven't found a producer willing to take it. Odd part is that the star likes the script, a complete switch in casting for him.

In an unusual cooperative campaign which might be followed on a more widespread basis, Universal and a group of 30 neighborhood theatres in Chicago joined in insertions of large display ads in that city's dailies. The nabes thus had prominent mention in place of their customary directory ads.

Ads ran on the opening day of the secondary runs of "Little Egypt." Idea was first tried earlier this month with "Francis Goes to the Races" and its apparent success led to the repeat.

Unusual aspect of Stanley Kramer's purchase of "Ethan Frome" from Warners has the producer obtaining rights to all preparatory work the Burbank lot had done on the project, including several hundred feet of film shot when Warners had set Raymond Massey and Jane Wyman as stars. Using doubles, the studio had filmed several sequences including a climactic one, showing the pair, who had planned suicide, sledding down a snow-covered mountain.

Metro's "Ivanhoe," currently filming in England, has an ancestor. The picture now in works was thought to be the first screen version of the Walter Scott yarn, but director Richard Thorpe learned otherwise through an old brochure. It told about a three-reel "Ivanhoe" made by Herbert Brenon in 1913 at Chepstow Castle, Monmouth, with King Baggott in the title role and Brenon as Isaac of York. This production cost all of £3,500 (about $17,500 at that time).

For the first time in 10 years, Louis Hayward is working on a straight salary instead of a percentage in Columbia's "Captain Blood Returns." Reason is that the picture is in Technicolor, Hayward's first venture as a tinted hero. Deal calls for only one film, after which the actor will return to his old percentage agreement, in "The Queen's Men," another swashbuckler, also a tinter.

George Jessel, Hollywood's busiest emcee, is equally industrious on the credit sheet for "The I Don't Care Girl" at 20th-Fox. In addition to producing the picture, Jessel gets credit for the original story and for writing two songs in collaboration with Joe Cooper and Harry Ruby. He also plays a character role in the film, the character being none other than George Jessel.

Filming of Pine-Thomas' "Green Gold of Nevada" will wind up with a 22-acre forest fire among the tall timber in the Feather River area. Blaze will be confined to that space through precautions taken by Alex Weldon, head of the company's special effects department, in cooperation with forest rangers.

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BUT ABSOLUTELY NO
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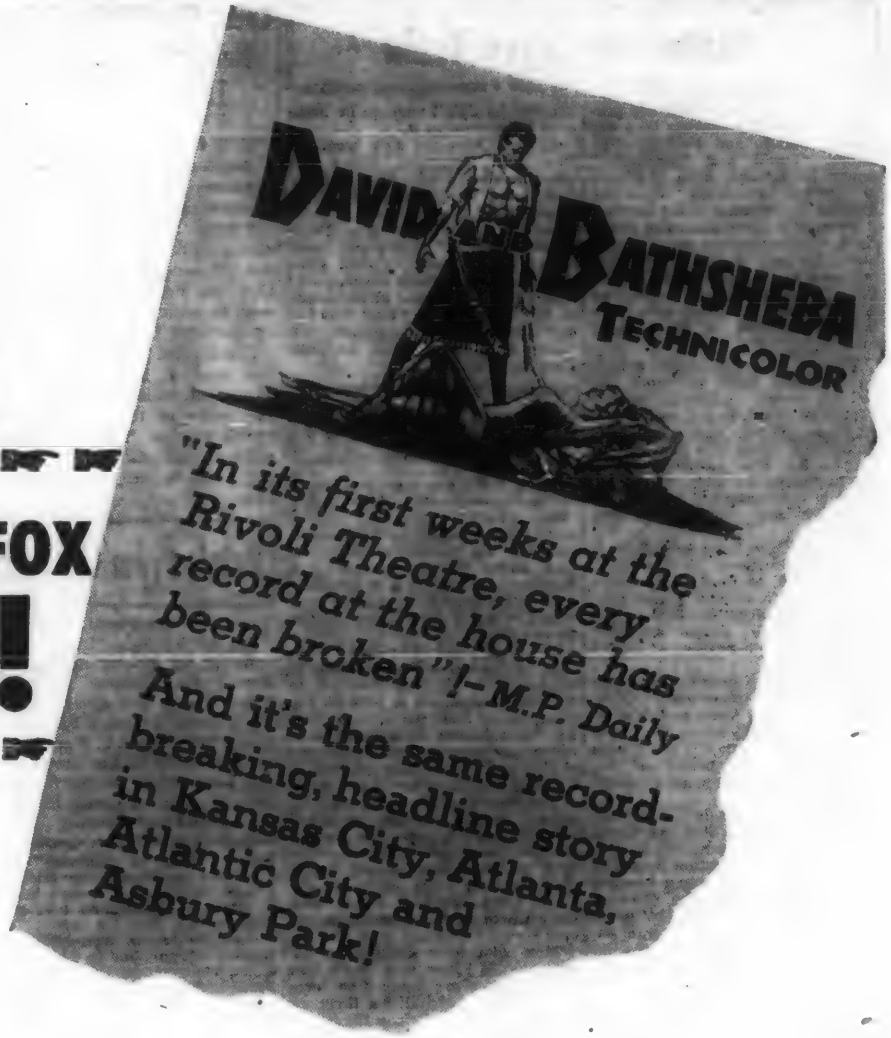
LIKE 20th CENTURY-FOX
BUSINESS!



AND POSITIVELY NO LINE-UP LIKE THIS FOR SHOWMEN EVERYWHERE!

MEET ME AFTER THE SHOW

The Biggest Betty Grable Technicolor Musical in 4 years! It's your big, big date!

MR. BELVEDERE RINGS THE BELL

The Champion Clifton Webb hit since "Cheaper By The Dozen"! From the Broadway stage show "The Silver Whistle."

THE FROGMEN

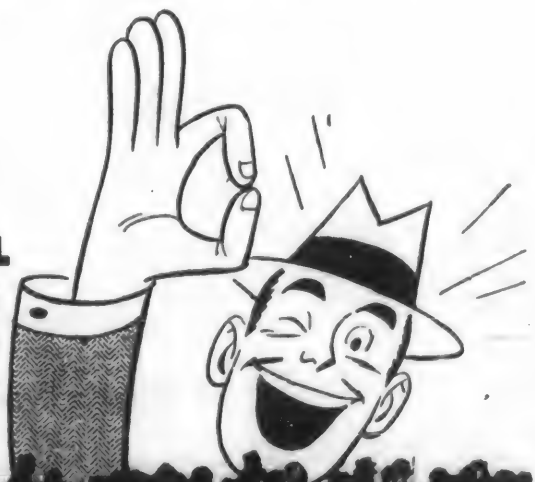
The Underwater Commandos are doing sock business with that WAM cast — Widmark, Andrews and Merrill!

PEOPLE WILL TALK

Zanuck and Mankiewicz do it again in their first picture since "Eve"—starring Cary Grant and Jeanne Crain.

THE DAY THE EARTH STOOD STILL

A science-fiction exploitation sensation! Watch for Big news soon about how hep showmen can clean up!



THE CROWDS ARE BACK—THANKS TO 20th CENTURY-FOX!

States on Gravy Train

Continued from page 4

and Mexicans. The latter are particularly valuable because they can portray Asiatic and Arabian characters. "David and Bathsheba," filmed in Arizona, used Mexicans to portray Israelites. However, Arizona is suffering today because of a recent compensation law which ruled that although an extra is hired for only a few days, state tax must be paid for a full month. Thus, New Mexico is getting an edge on the location bids. The law is expected to be changed soon.

With so many Hollywood dollars pouring into these principal "location" states, naturally others want their share, including Oregon, Montana, Texas, and even New Hampshire. They also are pandering to the film companies, and are aided by the fact that Hollywood is constantly on the lookout for new and more interesting locales.

In fact, there is an organization, Location Managers Assn., which was formed to enable managers to swap information about new locales, the prices charged for the use of animals, props, property, and data on cooperation of native citizens.

The three top spots for westerns and outdoor epics are Galluo, N. M., Sedona, Ariz., and Kanab, Utah. And wherever the units work, location managers are always conscious that members of the units must be Hollywood goodwill ambassadors.

All of which cuts down the take-home pay of the SEG members. Yet, companies report that the recent upswing in location jaunts is not a matter of economy, because expenses runs about the same as in the film capitol, but rather a desire for different and more authentic backgrounds. Generally, the pay is the same, $7.50 a day for a crowd extra, on location. Of course many are for free, but the studios prefer to pay every person whose face appears before the camera, and to get a waiver to avoid possible litigation.

Tough SEG Problem

The SEG faces a tough problem, since it would be impossible to organize pickup extras on location; and it would be impractical to transport guild members from Hollywood to the more distant locations. Under consideration is a standby fee, similar to that of the American Federation of Musicians, with the money going into guild funds.

One reason that studios are seeking other climes is that they have become victims of increased prices from the wiseacres and a mild form of blackmail.

Inflation has hit the rental of various equipment, animals and property. For instance, a truck rented for $10 a day a few years ago. Today the owner has upped the tab to $25.

During the filming of "Sound of Fury," college kids who had been working for $7.50 a day were called upon for a 3 a. m. scene. Because it was night work, the kids demanded $12.50. The producer was forced to pay rather than hold up production.

Other dodges include: On location, during the middle of a production, a neighboring farmer decided to shingle his roof. To keep him quiet, the company paid him $1,000 in addition to hiring a carpenter to shingle the roof after the unit had moved out.

The butterfly chaser is another thorn in the location manager's thigh and pocketbook. The chaser waits until the camera starts grinding, then romps around in the far background, but within range of the camera. A five-spot usually sends him chasing elsewhere. Then there is the woodman nearby who doesn't want to spare a tree, unless the manager pays him to do his whittling out of range of the microphone. The farmer's wife can always make a little extra cash by ringing her dinner bell at all hours of the day. Motorists with a horn-honking affliction usually can be cured in a similar fashion.

Two elderly ladies who lived in a boarding house were put on salary simply to sit in their room and not look out of the window into the street where a location unit was working.

A producer found a "character" house for one sequence. The owner permitted the company to add a grass lawn to the front, only on condition that it be dug up later, because he didn't want to be bothered with mowing it.

So the quest for new locations goes on; additional states are climbing aboard this singular gravy train; and the SEG continues to stem the tide.

On location today are: Paramount's "Shane" at Jackson Hole, Wyo.; Pine-Thomas' "Green Gold of Nevada" at Feather River, Colo.; 20th-Fox's "Red Skies of Montana" at Missoula, Mont.; "Wait Till the Sun Shines Nellie," in Kansas, and "Rose of Cimarron" in Topanga Canyon, Calif.

Accentuate Negative

Continued from page 5

deals was the one with Hal Roach for a chunk of the rights to the "Our Gang" comedies. These have been cleaning up in theatres recently via Monogram distribution under "Little Rascals" tag. Syndicate headed by film producer Jack Dietz several weeks ago paid $200,000 for TV rights to 101 of these shorts.

Syndicate headed by David Stillman, of the law firm of Stillman & Stillman, N. Y., was involved in the Roach deal via a loan to the producer. Stillman group also has been linked in a number of other purchases of TV rights, and is understood to have multiplied its investments several times over.

A value has always attached, of course, to old films for theatrical reissue, foreign and 16m values. Quickie-budgeters, however, were sold at miniscule prices, since comparatively little could be derived from residual rights until their worth to tele became apparent.

Men who have cleaned up on buys of old Monogram, indie and foreign films are those who foresaw the TV possibilities three or four years ago. Prices they paid for the negatives—which means they own all rights—were small.

Situation has changed tremendously now. With every producer fully aware of profit potentials in the oldies, asking prices have skyrocketed. In addition, all the negatives that were easily obtainable, have been pretty much bought up already.

That means that latecomers to the field have much less chance to locate possible buys, let alone turn a fancy profit. Even British pix have now become so much in demand on tele, that recent inquiries by possible investors has shown little available in London for purchase of U. S. TV rights. Prices on those that are available are so high, that potential buyers have been pretty much scared off.

H'wood Hearings

Continued from page

(D., Pa.). Jackson and Doyle are both from Los Angeles county.

Over 50 Subpoenaed

Hollywood, Aug. 28.

Writers, actors, directors, producers and pressagents are on the list of 50 or more witnesses already subpoenaed for appearance before the House Unamerican Committee when probe of "Hollywood Communism" resumes at the Federal Bldg. here Sept. 17. Identity of those served is being kept secret since the list includes both "friendly" and "unfriendly" witnesses.

List is described as loaded with writers. It's admitted a number of individuals appear to be ducking subpoenas, names of these probably will be revealed within the next several days. No actors of prominence are in the present batch of witnesses. Hearings are expected to cover several weeks.

New Hampshire House As Temporary Church

Portsmouth, N. H., Aug. 28.

The Colonial Theatre here has become a temporary church.

The first mass of the newly-created St. Catherine parish was celebrated in the pix house Sunday morning (26) by Rev. P. J. Kenneally.

Masses will continue to be held in the theatre until a proposed new church is constructed on Woodbury avenue.

Court Nixes NLRB Order Reinstating 24 Men In 1945's 'Wildcat' Strike

Los Angeles, Aug. 28.

U. S. Court of Appeals set aside a decision of the National Labor Relations Board ordering Metro, Warners and Columbia to rehire 24 employes involved in the 1945 studio strike. NLRB had found the studios guilty of discrimination and declared that the men must be returned to their jobs and compensated for loss of wages.

Court ruled that the men were not covered by the Cincinnati agreement, which was confined to the strike of the Conference of Studio Unions. The 24 men were not members of the CSU but engaged in a "wildcat" strike of their own.

Briefs From the Lots

Hollywood, Aug. 28.

Hal Wallis bought "Dream Puss," authored by **Robert Smith**, as a starrer for **Lizabeth Scott** . . . **Byron Haskin** will direct "War of the Worlds," a **George Pal** production at Paramount . . . **Steve Brodie** plays an actor in the Bren-Alperson production, "Three for Bedroom C," starring **Gloria Swanson**. . . . Paramount signed **Elliott Nugent** to direct **Bing Crosby** and **Jane Wyman** in "Famous" . . . Columbia handed **Beverly Michaels** a term contract and started her on a personal appearance tour with "Pickup."

Carl Hittleman switched from Lippert Productions to sign a producer contract at UI . . . **John Ford** borrowed **Mae Marsh** from 20th-Fox for a character role in "The Quiet Man" . . . **Marilyn Monroe** plays her first dramatic role in the Wald-Krasna production, "Clash By Night," on loanout from 20th-Fox . . . **Van Johnson** will costar with **Dorothy McGuire** in Metro's "The Invitation," formerly "R.S.V.P." . . . Warners exercised its player option on **Paul Picerni** . . . **Edward Arnold** joined **Jeanne Crain** and **Myrna Loy** as one of the toppers in "Belles on Their Toes" at 20th-Fox . . . **Robert Wise** will direct "The Long Chance" entirely in Reno for Aspen Productions . . . Pine-Thomas is moving production headquarters to the Paramount lot after two years of operation at General Service Studios.

Price - Merman Productions bought "Born in Paradise," a novel by the late **Armine Von Tempski**, for indie filming with **Maureen O'Hara** and **John Payne** starred . . . **Danny Thomas'** daughter, **Margaret**, will play that role in "I'll See You in My Dreams" at Warners . . . **Dean Miller** shifts from video to make his film bow in Metro's "Skirts Ahoy" . . . "Big Timber" is the latest tag on the Pine-Thomas film, orginally "Green Gold of Nevada" . . . **Fernando Lamas** will sing four solo numbers in Metro's "The Merry Widow" . . . **Jack Broder** signed **Larry Finley** as associate producer on "The Bushwhackers," with **Rod Amateau** directing and **John Ireland** starring.

BINGO, BANK NIGHT FIND IT ROUGH GOING IN OHIO

Canton, O., Aug. 28.

Bingo and bank night were ruled illegal in two instances last week. In Canton, Stark County Common Pleas Judge D. Deane McLaughlin, in a declaratory judgment asked by Post No. 1 of the United War Veterans of the U. S., ruled that bingo is a lottery, regardless of the nature of the sponsor, and therefore illegal under the state constitution. Bingo, theatre managers say, is a bigger competitor than television in certain parts of Ohio.

Meanwhile, theatre bank nights, bingo and other "schemes of chance" were held against the law at Alliance, O., by Municipal Judge Harry S. Wykoff. The opinion was given in a bank night case involving the Marsch Theatres, Inc., which operates three houses here, and has bank night each Wednesday, offering prizes up to $1,000. Police action against the theatres, however, was expected to be delayed until final appeals are decided.

Amusement Stock Quotations

For the Week Ending Tuesday, Aug. 28

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
N. Y. Stock Exchange					
ABC	86	12⅜	12	12	— ⅜
CBS, "A"	55	29¼	28	28¼	— ¼
CBS, "B"	68	28⅛	28	28¼	— ¼
Col. Pic.	19	12⅞	12⅛	12½	— ⅜
Loew's	170	17¼	16¾	16⅞	— ¼
Paramount	77	25	24½	24⅞	+ ¼
RCA	601	22½	21⅝	21⅞	— ⅜
RKO Pictures	103	3⅞	3¾	3¾	— ⅛
RKO Theatres	70	3⅞	3¾	3⅞	—
Republic	66	4¼	4⅛	4¼	—
Rep., pfd	6	10⅛	10	10	— ⅛
20th-Fox	141	20⅜	19¼	19¼	— ⅞
Un. Par. Th	96	20⅛	19¾	19⅞	— ¼
Univ.	48	10¼	9⅞	10⅛	+ ¼
Univ., pfd	3.3	58½	56	58⅜	+1⅜
Warner Bros	123	14½	14¼	14¼	— ⅛
N. Y. Curb Exchange					
Monogram	36	3¾	3½	3⅝	—
Technicolor	29	20⅛	19⅝	19⅝	— ¼

Over-the-counter Securities	Bid	Ask	
Cinecolor	3⅜	4	
Pathe	3⅜	3⅞	+ ¼
UA Theatres	7	8	
Walt Disney	8½	9½	

(Quotations furnished by DREYFUS & CO.)

Big-Screen TV

Continued from page 1

new source of revenue to IBC itself.

Under the proposed program, Hendy said, the arenas will stage preliminary bouts live prior to the telecasting of the main event from whichever arena in the country it is originating. "Unless we can realize such a program," he averred, "the fight game will be dead within five years. Under our program, we will be in a position to continue to develop young boxers outside of New York and thus provide the talent for the big centres. Otherwise, there just won't be any boxers coming along."

Hendy is a member of two committees seeking to convince IBC prez Jim Norris on the wisdom of the proposal. One group is the Assn. of Auditorium Managers; the other, the Arena Managers Assn. Besides Hendy, members of the Arena committee are Walter Brown, Boston Gardens; Nathan Podoloff, New Haven, and John Hickey, booking manager for Arena Managers, N. Y. Podoloff, Hendy and Ed Furni, St. Paul, represent the Auditorium group.

Arenas in Red

Both groups have long been concerned with the dropping off of local fight cards that are revenue-producers for arenas and auditoriums. As a result many are operating in the red.

Hendy declared the "theatres are not the logical place to show fights. How would theatres like it if we started to take in full-length film features?"

"The boxing game has always been in arenas and auditoriums," pointed out Hendy, who added, "in most cities where both exist, it is the privately-owned arena that has been promoting boxing. Usually, the auditorium is municipally-owned, and the taxpayer pays the loss. Arenas don't call on the taxpayer."

Hendy indicated the IBC controls the Chicago Stadium, as well as arenas in Detroit, St. Louis, Indianapolis and Omaha. If the coming "Robinson-Turpin return match were piped into those arenas alone, the financial returns would far outweigh dollars received from theatres," he said.

"Theatre audiences are used to paying only one-dollar admission. If the arenas were to telecast such an event, we could provide several preliminaries and charge $5 to $7.50 for ringside," he maintained.

Hendy admitted that an agreement with Norris now would not put the arenas into the telecasting business until possibly next year. He hoped that the arenas could provide their viewers with a four-sided screen, and "with the price of large-size screens dropping (from the $25,000 RCA-figure to the newly-announced Carrier $6,500) such screens are possible."

Hendy stated that television has killed the wrestling game. Where TV's impact is not felt, such as in "Montreal, and Toronto, wrestling plays to capacity houses very week, year-around. In Buffalo, where wrestling on TV is controlled, the local live matches draw at least 8,000. Where wrestling is carried, uncontrolled, on TV stations, those cities don't have live wrestling."

What has happened in wrestling, can happen in boxing, he maintained.

"Our plan," said Hendy, "was seen as long as 20 years ago by Mike Jacobs who told me 'some day in the not-too-distant future I'll have a fight in New York, and people in other cities, watching other fights, will also see this one.'"

Judy's 15G Net

Continued from page 1

supported by five surrounding acts with the headliner doing a solo for the last half of the show. In this respect, the house will emulate the Palladium, London, now regarded as the world's foremost vaudeville, where the headliner does a virtual one-man show on the second half. The orchestra will operate from the pit.

Miss Garland is regarded as "ideal" by RKO Theatres prexy Sol A. Schwartz. Miss Garland hasn't played Broadway since 1940 when she appeared at the Capitol. There's also a great deal of "heart" interest surrounding Miss Garland's appearance. Her recent breakdown has created general sympathy for her.

The return of the Palace to two-a-day has been a subject of speculation for the past few years. Two years ago a deal was on for Danny Kaye to go into that house on that basis, but couldn't be worked out. Recently, theatre execs considered going two-a-day basis with Mae West in "Diamond Lil," which later played the subway circuit, and also for "Borscht Capades" which opens at the Royale Sept. 17.

House will be closed shortly before Miss Garland's preem for a hurried facelift and will reopen on Oct. 16, a Tuesday night. House will run on three shows daily on weekends.

20th's B.O. Comeback

Continued from page 7

converted during the period. This equalled $1.59 per common share after deducting preferred divvies.

Film rentals for the 1951 period amounted to $42,566,350, against $43,005,675 in '50. Theatre receipts totalled $28,741,913 in the first half of the current year, down from $30,227,521 in '50. Amortization of film costs was listed at $30,189,379 for the new period, compared with $28,147,059 for the 26 weeks in '50.

Distribution, theatre operation and administration expenses were cut slightly to $39,417,634. These amounted to $39,619,422 in the first half of last year.

The earnings statement was accompanied by an announcement that the 20th board has declared a 50c common stock dividend, payable Sept. 29 to holders of record on Sept. 7.

YOU'LL WANT TO PAINT IT ACROSS THE SKIES!!

with LUCILLE NORMAN • S. Z. SAKALL • DIRECTED BY DAVID BUTLER

SILVER ANNIVERSARY OF TALKING PICTURES

PRODUCED BY WILLIAM JACOBS • Screen Play by HARRY CLORK, ROLAND KIBBEE and PETER MILNE

Musical Direction Ray Heindorf • Musical Numbers Staged and Directed by LeRoy Prinz

TRADE SHOWS

ALBANY
Warner Screening Room
79 N. Pearl St. • 12:30 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:30 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
464 Franklin St. • 2:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave • 8:30 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 10:30 A.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 8:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
Paramount Screening Room
362 South 2nd St. 12:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 8:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:00 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:30 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Jewel Box Screening Room
1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
216 East 1st South • 2:00 P.M.

SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
Strand Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 7:30 P.M.

Mayer on 'Movietime'

Continued from page 7

52,000,000, the advertising is said to be the biggest single newspaper campaign in the history of advertising. Campaign was mapped by Howard Dietz, Metro veepee in charge of advertising, publicity, and exploitation.

Exhibitors and company sales forces are organized in 35 leading cities, and these committees will enlist the participation of the Movietime celebration of the nation's 48 governors, most of the nation's mayors and other public officials, besides the leaders of other businesses.

Pix Names' Pitch

Hollywood personalities (expected to reach a total of 250) will take to the road Oct. 8 to visit the state capitols and participate in ceremonies with governors and other state dignitaries. Then they will fan out, hitting as many cities in each state as is physically possible. Actors, directors, producers, and others engaged in the production of pictures are expected to appear in at least 288 cities during the week of Oct. 8.

One of the gimmicks of the campaign will be a search for the "most typical American family." This search will be conducted by means of a contest in most of the nation's 23,000 theatres. The winning family will be given a free trip to Hollywood as guests of the film industry.

Dixie's 'D' Day

New Orleans, Aug. 28.

Circuit owners and independent theatre owners of this area will meet Thursday (30) at the Joy Strand Theatre to hear the "Movietime U. S. A." campaign outlined by Robert J. O'Donnell, national director. The meeting has been billed as "'D' Day for Dixie's Great Boxoffice Bonanza." L. C. Montgomery is general chairman of the drive in this territory. Max Connet and Joy Houck are exhibitor vice-chairmen. C. J. Houck and George Pabst are distributor vice-chairmen.

Hub's 2-5c. Per Seat

Boston, Aug. 28.

New England committee for "Movietime U. S. A." reported that the drive will be financed in the following manner: All first-run houses, 5c. a seat; subsequent-run houses, 3c; all others, 2c.

In Cincy Too

Cincinnati, Aug. 28.

All branches of the film industry were represented at a "Movietime U. S. A." meeting at the Variety club Wednesday (22). Speakers were Bob O'Donnell, and Robert W. Coyne, COMPO general counsel. Maurice White is area chairman.

Pitt's Plans

Pittsburgh, Aug. 28.

John H. Harris, head of Harris Amusement Enterprises; Fred Beedle, president Allied Motion Picture Theatre Owners of Western Pa., and M. A. Silver, zone manager for Warners, were named co-chairmen of "Movietime U. S. A." campaign for Western Pa., and West Va., territory. Dave Silverman, RKO branch manager, was named chairman for the exchanges and Wally Allen, business manager for Allied, was appointed publicity director and co-ordinator. Kickoff meeting will be held Sept. 7 at William Penn Hotel, when O'Donnell is expected to address more than 300 exhibitors and personnel of film branches.

Chi In a Whirl

Chicago, Aug. 28.

First organizational meeting of the Illinois "Movietime U. S. A." campaign was held Thursday (23). Bob O'Donnell, and Arthur L. Mayer were the speakers. Executive committee appointees includes Jack Kirsch, president of Allied Theatres of Illinois, and John Balaban of Balaban & Katz, co-chairmen; William Devaney, M-G Chicago exchange manager, and T. R. Gilliam, Fox Chicago exchange manager, co-chairmen for distribution; William K. Hollander, B & K adpub director, publicity chairman.

Indianapolis Turns Out

Indianapolis, Aug. 28.

Eight hundred exhibitors and exchange employes heard R. J. O'Donnell outline plans for "Movietime U. S. A." at Keith's Wednesday (22). Other speakers were Trueman Rembusch, president Allied States and Allied Theatre Owners of Indiana; Marc Wolf, chief barker of Variety International, and Robert W. Coyne, COMPO special counsel. W. A. Carroll, secretary State Allied, was named Indiana exhibitor chairman, and Thomas O. McCleaster, 20th-Fox, was named distributor chairman.

Salt Lake's Setup

Salt Lake City, Aug. 28.

"Movietime U. S. A." committee here has already established a bank account to finance the office drive. The funds will be disbursed on the local level in Utah, Idaho, Montana, Wyoming, and Nevada. Ralph Trathen, Associated Amusements, is chairman; Helen Garrity, Intermountain, publicity chairman; Howard Pearson, Desert News, secretary; Sam Gillette, indie exhibitor, treasurer.

Des Moines Ditto

Des Moines, Aug. 28.

Statewide "Movietime U. S. A." meeting of theatre men was held Monday (27) at the Paramount. Speakers were Rev. Bill Alexander and Col. Harry A. Cole. Leo Walcott of Eldora and A. H. Blank of Des Moines are co-chairmen. Milt Feinberg of National Screen is publicity chairman.

Buff Breezy

Buffalo, Aug. 28.

Exhibitors and distributors in Buffalo exchange area will meet at the Erlanger Sept. 10 to map plans for "Movietime U. S. A." Bob O'Donnell is scheduled to address the meeting. David Miller, Universal branch manager, is chairman for the distributors and William Dipson of Batavia is chairman of the exhibitor committee. Bill Brereton of the Lafayette, Buffalo is publicity chairman.

Balto's Setup

Baltimore, Aug. 28.

C. Elmer Nolte has been named chairman of the "Movietime U. S. A." campaign for this territory. Co-chairman is Meyer Leventhal. Appointments were made by Lauritz Garman, president of the MPTO of Maryland, Allied affiliate.

No St. Louis Blues

St. Louis, Aug. 28.

Exhibitor and distributor personnel will hold a "Movietime U. S. A." organizational meeting Friday (31) at the Missouri 10 a.m. to noon. Speaker will be R. J. O'Donnell.

Dallas Digs In

Dallas, Aug. 28.

An "Indoctrination Breakfast" for 59 distributor salesmen was held Saturday (25). They received copies of "Campaign Book for Texas Showmen" to be used as a guide to the "Movietime in Texas—U. S. A." which begins Sept. 20. Salesmen also received copy of Aug. 13 Life Magazine, which contained article considered detrimental to the film industry, with instructions to ask exhibitors what they plan to do about it.

Albany Organizes

Albany, Aug. 28.

Albany exchanges will close from 1 to 3 p.m., Sept. 4, to allow employees to attend "Movietime U. S. A." meeting at Warners' Delaware Theatre. Jack Goldberg, Metro manager, and Harry Lamont, head of Lamont Theatres, are co-chairmen of the boxoffice drive. O'Donnell will be principal speaker.

Memphis Exhibs Meet

Mempnis, Aug. 28.

More than 800 exhibitors and theatre operators of the mid-south invaded this Dixieland city here today (Tues.) to get an earful of the nationwide celebration of the 50th anniversary of the film theatres.

Bob O'Donnell, executive vp of Interstate Circuit and coordinator of the "Movietime U.S.A.," addressed the large group this morning in the Malco Theatre in hyping interest in the barrage of promotion which tees off Oct. 1. O'Donnell told the theatre group that "nothing can kill the motion picture industry and that includes the theatre."

He outlined the barrage of promotion and publicity in the hopper for the big movie push under the sponsorship of the Council of Motion Picture Organizations. Radio, film p.a. promotions and newspaper full-page ad barrages were given the onceover by O'Donnell and brought rousing reaction from exhibitors.

Following spirited morning session, group attended luncheon at the local Variety Club to map additional specific plans for Arkansas, Tennessee and Mississippi.

M. A. Lightman, Sr., head of Malco Theatres, Inc., is general chairman in mid-south. In his absence from the city, his son presided.

Allied Theatre Owners of Mid-south and the Motion Picture Theatre Owners of Mississippi, Tennessee & Arkansas will hold a joint convention here Oct. 16-17.

Denver Kicks Off

Denver, Aug. 28.

"Movietime U.S.A." got its kick-off here before several hundred industry folks at the Denham, in a morning meeting. Pat McGee, local chairman, emceed the meeting, and introduced Rev. Bill Alexander, Oklahoma pastor and politician, who told the audience the best thing for them to do was to believe in the industry they were working in, or to get out. He was cheered when he finished. He stressed four points, that, if used, would spell success in the "Movietime U.S.A." drive. They are preparation, specialization, perspiration and inspiration.

Bob O'Donnell, head of the drive, outlined the campaign, telling of the ad drive and other phases, urging all present to aid wherever possible.

McGee presided at a luncheon meeting the same day, at which plans were laid for the regional accomplishment of the aims of the drive. At the morning meeting, McGee told the audience they could expect to be put to work, since he had been delegated to do a job, and he would need help to put it over.

All exchanges and other allied industries closed for the morning meeting.

Exhibs' 'Screen Tests' As Part of Allied Bally

"Personal Pitch" plus "Movietime U. S. A." will be one of the major aims of the Allied National Convention Oct. 28-Nov. 1 at the Biltmore Hotel, N. Y., Wilbur Snaper, convention chairman, reported yesterday (Tues.).

Scheme to personalize a sales message to the public has been arranged. All registered exhibitors attending will be photographed individually by regulation 35m motion picture cameras, with sound, at the National Screen Service studio booth. Each exhib will be given an opportunity to record on film a personal message to the patrons of his theatre, and provision will be made for the inclusion of titles of forthcoming pictures.

When the film is completed a print will be prepared as rapidly as possible and the exhibitor can screen it in his theatre almost immediately upon his return. There will be no charge for the filming or the print, Snaper said, since National Screen is providing the equipment, technical assistance, film and laboratory work as a service to all members of Allied National. Arrangements may be made for additional prints in those instances where more than one theatre will require prints.

The value of this type of personal message from the exhibitor to his patrons, in which he will talk about his visit to N. Y., screening of new pictures, and the bright prospects for the future, cannot be overestimated, Snaper declared.

It is also intended to include specific reference to the "Movietime U. S. A." campaign, which will be in full swing by convention time.

With one or two possible exceptions, presidents of the distribution companies will participate in convention activities. A luncheon, including discussions of industry problems, will open the five-day meeting. Policies and practices will be covered by general sales managers in panel discussions. Closed meetings or "clinics" will be held for exhibitors. Also there will be an open forum for the discussion of matters of general interest. Prime topics of the convention will be television, trade practices, and theatre building restrictions.

Movietime Showmanship Pressbooks Due In Sept.

"Movietime Showmanship Book" for the nation's exhibitors for use in the "Movietime U.S.A." campaign went to press this week and will be available to exhibitors within the first two weeks of September.

The pressbook will include three sections, including general policy and campaign procedure, advertising and exploitation, and publicity.

This phase of the Council of Motion Picture Organizations project was headed by S. Barrett McCormick, director of advertising and exploitation for RKO, who is in charge of advertising and promotion of the Movietime drive. He was assisted by Jonas Arnold (on loan from UA), who edited the promotion section, and George Fraser, who edited the publicity section.

The three sections are contained in a three-color jacket which may be unfolded to become an 18-by-36-inch window card or lobby display. Also it is intended that this poster be enlarged for 24-sheets. An extensive line of accessories for posting, lobby displays, etc., will be available.

The press book is the combined work of the ad-pub heads of 10 major companies, McCormick said, and should offer exhibitors a wealth of exploitation ideas, promotions, and publicity stories.

Mayer-Republic

Continued from page 4

ners in the possible Rep purchase.

It's believed Yates and his business partners control over 50% of the Rep stock. Yates directly holds 1,000 shares of common and 87,831 shares of preferred. He also owns 20,885 shares of Associated Motion Picture Industries, Inc., a Delaware outfit which in turn owns 49,600 shares of Rep preferred and 178,842 shares of common.

Additionally, members of Yates' family own 510 shares of AMPI, plus 5,610 shares of Rep stock directly. Also, under the complicated setup, they have all of the issued and outstanding stock of Tohrud, Inc., another Delaware company, which is the direct owner of 12,200 shares of Rep preferred, 103,560 shares of Rep common and 50,490 AMPI shares.

Reports over the years of the possible sale of Rep consistently brought denials from Yates. He insisted he had no intentions of parting with the company. Whether or not he changes his mind now determines the Mayer group's success, or absence of it, in its bid to take over.

In any event a decision one way or the other is looked for at an early date. Yates, who had been in Europe, returned to N. Y. yesterday (Tues.) and probably will give the matter almost immediate attention.

Balaban-Mayer

Continued from page 7

borhoods. Exhibs admit, however, that the Chi public is a long way from picking up where it left off in regular film attendance five years ago. Balaban's "initial shaking out" term is manifest in 133 theatres in the exchange area having closed within three years.

Strong possibility that "Movietime's" traveling exposition idea, which O'Donnell outlined at the parley, may become part of Chicago's proposed Lakefront Fair, came after a suggestion of 20th-Fox division manager Ray Moon that the pic industry inaugurate an exposition of its own, similar to Railroad Fairs, held for the past few years here. Although the Chi fair is now in the hands of the city, there's a possibility that the industry could make a big link next spring with a permanent exhibit.

1st-Run Pattern

Continued from page 3

the Astor. Policy of continuous performances is set for the Cap. This was the same arrangement M-G had with "Gone With the Wind" in 1940. Pic lasted 43 weeks at the Astor and 11 at the Cap.

Curious angle of the "Vadis" run at the Astor is that Columbia is supposed to get first crack at that house, plus the Victoria, with its product under a recently-concluded booking tie-in. Now it's evident the Astor will not be available to Col for some months to come.

Pa., Nevada Exhibs Pay Distribs' Claims On Percentage Grosses

Activity on the legal front continued this week, with settlements reached in two cases where exhibs were charged with inaccuracies in their reports to distribs on grosses with percentage-deal films. In both instances the exhib defendants paid the distribs the amounts claimed to have been due them, it was stated in N. Y.

RKO, Paramount and Loew's concluded their separate actions against Charles Argentine and James Morosco, operators of the Keith Theatre, Burgettstown, Pa. Similarly settled were separate actions instituted against Thomas L. Karren, former operator of the Fallon and Lawanna theatres, Fallon, Nev. Plaintiffs in these were RKO, Par, Loew's, United Artists, Columbia, Universal, 20th-Fox and Warners.

Local counsel in each city and Sargoy & Stein represented the distribs.

'Embassy' Back to Features With 'Nightingale' Date

Embassy, N. Y., Broadway newsreeler which tried a short-lived experiment with feature pictures several years ago, takes another crack at them starting Friday (31). It will open "The Emperor's Nightingale," Czechoslovak puppet film.

Run will be unusual in that it is a moveover from another former newsreeler, the Trans-Lux 60th St., N. Y. "Nightingale" stand there was highly successful, running 16 weeks. Pic is being presented by William L. Snyder.

Stockwell as 'Huck Finn'

After searching for months among kid actors throughout the country, testing unknowns and interviewing dozens of non-pros for the title role in "Huckleberry Finn," Metro has repeated a frequent Hollywood practice. It has assigned a studio contractee to the part. He is Dean Stockwell.

Musical based on the Mark Twain story is being produced by Arthur Freed. In the cast will be Gene Kelly and Danny Kaye.

Catholic Moderates

Continued from page 3

said to feel this sort of action might have been impulsive, and possibly might never have happened if some effort at conciliation were tried.

Judy Held 'Loyal'

That the more conservative approach can be effective was demonstrated last week when a trio of CWV leaders called on Nate Spingold, Columbia v.p., to question the acceptability of Judy Holliday on the screen. Spingold assured the CWV brass that Col had investigated the political sentiments of the Academy Award-winning comedienne and found her to be a "loyal American."

As a result of the probe, Miss Holliday will continue with Col and is set to appear in "The Marrying Kind," which rolls next month, Spingold said. While O'Hara did not sit in on the meeting between the CWV officers and the Col exec, it's known he had an active role in the matter behind the scenes. Others in the business similarly are becoming concerned in such situations.

Another Meeting Due

While the CWV hasn't dropped the Holliday matter entirely—there's another meeting with Spingold due in about 10 days—an agreement was reached that the CWV would take no action against any Holliday pix unless there were more evidence showing she knowingly associated with Communist front organizations. Such a charge was made last spring by the House Un-American Activities Committee. At that time Miss Holliday said she had no knowledge that outfits to which she lent her name were listed as subversive.

Only distasteful aspect of the Holliday episode was a report by Howard Rushmore, in the N. Y. Journal American, that the Catholic vets were determined to picket any film in the future in which Miss Holliday appears. It's denied by both the film company and the CWV that such action was contemplated; that everything's still in the "talk" stage.

DON'T DO ANOTHER THING

until you have read every word of this advertisement!

The SKY's The Limit!

M-G-M presents "ANGELS IN THE OUTFIELD" starring PAUL DOUGLAS • JANET LEIGH • with Keenan Wynn Lewis Stone • Spring Byington • Bruce Bennett • and introducing Donna Corcoran • Screen Play by Dorothy Kingsley and George Wells • Based on a Story by Richard Conlin • Produced and Directed by Clarence Brown

How BIG is M-G-M's new triumph?

The possibilities are endless as they were in the case of such immortal masterpieces of heart-appeal as Paramount's "Going My Way," RKO's "The Bells of St. Mary" and M-G-M's "The Stratton Story."

It's good for all of us in film business when a picture appears with Bigness of inspiration, humor, tears and thrills! Words cannot describe this story of a tough baseball manager who "talked to angels," the little girl who "actually saw them" and the pretty news-gal who put both in the headlines.

When you book "Angels In The Outfield" put a glowing endorsement into your lobby at once! We guarantee *you,* just as you guarantee your patrons, that it is one of the year's greatest entertainments packed with exciting action and laughs and soul-satisfaction!

★

Film Reviews

Continued from page 1

When Worlds Collide

vate capital to permit a limited group of humans and animals to escape to Zyra. While the modern-day ark is being assembled, there's an atmosphere of tension among the workers that's only relieved when the craft actually takes off into the outer realm.

Departure, actual flight and landing upon Zyra represent the high-point of the picture. It's a triumph for the technicians whose artistry, along with the hues of Technicolor, make the sequence a fine piece of realism. Somewhat of a puzzle, however, is the fact that although the ship lands upon an ice-covered valley, its occupants step out into a verdant paradise when opening the craft's door.

Thesping ranges from fair to good. Richard Derr's portrayal of the space ship pilot emerges as too modest and unassuming. It would seem that a role of this nature calls for a more forceful, commanding interpretation. Attractive Barbara Rush capably handles her assignment and appears more mature than in some of her more recent film stints.

Hanson, who unsuccessfully vied for Miss Rush's affections, is suitably aggressive, while Keating, Rorke, Stephen Chase and Sandro Giglio all are credible as scientists. John Hoyt is effective as a fabulously wealthy businessman who partially financed the space ship in a selfish effort to save his own skin from death.

Producer Pal, who evidently profited by his experience with "Moon," wrapped "Worlds" with lush physical values. Cameramen John F. Seitz and W. Howard Greene rate kudos, as do Gordon Jennings and Harry Barndollar (special effects) and Farciot Edouart (process photography). While Rudy Mate's direction is inclined to falter in the early stages of the film, his treatment of the action scenes at the finale is expertly done.

Gilb.

Obsessed

Slow moving British mystery; poor b.o. prospects.

United Artists release of Ernest Gartside production. Stars David Farrar, Geraldine Fitzgerald; features Roland Culver, Jean Cadell. Directed by Maurice Elvey. Screenplay, Charles Frank, David Evans, based on play, "The Late Edwina Black," by William Dinner and William Morum; camera, Stephen Dade; editor, Douglas Myers; music, Allan Gray. Tradeshown N. Y., Aug. 27, '51. Running time, 77 MINS.

Gregory ..... David Farrar
Elizabeth ..... Geraldine Fitzgerald
Inspector ..... Roland Culver
Ellen ..... Jean Cadell
Lady Southdale ..... Mary Merrall
Doctor ..... Harcourt Williams
Vicar ..... Charles Heslop
Headmaster ..... Ronald Adam

"Obsessed" is a talky British melodrama based upon "The Late Edwina Black," a London stage success of two seasons ago but a Broadway flop last season. Geraldine Fitzgerald and David Farrar, who star in the entry, are known to American audiences. This may help as a selling point for art houses.

But exhibitors in general situations will find it difficult to merchandise the import, even as a dualer. For although the plot makes a good try at developing suspense, most filmgoers will have scant difficulty in seeing through the whodunit before much footage is unspooled.

Dialog and situations are also frequently creaky and cliched, in keeping with the story's Victorian setting.

Original stage version had a four-character cast, including a Scotland Yard investigator. These roles are retained in the celluloid counterpart, plus a few extra parts, which help give a bit more movement to the yarn.

Crux of the piece lies in the efforts of the detective to find out who fed Farrar's wife arsenic. Obviously, with only three persons having access to the victim, at least one of them must have committed the crime.

A good scene comes midway in the film, when both Farrar and Miss Fitzgerald accuse each other of pulling the job. They have a right to mutual suspicion, for the pair have been carrying on a clandestine affair and both stand to profit by the murder.

Farrar acquits himself fairly well as the victim's husband. Miss Fitzgerald also shows occasional flashes of thesping brilliance. However, both overplay the love-making scenes almost to the point of burlesque. Responsibility for this shortcoming lies in Maurice Elvey's uneven direction.

Roland Culver's interpretation of the Scotland Yard man falls in the Sherlock Holmes school. Jean Cadell turns in a good performance as a jealous housekeeper. Production values are confined to a few period sets and otherwise reflect a limited budget.

Camera work of Stephen Dade is standard. Sound recording was a bit fuzzy at the screening caught in New York, but imperfections may have arisen from a poor print. Picture is copyrighted by Stuart Scheftel, who is Miss Fitzgerald's husband.

Gilb.

Sunny Side of the Street
(COLOR)

Pop songs strung together by television in bromidic fashion. Excellent color.

Columbia release of Jonie Taps production. Stars Frankie Laine, Billy Daniels, Terry Moore, Jerome Courtland, Toni Arden; features Audrey Long, Dick Wesson, Lyan Bari, William Tracy, Willard Waterman, Jonathan Hale, Amanda Blake, Benny Payne. Directed by Richard Quine. Screenplay, Lee Loeb from story by Harold Conrad; camera (Supercinecolor), Ellis W. Carter; editor, Jerome Thoms; musical director, George Dunning. Previewed Aug. 24, '51. Running time, 71 MINS.

Frankie Laine ..... Frankie Laine
Billy Daniels ..... Billy Daniels
Betty Holloway ..... Terry Moore
Ted Mason ..... Jerome Courtland
Toni Arden ..... Toni Arden
Gloria Pelley ..... Audrey Long
Dave Gibson ..... Dick Wesson
Mary ..... Lynn Bari
Al Little ..... William Tracy
John Stevens ..... Wm. Willard Waterman
Cyrus Pelley ..... Jonathan Hale
Susie Manning ..... Amanda Blake
Benny Payne ..... Benny Payne
Miller ..... Paul Dubov
Wilbur ..... Peter Price

A television studio is background for a contrived tale of a young singer's rise to video stardom. Singers Frankie Laine, Billy Daniels and Toni Arden are more or less dragged in for standby pop tunes, including the titular "Sunny Side of the Street." Although other performances are sophomoric, the singers register solidly, but hardly enough to warrant more than moderate boxoffice.

Despite a predominance of blue and purple tints the new Supercinecolor is excellent. Musically, it's strictly for disk jockey listeners. Story is formula. The same theme was used in "When You're Smiling," which also starred Laine as the top singer who helped a young tyro, Jerome Courtland, along the path to fame.

This time it's in color, and instead of a recording company the background is television. Terry Moore is a pert receptionist who plugs to get Courtland a break as a singer on a TV show. Laine helps her finagle him into a couple of commercial spots, but the payoff comes when writers seeking an idea for a new show learn that Courtland is a schoolmate friend of the daughter of a much-sought-after sponsor.

Television gets a big play throughout, with numerous scenes of TV receiving sets and studio cameras in action. All TV reception is in full color. The film does not glorify television, but it does make it the goal of an aspiring singer. And the video programs presented, like many in real life, leave much to be desired.

Criminal Lawyer

Program melodrama starring Pat O'Brien and Jane Wyatt; good dualer.

Columbia release of Rudolph C. Flothow production. Stars Pat O'Brien, Jane Wyatt; features Carl Benton Reid, Mary Castle, Robert Shayne, Mike Mazurki, Jerome Cowan. Directed by Seymour Friedman. Screenplay, Harold R. Greene; camera, Philip Tannura; editor, Charles Nelson. At Palace, N. Y., week of Aug. 23, '51. Running time, 73 MINS.

James Regan ..... Pat O'Brien
Maggie Powell ..... Jane Wyatt
Tucker Bourne ..... Carl Benton Reid
Gloria Lydendecker ..... Mary Castle
Clark Sommers ..... Robert Shayne
"Moose" Hendricks ..... Mike Mazurki
Walter Medford ..... Jerome Cowan
Sam Kutler ..... Marvin Kaplan
Harry Cheney ..... Douglas Fowley
Vincent Cheney ..... Mickey Knox
Frank Burnett ..... Louis Jean Heydt
Byron Clermore ..... Herlan Warde
Melville Webber ..... Wallis Clark
Mrs. Johnson ..... Mary Alan Hokanson
Judge Selders ..... Lewis Martin
Frederick Waterman ..... Charles Lane
Edward Cranston ..... Guy Beach
Judge Larrabee ..... Grandon Rhodes
Bill Webber ..... Darryl Hickman

"Criminal Lawyer" is a modest-budgeted programmer which will satisfy in its intended market. There is nothing fancy about the picture. However, Pat O'Brien and Jane Wyatt turn in good performances and a large cast lends competent support.

As written by Harold R. Greene, the screenplay turns out to be a fine character study of a high-priced mouthpiece who coveted a judgeship. In the role of the attorney, O'Brien moves easily through his assignment.

The attorney, an expert in his field, has a rep for fixing juries and pulling courtroom fast ones. His methods cause a bar association to withhold its endorsement.

Disappointed by the group's stand, O'Brien seeks solace in liquor. Script then weaves in a couple trials which the attorney magnificently handles after sobering up. Impressed by his ability, the association presumably reverses itself on the endorsement at the film's finale.

Aside from O'Brien's first-class thesping, Miss Wyatt comes through deftly as his gal Friday. Robert Shayne is suitably jealous as O'Brien's legal partner. Mike Mazurki, onetime professional wrestler, contribs a surprisingly good job as O'Brien's bodyguard. Mary Castle, Jerome Cowan and Carl Benton Reid, among others, also rack up solid portrayals in lesser parts.

Director Seymour Friedman captures the courtroom flavor with scant difficulty. The Greene screenplay, while not an ace bit of writing, nevertheless is sufficiently removed from the hackneyed to be an interesting piece of melodrama. Philip Tannura's camerawork is okay, as are the production values which producer Rudolph C. Flothow wrung out of the tight budget.

Gilb.

Her Panelled Door

British-made drama on amnesia; moderate b.o.

Souvaine Selective Pictures release of Associated British-Pathe production. Stars Phyllis Calvert, Edward Underdown; features Helen Cherry, Richard Burton. Directed by Ladislas Vajda. Screenplay by Guy Morgan and Vajda from novel, "Happy Now I Go," by Theresa Charles; camera, Otto Heller; music, Allan Gray. Previewed Aug. 22, '51. Running time, 84 mins.

Yvonne Winter ..... Phyllis Calvert
Lake Winter ..... Edward Underdown
Sybil ..... Helen Cherry
Nick ..... Richard Burton

Boxoffice barometer for "Her Panelled Door" won't rise much above fair, since it is a somber affair based on the old amnesia gimmick and presented with comparatively little imagination.

Phyllis Calvert, the star and only name likely to be familiar to American audiences, agonizes from the first reel to the last. That is, from her awakening in a hospital to discover that her memory had been blotted out; through an improbable marriage with a Norwegian pilot within six days; his death; her discovery that she had already been married, and her struggle to regain her memory of the past.

Sometimes there are tense, suspenseful moments, rather artfully done, during her trial for memory, because she is just as much in the dark as the audience is. But the discerning viewer will have guessed the truth of her past long before the anti-climatic denouement.

Though the amnesia theme may be oldhat, "Her Panelled Door" still had the makings of top entertainment. It simply didn't come off.

When Miss Calvert regains consciousness in a hospital after being dragged from a bombed hotel in London, she suffers a subconscious fear about returning to her former life. While transferring to a hospital in the country, she meets the pilot, Richard Burton, who had helped rescue her. He's on a six-day leave, offers to take care of her, and later offers to marry her. She does. He's killed on a mission next day.

Detectives hired by her real husband locate her some time later. She's going to have a baby, but the husband insists that she return home. There she learns that she was something of a gadabout in her past, flitting from man to man, ruining the life of her husband. Valiantly she pieces parts of the puzzle together and eventually attains the whole picture.

Edward Underdown is the overbrooding, club-footed husband who tracks her down and takes her back into his home of hate. Helen Cherry is the sly half-sister of the wife.

The whole business is acted with a heavy hand, but the uninspired screenplay by Guy Morgan and Ladislas Vajda seldom affords opportunity for much more than staid, spotty sequences.

Direction by Vajda is no more inspiring than the story; photography by Otto Heller is firstrate; music by Allan Gray is excellent.

Rowe's U.S. Institute Post

Chauncey O. Rowe, a European rep of RKO from 1945-1948, has been appointed veepee of the Institute of Inter-American Affairs, a U. S. Government agency.

Prior to joining RKO, Rowe was assistant director of the motion picture division, Office of Inter-American Affairs. In recent months he's been touring South America on special assignment from the State Dept.

Mayer Replies to Life

Continued from page 4

vast repercussions in the film industry to the article. He said he thought industryites were being "over-sensitive." He added that he was mystified by the similarity of the squawks received by the mag.

Heiskell said he thought the importance of the effects of the article had been overstressed. "We've run into similar situations with other industries occasionally before," he declared. "In one case, we went so far as to send crews of researchers to six cities to gauge the effect of an article on which a certain industry had complained. Unhappily, I'm forced to report, the attitude of the people who had read the article—as against those who hadn't varied infinitesimally, if at all."

Mayer, in his letter, said that people, as well as going to films, are watching television, "but not seven days and seven nights a week. They apparently have time for both the new and the old amusements. And right now, in increasing numbers, they are finding enough money to indulge in both desires.

Room for All

"Of course television is tough competition. So is night baseball, prize fights, lovemaking and reading Life. We expect and hope they will all flourish. America has room for many kinds of entertainment and can support them all generously in accordance with their merits. We movie people are inclined to believe that the merits of the picture theatres are such that in the future, as in the past, they will continue to receive a nice slice of the entertainment dollar. We are not even inclined to agree that to do this pictures must be 'better than ever.' The average exhibitor will gladly compromise on a continued diet of 'Samson and Delilahs,' 'Born Yesterdays,' 'Father of the Brides,' 'Cheaper by the Dozens,' with a few 'Ma & Pa Kettles' thrown in for good measure."

Complaining of Life's choice of pictures to illustrate the article, Mayer declared:

"Your picture-conscious subscribers got the theme of your article at a glance from the strip of photos of five closed theatres, with no equally quick indication that for every closed house approximately four new theatres have opened. 'Way back in your story you reveal, in a whisper, the important fact that there are now more theatres and more seats than ever before. To balance the picture-story, it would have been so easy to show photographs of a few of the hundreds of beautiful, new theatres, each a vote of confidence in the public's continued interest in the movies.

"To point up the author's thesis, there appears a picture of a crowd waiting to see a television show. Naturally, there are people who like to watch these free TV performances. Probably many of them had just come from a movie. Did you forget that similar lines of people have been waiting in front of free radio-theatres for years? In fairness, it might have rounded out the picture-story to have shown at least one of the thousands of queues in front of movie theatres, several of which could be snapped within a stroll of your office.

"And just to keep your 3,000 theatres have closed in the U. S.' from becoming one of those dream-statistics, I must offer for the record that your figure is about 2,000 off the mark. There are always theatres opening and closing, in good times and bad (like drugstores or magazines), so the exact number isn't too important—just so your figures aren't too ridiculous.

"To those in the know, your opening, name-dropping paragraph must bring a smile—except that one doesn't expect that sort of thing from Life. You mention Louis B. Mayer's departure from Metro-Goldwyn-Mayer and Warner Bros.' near-sale of their movie interests. Those are good names with which to lead off a story—but we all know that neither incident was tied up with 'the boxoffice is down,' as you imply. Mr. Mayer has announced his intention to continue in the movie business. The Warner Bros. refused the $25,000,000 offer for their interests and continue to plan for their future in the movie business. Always two ways of telling a story."

In regard to Life's quote of Charles Skouras, National Theatres topper, that "40% of all theatres may close in five to seven years," Mayer points out that Skouras later reported his circuit's business 15% better than a year ago, and that he can "foresee nothing but a great future for the motion picture industry."

"Apparently, the notes of some of your research workers got lost or misplaced," Mayer continued. "When Robert O'Donnell, general manager of the Interstate Circuit in Texas, was interviewed he mentioned that his theatres' attendance was up 10% over a year ago. This cheerful bit of research was lost. Several other industry leaders gave your researchers interesting, cheerful data which, apparently, did not fit into the 'survey.' I, myself, when interviewed, pointed out that in 1939 the theatres of America grossed $673,000,000, and in 1948 (the last year for which we have a report from the Census Bureau) they took in $1,569,000,000, up 133%. The major picture companies last year made a profit of $50,000,000, almost three times as great as reported in 1940. Those figures were also too cheerful for the 'survey.'

"Quarterly statements of Paramount and Warner appeared during the period of your investigation. Both showed substantial improvement in 1951 over 1950—an improvement certainly germane to any fair-minded study of motion picture prospects."

Asserting that the decline in film grosses from 1946-47 has been matched by "virtually every other retailer catering to the mass consumption market," Mayer goes on:

"In the last few years there have been many, many millions of dollars spent by hard-headed exhibitor to rejuvenate old theatres and erect new ones. The Dept. of Commerce reports an increase of 1,446 indoor theatres and 2,580 drive-in theatres, an increase of 21% in the total number of U. S. theatres. Didn't the exhibitor who told you that 40% of existing theatres are going to close, also mention that many new ones are opening? He, himself, has just opened a $450,000 theatre in Venice, Cal.

"A few other examples: Quimby Theatres are putting $750,000 into a theatre and shopping center just outside Ft. Wayne, Ind. A $500,000 theatre is nearing completion in Washington. In New York City, the Metropolitan Life Insurance Co., no suckers for dying industries, are erecting one of the finest neighborhood movie houses ever built. I hear that Chase National Bank, certainly not a flighty outfit, recently loaned Paramount Theatres some $13,000,000. Surely these actions, backed by dough, are more reliable straws than the windy words of some anonymous Hollywood agent whom you characterize as "the supreme realist." Come, come!

"Getting away from the dollar sign: Life likes human-interest angles. You might research how many young men, sons of theatre owners, are going into their dad's business. Fathers hardly put their sons into a disappearing business.

"Some of these days, when you're in the mood to do an up-to-date survey of the movies, the bustling studios, the busy theatres, the enthusiastic moviegoers, I would enjoy helping you gather pictures, facts, anecdotes which would amuse and accurately inform your moviegoing and non-moviegoing readers.

"See you at the movies!"

Arthur L. Mayer.

Reich Pix Biz

Continued from page 4

production of wartime pictures during World War II. The administrator-producer would work in close cooperation with General John J. McCloy, the U. S. high commissioner in Germany.

Hollywood observers could see no reason for the secrecy surrounding the screening of the Russian film, especially since a current Paramount newsreel has a 200-foot clip on the 1951 East Berlin Youth Rally.

About two months ago it was reported that the State Department was recruiting a film propaganda corps and for that reason has been screening political backgrounds for Hollywood execs.

Talk About BIG National Ad Campaigns!

LOOK AT THIS ONE!.. Seat-selling sockeroo FULL-COLOR ads in 50,773,473 copies of national magazines and Sunday newspaper supplements — numerical circulation enough on readership statistics to reach every moviegoer in the country!

Reproduced directly from the full-color magazine ads.

Four-color, double-page spreads in

LOOK
LIFE

Four-color, full pages in

SATURDAY EVENING POST
COLLIER'S
TIME
NEWSWEEK
HOLIDAY
WOMAN'S HOME COMPANION
COSMOPOLITAN
TRUE STORY
ESQUIRE
McCALL'S
REDBOOK
AMERICAN WEEKLY
(Sunday newspaper supplement in 22 cities)
MOTION PICTURE
MOVIE STORY
TRUE CONFESSIONS
PHOTOPLAY
MOVIELAND
SCREEN GUIDE
MOVIE LIFE
MOVIE STARS PARADE
SCREENLAND
SILVER SCREEN
MODERN SCREEN
SCREEN STORIES

•

TOTAL CIRCULATION

50,773,473!

Sarnoff on H'wood-TV

Continued from page 1

hence under a new concept of production values.

"I repeat what I told VARIETY not so long ago, that even with the freeze lifted, and all that goes with UHF (ultra-high frequencies) and VHF (very-high frequencies) telecasting, network operation may become extinct because of the increasing usage of films. There will easily be over 50% of TV programing on celluloid, maybe up to 70 and 80%; right now I'm not prepared to prophesy on that aspect.

"There will be room—much room—for the potent big live entertainment programs, potent in their advertising impact and potent in their revenue to the advertiser (sponsor), but the large-scale usage of film must mean the demise of network operation.

"It will follow that, as local, individual TV station operation depends more and more on celluloid for its programs, that Hollywood's market in that direction will step up. But just as vidpix won't eliminate the big Milton Berle or 'Philco Playhouse' programs, neither will Hollywood go out of business in relation to important pictures for theatres.

Big-Screen TV Inevitable

"That brings me to your next exploration on theatre television, or big-screen theatre TV as you call it. First of all, it will be as inevitable for every film theatre to have TV as it is necessary for them to have a sound system for their talking movies.

"Every picture house is a potential customer of big-screen theatre TV, if that cinema is to stay in business. There's no telling when a big news event, a public hearing, the President's address, a major sports event, a big bout, an important public service program will be telecast. The exhibitor will have to be prepared.

"But that will be chiefly as a supplement to the film entertainment — the important 'A' feature which will be the reason for bringing them into the theatre.

Its Importance Debated

"As for the importance of theatre TV as a boxoffice factor in excess of the basic motion picture appeal, I would want to see more evidence of the public reaction. Right now, much of this is in the speculative realm. Theatre TV, to become really potent in its relation to home TV, must do it by some new instrument of showmanship and programming. Maybe it will be as simple as just giving the public good 'A' movies, plus the availability of big-screen TV should any special event crop up. But it must, perforce, take the shape of offering better fare than what is to be had at home. It will take greater ingenuity, greater theatre showmanship than has been shown to date, however, I fear. It will have to be more creative and, paradoxically, more economical.

"Maybe the movie theatre of the future is not the multi-million-dollar cost structure. Maybe it will be the smaller theatre whose flavor, aura and special appeal may come from a combination of circumstances, such as atmosphere, coziness, or the character of the clientele itself, or the special personal hospitality services of the management, much as one likes to patronize favored restaurants and niteries because one is treated 'importantly.'

"The big deluxers may be the 'problem' theatres, instead of the smaller houses, yet it's the bigger houses, as we now know them, which can support the top-rental film attractions, lavish stage shows and the like."

Costs Bound to Come Down

But if theatre TV proves itself—"it's not going to be an over-night hit," says General Sarnoff—equipment prices will come down, as is true of all industry. He stresses RCA's going-forward with equipment order filling, and the like. 'I've heard rumors of 20th Century-Fox and CBS and their Eidophor costing $7,000 to $10,000, against our $15,800 (which is still a calculated loss cost), but I do know this—I doubt if they'll have theirs in two years, or when, whereas we are equipping virtually every major theatre circuit in the country right now," he said.

"It's like our new 1952 line of TV sets. We've held the line on prices, backing up our dealers on costs, but with '52 there will be deductions on last year's models, and new features in relation to the new line, hence a new standard of values.

"It's like the fear whether TV's high program costs may 'price TV out of the market.' Economics automatically takes care of that. TV, and especially with color (about which more herewith), will give the advertiser his greatest potential values, especially as the freeze on new stations is off, UHF comes into being, and the like.

"As more theatres equip for TV, so will the installation equipment costs come down. The installation prices are on the local level, with the local electricians, but these, too, will be readjusted proportionately."

Subscription Television Becomes 'Narrow'casting

General Sarnoff is also specific on subscription television.

"First of all, our industry developed on **broadcasting**. Subscription TV is **narrowcasting**. I don't mean that somewhere in the future there may not be a place for toll-casting, but the entire essence of radio and TV-broadcasting is its universality. TV, after all, is only AM (or FM) with the picture added.

"The universality of TV is as certain as AM (or FM). The idea of hearing broadcast sound (words or music), sans seeing the picture, will be as oldfashioned and obsolete in a very few years as seeing a motion picture is today without the sound of dialog and background music. AM will become analagous to the silents.

"But that doesn't mean that there will not always be a large sphere of influence for sound broadcasting alone. That goes for big as well as small cities alike. I'm not referring to the belief by some that certain areas will never be exposed to TV. That is not so. It may have to be done by satellite or captive stations; such as for local booster purposes into the northwest, the north central or northeast corners of the U. S., but TV will be seen by everybody in a matter of years.

Inter-Hemispheric First

"That brings me to worldwide TV. If microwave and air bridges make feasible the linking of New York with San Francisco, then why not N. Y. with B.A. (Buenos Aires)? I believe inter-hemispheric television will come ahead of transoceanic. But whether it's N. Y. to B.A. or Rio; or N. Y. to London or Paris; we must first achieve a standardization. That's the biggest difficulty. Just consider—there's no TV between London and Paris, which is like N. Y. to Philadelphia, and yet on this side we have spanned a continent and easily envision inter-hemispheric TV hookups.

"To get back to tollcasting, there may be a channel allocated especially for the paid viewing of certain special events—gala shows, so-called 'big' pictures on a perhaps early-run basis, major sports events, and the like. I don't rule this potential out in the future, because we already have in laboratory not one but several devices for such subscription ideas. Prime feature is (1), it can come over the air, and not by land wires; and (2), it is reasonably foolproof or pirate-proof.

Violates 'Gratis' Principle

"But the entire philosophy of broadcasting, be it radio or TV, is the gratis principle. That's why broadcasting is such an apt word; the subscription principle, to me, is narrowcasting.

"Furthermore, it is fraught with lots of other problems. These mean possible Government regulation; monopoly; the availability of such 'subscription' channels to all sponsors; the hazard of Governmental concern over the getting together of any group or groups dealing with super-entertainment or super-sports event to *charge* the public.

"When there is payment involved, Washington may become unduly involved with standards. Certainly the subscription channel will have to be open to all commodities catering to the consumer, which is the American public. That's why when I say our 'toll-vision' gadgets are still in the laboratory stage, I don't mean the scientific phase. We have long since passed that. It's in the test tube stage as regards the public interest. Certainly subscription TV is not here and won't be here for some time to come. It compares in my mind to the present European crisis as I have detailed heretofore: (1), the immediate critical period for the next two years anyway is the prime concern; and then can come (2), the longrange program for the years beyond. And who knows now? It's like the dream of a United States of Europe as a solution to the Old World's centuries-old strife.

Ads in Color 'Entertain' Too; Stars of the Future Via Vidpix

"Don't forget that entertainment is but one aspect of TV. Advertising is news by itself and, in a measure, even entertainment. Maybe the mere projection of a new model automobile, with or without glamor sugarcoating, will get attention. Remember that car of the future which, should the convertible be caught exposed in rain, would automatically shut its own top? You know how much public interest it got, even though it's still very much in the 'dream' stage. Spotlight the fact that this car would have all its components telecast in a 2- or 3-minute commercial, in color, and you know that would require no Berle or Cantor to shill the interest.

"I see entertainment as only one element in television. Sports, news, services, special events—these are some of the things which TV includes in its over-all operation, and none of which Hollywood has to offer.

"On a broad basis, TV brings us the Japanese Peace Treaty negotiations, a Kefauver probe, the President's address, General MacArthur, the Congressional hearings, Winston Churchill addressing both houses in Washington. Via film now, as it will in future, sans kinescope, it brings us a Royal Coronation . . . and, I regret to say, it may even bring closeups of global war right into our home TV screen.

"This brings me back to networks and the responsibility of network operation. To whom does the President or any notable look, when wanting a large national hookup? The network, of course. Only a net can broadcast a Toscanini or kindred symphonic, cultural and educational undertakings. Yet you can't blame the individual station for its operations on the local level.

"One more thing—the stars. This new art and industry called TV recognizes the big contribution made by the established stars to the furtherance of TV and the popularization of TV. But in the final analysis others will come along; in fact, must come along. It is a natural evolution that newcomers, with the years, will arrive in that exalted circle of stardom now held by our present-day, 1951-52 crop of stars.

"This is where film will come in, because it may be that, via celluloid, the TV stars of the future will come into being."

(General Sarnoff details his reasons for favoring the adoption of dual color TV standards, which would permit the public to choose between the RCA and CBS systems, on Page 36.)

Heap Big Dance

Continued from page 2

four night performances given, makes a gate of $57,000 possible. In addition, Gallup's Big Dance plays three matinees worth about $10,000 each.

If the Broadway manager will stop to consider that these dances in Gallup are run by a group of local merchants to zoom trade in the city, that the county agricultural agent, one Homer Powers, is booking agent, stage manager and announcer, that 400 Indian dancers come from as far as 800 miles to perform, and that, in addition to the 6,000 paid attendance, 8,000 Indians are admitted without charge to the field, a degree of admiration is aroused for Gallup's showwise merchants.

Powers is a gallon-size Billy Rose, and his troupers, the tribal Indians of the southwest, the only actors in America who come equipped with tents.

In addition to paying each of the 400 dancers $12 a day, Powers said the Big Dance group pays every dancer's transportation both ways, provides free meals three times a day for dancers, one a day for tribal friends, and feeds all animals, there being several hundred horses used. This means chuck for 8,000 persons for four days, and, according to Powers, is the main reason the dance committee is asking a subsidy this year of $20,000 from the State of New Mexico.

A Showman's Dream

One estimate placed the tourist trade in Gallup this year at 50,000 persons. Every inch of sleeping space is reserved a month in advance and thousands sleep in private homes and in their cars. Gallup is a town of less than 15,000 population and the traffic jam from 6 p.m. until showtime at 8:30 is a showman's dream.

The Inter-Tribal Ceremonial dance at Gallup was originated in 1921 by a southwestern Indian trader, "Mike" Kirk. Since the dance has become bigtime, nearly everyone, including Washington's Dept. of Interior, has tried to get into the act. Offers to tour the attraction come to Gallup regularly, but the dance managers argue, who could tour 8,000 Indians and 400 performers?

And why tour the host of Indian spectators? Because, and this is the final significance, the Indians are not dancing for the paid white tourist audience in the grandstand. The Indians are dancing for themselves.

"We learned early," said Powers, "that the most important thing is not what we, as management, want to do. Any year, if they ever take it in their mind not to come, and you hear rumors constantly, the whole affair is off. You couldn't buy them to come. So we do everything possible to make this affair attractive to them. We even run our own jail right out here on the dance compound and when an Indian gets polluted we give him a rest-up overnight. No law, no charge. And so, they come back every year, and the Big Dance has become part of their living history in the southwest."

Henie-Wirtz

Continued from page 2

at Milwaukee Nov. 7 when the show preems.

Slated For Garden in Jan.

According to a Madison Square Garden spokesman, "Hollywood Ice Revue" slated to play Madison Square Garden in January. Garden execs stated that its contract is with Arthur M. Wirtz and the "Hollywood Ice Revue." Thus it's seen that Miss Scott may be the headliner in New York.

It would be difficult for Miss Henie to line up other dates even if Wirtz offered use of his arenas. Because of show-spacing problems, Miss Henie wouldn't get the most desirable time in those spots. There's no possibility of appearing in Arena Managers Assn. stands this year because playing time is already alloted to its own productions, "Ice Capades" and "Ice Cycles," as well as the Shipstads & Johnson "Ice Follies."

Miss Henie was slated to leave for Europe Saturday (25) presumably to line up skaters and dates. However, departure has been postponed.

"Hollywood Ice Revue" was one of the more prosperous shows on the road last season despite the fact that it played six stands only.

With Miss Henie out of the cast, it's likely that "Hollywood" will tour considerably longer this season.

'51 B.O. Bullish

Continued from page 4

periods involved are Metro, 26 weeks ending March 15; Monogram, 39 weeks ending March 30; Republic, 13 weeks ending Jan. 31; 20th-Fox, 13 weeks ending March 31; Universal, 26 weeks ending April 28, and Warner Bros., 39 weeks ending May 26.

Totalling gross revenues for these varying periods and comparing them with receipts for the parallel stanzas of the prior year, discloses income of $253,633,000 in 1951 as against $265,919,000 in 1950. Gross revenues include film rentals, theatre receipts for those companies having circuit subsids and dividends from other affiliates.

Universal is the only company that in the reports available so far shows an actual increase in revenue. Its income for the first half of the current year jumped to $28,500,000 from $25,255,000 last year. Warner Bros. suffered the most serious loss—about $10,000,000 for 39 weeks—falling from $94,504,000 to $84,870,000.

Downtrend Reversal

Reversal of the downtrend in grosses seen in most of the reports available to date appears almost certain, as a result of the pleasant upswing that theatres started to feel in early June and that has continued since then. Grosses for the nation's theatres as a whole are now believed running about 6-9% higher than last year. That's certain, of course, to be reflected in the gross revenue figures of the major companies.

Data available so far and the number of fiscal weeks covered are tabulated below: (Last three zeros omitted):

	1951	1950
Metro (26) ..	$93,950	$96,000
Mono (39) ..	6,352	6,935
Rep (13)	4,074	4,719
20th (13) ...	35,887	38,506
Univ (26) ...	28,500	25,255
WB (39)	84,870	94,504
	$253,633	$265,919

Compilation of figures on gross revenues of eight companies from 1935 through 1950 discloses a steady rise until the peak was hit in 1947—which was clearly an abnormal year for the industry—and then relatively minor dropoffs to the current level. While it is thus evident that grosses held up well, rising costs of both production and theatre operation seriously hit nets after 1947. Net for seven majors in 1950 was around $50,000,000 as compared with $119,400,000 in the peak year of 1946.

Both nets and grosses compare very favorably with those of that earlier boom period—1929. Composite earnings of seven companies was just about the same in 1929 and 1930 as they were in 1950. Grosses were much higher in 1950, totalling $878,000,000 as against around $500,000,000 during the Hoover boom era.

The eight companies whose grosses were compiled for the tabulation below are Paramount, Loew's 20th, Warner, RKO, Universal, Columbia and Monogram. In 1950 United Paramount Theatres is included, since that was the first year the chain was divorced from Par. United Artists, being privately owned, has never published reports, so its figures aren't available.

Here are the eight-company totals:

1935	$383,410,000
1936	426,943,000
1937	481,989,000
1938	489,894,000
1939	480,873,000
1940	492,674,000
1941	493,548,000
1942	581,929,000
1943	757,218,000
1944	825,453,000
1945	853,080,000
1946	985,802,000
1947	989,653,000
1948	923,914,000
1949	894,297,000
1950	878,096,000

Too Many Bulls

Hollywood, Aug. 28.

With Columbia's "The Brave Bulls" and Republic's "Bullfighter and the Lady" currently showing, Metro has postponed the filming of "Montes, the Matador" until late next year. Too many bulls on the market.

Substituting for "Montes" on the Jack Cummings production program is "Mexican Village", with Ava Gardner, Cyd Charisse, Fernando Lamas and Ricardo Montalban in top roles.

"Thunder on the HILL" is taking New England by storm

Biggest grosser in 12 months at Astor Theatre, Boston...
and for the first time in the theatre's history
THE SECOND WEEK IS BIGGER THAN THE FIRST!

BIG, too,
in Providence,
Hartford, New Haven,
Waterbury, Fall River,
Lawrence, New Bedford.

FLASH TOPPING
"HARVEY" BUSINESS
in Scranton, Pa.
Wilkes-Barre, Pa.
Bethlehem, Pa.

Start a $hower at your boxoffice. *Book it now!*

Clips From Film Row

NEW YORK

John McInerney, son of Jack McInerney, ad-publicity chief for N. Y. Paramount Theatre, now on staff of Washington Post. He is continuing at Georgetown where now a soph.

Jerry Albert, national director of advertising and public relations for Universal's United World Films subsidiary for the last five years, resigned effective Sept. 1. He has formed a television program production company in association with William Holland, prexy of Hyperion Films. New company, Advertising Enterprises, will begin the first of its film series, "Rackets Are My Racket," early in September.

DALLAS

Karl Stroud, manager of the Burnet drive-in, moved to Corpus Christi by the ozoner operator, Ezell & Associates. Mike Hopkins, formerly manager of the Austin, named to replace Stroud.

Roy Parnell sold his interests in the Athens Amus. Co. to William Henry. Company operates three theatres at Athens. Henry will operate the theatres in partnership with Owen Killingsworth who will have charge of operating the houses.

J. G. Long, head of Long Theatre circuit, acquired interests formerly held by a number of his key employees amounting to more than $400,000. Circuit now has four new ozoners under construction with a fifth to be started soon. Those now building are at Texas City, Victoria, Pasadena and Bay City.

Walter C. Hewitt appointed by Rowley United Theatres to handle advertising and assist John Callahan, city manager for circuit here.

DETROIT

Charles W. Snyder, executive-secretary of Allied Theatres of Michigan, retires Friday (31) to join Film Truck Service. Will be succeeded at Allied by Ernest Conlon, former attorney for the Economic Stabilization Commission at Grand Rapids.

Art Leazenby, former assistant manager at the Cinema, art house here, took over exploitation and publicity for Paramount district office here; succeeds Milton Hale, now press agent for Martin & Lewis.

PITTSBURGH

Al Singer, with WB for last 18 years, resigned as manager of downtown Warner theatre to go into the pre-cut home construction business. Will be replaced by Larry Knee, from the Rowland in Wilkinsburg.

Bert Stearn, head of Cooperative Theatres, and two partners, Joe Volpe and Tony Repedi, leased the 1,700-seat Astor Theatre in Syracuse, N. Y., and reopen it as a first-run after extensive remodeling.

Raymond Showe, head of Theatre Candy Co. and Showe Confections Corp., has announced the resignation of his brother, Alex Showe, from both businesses to go into another but as yet unannounced field.

Max Bloomberg, Beaverdale-Portage exhib, given a citation "in recognition of outstanding deeds in serving the human needs of our community" by the Rev. Walden M. Holl, president of Greater Johnstown's Community Chest. Bloomberg headed the Chest drive last year.

Emil Foryan, 20th-Fox shipper, has been promoted to the booking department, succeeding John Wilhelm, named head booker and assistant to branch manager for company at Albany, N. Y.

With the Fayette Amus. Co. acquiring the Plaza at Brownsville, Bernard Zearfoss remains as manager of the Strand while Joe Fecheck becomes city manager of the two houses. Lloyd Baker, who had directed operations for Moody Enterprises, now is manager of Dicks drive-in on Route 40.

Howard Crombie, former Monogram and RKO salesman, took combo job as salesman for Franklin film exchange and Crown Film Co.

Max Arnold's lease on the Olympic in Verona has expired and house is now closed. His lease of the Liberty, another Verona Theatre, was canceled several months ago as a result of a fire in the auditorium. Arnold continues to operate the Nemo in Pitcairn and he also has an interest in the Maple drive-in on Route 30.

ALBANY

Frank Carroll, 18-year-service man with Metro here, promoted from booker to office manager and head booker; succeeds Bennett Goldstein, who resigned to go with the Schine Circuit as buyer and booker in Cleveland.

John Wilhelm, booker from Pittsburgh, is new 20th-Fox office manager and head booker; succeeded Helen I. Wisper, who resigned after 14 years.

Burt Topal left as Metro booker here to take a similar job with United Artists in N. Y.

COLUMBUS, O.

Old Trail theatre, three-year-old neighborhood house here, shuttered since last spring, is being turned into a bowling alley.

Martin G. Smith, of Toledo, head of Independent Theatre Owners of Ohio, who has been filling in as executive secretary until selection of a successor to the late P. J. Wood, is back at his desk following an operation.

CHICAGO

"Sickle and Cross," anti-Communist pic, played three ozoners day-date in Flint, Lansing and Adrian, Mich.

Alger Circuit rebuilt its Art Theatre in Peru, Ind.

"Little Egypt" (U) tees off in 30 Chi houses on first sub-run this week.

Leo Bunin's "Alice in Wonderland" starts this week in opposition to Walt Disney version. Latter pic is at downtown Palace. Import plays Rosewood, Alex, Plaza, Piccadilly and ABC drive-in.

Capitol Films, cashing in on current dope publicity, booked "Devil's Sleep," a narcotic pic, day-date at B&K's Maryland and Covent theatres; Mode, Joliet; 20th-Century, Chi; and Isle, Aurora, Ill.

MINNEAPOLIS

Local level of "Movietime U.S.A." has scheduled five regional meetings in the drive to put renewed life in the film boxoffice. Will be held here and in St. Cloud and Duluth, Minn., and Grand Forks, N. D., and Huron, S. D.

Holdover record for St. Paul being smashed with two pictures, "The Frogmen" and Disney's "Alice in Wonderland," running three weeks, and "Show Boat" going two, all simultaneously.

North Central Allied issued special bulletin urging 100% participation by every exhibitor in "Movietime U. S. A." campaign.

Fire in a nearby restaurant caused Century Theatre patrons to walk out during showing of "Long Dark Hall."

Sub-normal amount of rainfall not only raising havoc with territory's drive-ins, but also by retarding harvest of grains, making farmers loath to spend for entertainment.

RKO here already taking orders for Turpin-Robinson and Pep-Sadler fight pictures, which company will distribute although the bouts are next month.

Lowell Kaplan, Bennie Berger circuit buyer and booker, vacationing with his family in northern Minnesota woods for a fortnight.

Herb Greenblatt, RKO district manager, in town on biz.

Miner Theatre circuit has settled out of court "on terms satisfactory to plaintiff major distributors" a suit against it for alleged fraudulent returns on percentage pictures, according to the latter's lawyers. Defendant circuit comprises some 10 houses serviced out of this exchange center.

Opening of two large automobile ramps downtown next month is expected by the industry to help loop firstrun theatres by increasing the parking facilities substantially. Insufficient parking facilities have been a factor in the decline of grosses downtown.

LOS ANGELES

New social group, the Film Row Club, is being organized in the L. A. district with practically every employee in the exchanges and supply houses pledged to join.

Fox West Coast will hand out 34 prizes, totalling $2,474, to theatre managers in the southern and northern California divisions in its annual cleanliness drive.

'Sirocco' Trim $11,000, Buff; 'My Boy' 15G, 2d

Buffalo, Aug. 28.

Biz generally here this week is offish although "Sirocco" shapes strong at Lafayette. "Ran All Way" looms trim at the Buffalo but "Belvedere Rings Bell" is just okay at Paramount. "That's My Boy" is doing so strongly in second stanza at Century that it will hold a third week.

Estimates for This Week

Buffalo (Loews) (3,500; 40-70)—"Ran All Way" (UA) and "Navy Bound" (Indie). Trim $12,000. Last week, "Strictly Dishonorable" (M-G) and "Kind Lady" (M-G), $9,500.

Paramount (Par) (3,000; 40-70)—"Belvedere Rings Bell" (20th) and "Sun Sets at Dawn" (UA). Okay $10,000. Last week, "Lost Continent" (Lip) and "G. I. Jane" (Lip), hefty $12,000.

Center (Par) (2,100; 40-70)—"Capt. Horatio Hornblower" (WB) (3d wk). Down to $5,000. Last week, stout $8,000.

Lafayette (Basil) (3,000; 40-70)—"Sirocco" (Col) and "Chain of Circumstances" (Col). Strong $11,000. Last week, "Cattle Drive" (U) and "March of Wooden Dolls" (U), $7,500.

Century (20th Cent) (3,000; 40-70)—"That's My Boy" (Par) (2d wk). Fancy $15,000 or over. Holds again. Last week, terrific $30,000.

'Horatio' Terrif 18G, Seattle; 'Show' 9G, 2d

Seattle, Aug. 28.

"Meet Me After Show," "Alice in Wonderland" and "My Boy" are all holding socko pace here this week in second and third sessions. "Capt. Horatio Hornblower" looms as top newcomer with terrific session. "Alice" shapes as standout holdover despite being in third week at Fifth Avenue.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"Moonlight Bay" (WB) and "Fugitive Lady" (Rep) (4th wk). Solid $4,000 after $4,200 last week.

Coliseum (Evergreen) (1,877; 65-90)—"Meet Me After Show" (20th) and "Roadblock" (RKO) (2d wk). Big $9,000. Last week, $14,300.

Fifth Avenue (Evergreen) (2,349; 65-90)—"Alice in Wonderland" (RKO-Disney) (3d wk). Strong $8,000. Last week, great $10,700.

Liberty (Hamrick) (1,650; 65-90)—"Young, Rich, Pretty" (M-G) and "Kind Lady" (M-G) (3d wk). Oke $3,500 in 4 days. Last week, $6,700.

Music Box (Hamrick) (850; 65-90)—"4 in Jeep" (UA). Sturdy $5,000. Last week, "Flame of Paris" (Indie) and "Girl from Tangiers" (Indie), $3,300.

Music Hall (Hamrick) (2,200; 65-90)—"Capt. Horatio Hornblower" (WB) and "St. Benny the Dip" (UA). Terrific $18,000. Last week, "Showboat" (M-G) and "Night Into Morning" (M-G) (5th wk), $7,100.

Orpheum (Hamrick) (2,600; 65-90)—"Cyrano" (UA) and "First Legion" (UA) (2d wk). Good $8,000. Last week, $12,700.

Palomar (Sterling) (1,350; 40-70)—"Francis to Races" (U) and "Ft. Worth" (WB) (2d runs). Oke $4,000. Last week, "Strictly Dishonorable" (M-G) and "Talk of Town" (Col) (2d runs), $3,600.

Paramount (Evergreen) (3,039; 65-90)—"That's My Boy" (Par) and "Man With My Face" (UA) (3d wk). Great $9,000. Last week, $13,300.

Picture Grosses

CLEVELAND

(Continued from page 8)

Horatio Hornblower" (WB) (2d wk), $12,500 in 9 days.

Hipp (Scheftel-Burger) (3,700; 55-80)—"Iron Man" (U). Big $17,000. Last week, "Texas Rangers" (Col) and "Lorna Doone" (Col), $11,000.

Ohio (Loew's) (1,244; 55-80)—"Frank James" (Indie) (reissue) and "Jesse James" (Indie) (reissue). Solid $4,000. Last week, "Rich, Young, Pretty" (M-G) (3d wk), $3,500.

Palace (RKO) (3,300; 55-80)—"Flying Leathernecks" (RKO). Displaying plenty of power at $18,000 or over. Last week, "Secret Convict Lake" (20th), $14,000.

State (Loew's) (3,450; 55-80)—"That's My Boy" (Par) (2d wk). Still strong at $15,000 following whopping $28,500 last week.

Stillman (Loew's) (2,700; 55-80)—"Warpath" (M-G). Thin $5,000. Last week, "Passage West" (Par), same.

'MASK' MILD $10,500, PROV.; 'HORATIO' 10G

Providence Aug. 28.

"Capt. Horatio Hornblower" in its second week at Majestic is still the town leader. Loew's State looks mild with "Mask of Avenger." Metropolitan, a 3,100-seater is reopening tomorrow (Wed.) with "That's My Boy."

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Up In Arms" (RKO) and "They Got Me Covered" (RKO) (reissues). Fairly active $10,000. Last week, "Alice In Wonderland" (RKO-Disney) (3d wk), neat $7,000.

Majestic (Fay) (2,200; 44-65)—"Capt. Horatio Hornblower" (WB) (2d wk). Very nice $10,000. First week was hot $13,000.

State (Loew) (3,200; 44-65)—"Mask of Avenger" (Col) and "Chain of Circumstances" (Col). Mild $10,500. Last week, "Teresa" (M-G) and "Kind Lady" (M-G) $13,500.

Strand (Silverman) (2,200; 44-65)—"Big Carnival" (Par). Started Monday (27). Last week, "Trio" (Par) and "Dear Brat" (Par), poor $5,000.

SAN FRANCISCO

(Continued from page 9)

Husky $20,000. Last week, "Strictly Dishonorable" (M-G), $13,000.

Paramount (Par) (2,646; 60-85)—"That's My Boy" (3d wk). Strong $14,000. Last week, $17,000.

St. Francis (Par) (1,400; 60-85)—"Place in Sun" (Par) (2d wk). Sock $14,000. Last week, $17,500.

Orpheum (No. Coast) (2,448; 55-85)—"Sirocco" (Col) and "When Redskins Rode" (Col) (2d wk). Good $10,500. Last week, $16,500.

United Artists (N.C.) (1,207; 55-85)—"First Legion" (UA) and "Three Steps North" (UA) (reissues). Okay $8,000. Last week, "Cyrano" (UA) (5th wk), $7,000.

Stagedoor (A-R) (370; $1.80-$2.40)—"Tales of Hoffmann" (Indie) (10th wk). OK $6,000. Last week, $6,500.

Clay (Rosener) (400; 65-85)—"Wonderful Time" (Indie). Fine $3,000. Last week, "Blue Lamp" (UA) (2d wk), $2,400.

Larkin (Rosener) (400; 65-85)—"Lady Paname" (Indie). Good $2,500. Last week, "Blue Lamp" (UA) (2d wk), $2,000.

WASHINGTON

(Continued from page 9)

$3,000 after $4,000 last week.

Warner (WB) (2,174; 44-74)—"That's My Boy" (Par) (2d wk). Sock $16,000, which is well above average for initial week here. Last week, sizzling $28,000, a record breaker for 4 years or longer. Moves into Metropolitan next week.

Trans-Lux (T-L) (654; 44-80)—"M" (Col). Fine $6,000. Holds. Last week, "Four in Jeep" (UA) (2d wk), steady $4,000.

PORTLAND, ORE.

(Continued from page 8)

"13th Letter" (20th), also Oriental. Huge $14,000 or near. Last week, "Sealed Cargo" (RKO) and "Yukon Manhunt" (Mono), $7,700.

Paramount (Evergreen) (3,400; 65-90)—"Alice Wonderland" (RKO-Disney) (2d wk). Big $8,500. Last week, $11,000.

United Artists (Parker) (890; 65-90)—"Strictly Dishonorable" (M-G). Nsh $5,500. Last week, "Show Boat" (M-G) (5th wk), $6,500.

'Alice' Rousing $17,000 In Pitt; 'Ran All Way' $10,000, 'Samson' 8G, 2d

Pittsburgh, Aug. 28.

Only two new pictures around this week, "Alice in Wonderland," which is doing fine at Stanley, and "He Ran All Way," only so-so at the Penn. Otherwise town's dotted with holdovers and they are all doing okay, "Cyrano" at Fulton, "Iron Man" at Harris and "Samson and Delilah" at Warner still being nice in second rounds.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)—"Cyrano" (UA) (2d wk). Pop scale engagement of Jose Ferrer starrer still strong at $6,500 after big $10,000 first week.

Harris (Harris) (2,200; 50-85)—"Iron Man" (U) (2d wk). Continues solid with at least $7,000 on top of terrific $13,000 last week.

Penn (Loew's) (3,300; 50-85)—"He Ran All Way" (UA). Not too much at $10,000, mild. Last week, "Rich, Young, Pretty" (M-G), brisk $15,500.

Stanley (WB) (3,800; 50-85)—"Alice in Wonderland" (RKO-Disney). Sell-out mats, with kids piling in, but weak at night. Still enough to get robust $17,000. Last week, "Capt. Horatio Hornblower" (WB) (2d wk), $9,000.

Warner (WB) (2,000; 50-85)—"Samson and Delilah" (Par) (2d wk). Here at regular prices, looks trim $8,000 on top of great $12,500 last week.

'Sirocco' Great $20,000, Mont'l, 'Riviera' 28G, 2d

Montreal, Aug. 28.

Unusually cool weather and heavy influx of out-of-towners will boost returns at all deluxers here this week. Disney's "Alice" at the Palace and Twentieth's "On the Riviera" at Loew's are holding for second stanza after smash openers. "Sirocco" at Capitol looks best of newcomers.

Estimates for This Week

Palace (C. T.) (2,626; 34-60)—"Alice in Wonderland" (RKO-Disney) (2d wk). Down to $13,000, following great opener of $23,000.

Capitol (C. T.) (2,412; 34-60)—"Sirocco" (Col). Big $20,000. Last week, "Frogmen" (20th) (2d wk), $13,000.

Princess (C. T.) (2,131; 34-60)—"No Questions Asked" (M-G). Dull $8,000. Last week, "Peking Express" (Par), $15,000.

Loew's (C. T.) (2,855; 40-65)—"On Riviera" (20th) (2d wk). Sock $28,000 after $35,000 opener.

Imperial (C. T.) (1,839; 34-60)—"Hurricane Island" (Col) and "Never Trust Gambler" (Col). Good $8,000. Last week, "Cattle Drive" (U) and "Kentucky Jubilee" (U), $7,000.

Orpheum (C. T.) (1,048; 34-60)—"Raton Pass" (WB) and "Roaring City" (WB). Oke $7,000. Last week, "Jesse James" (20th) and "Frank James" (20th) (reissues), $8,000.

'Strangers' Oke $9,000, B'mingham; 'Young' 4½G

Birmingham, Aug. 28.

Film biz is holding up this week despite the polio epidemic and usual summer downbeat. "Strangers on Train," okay at Alabama, looms best coingetter.

Estimates for This Week

Alabama (W-K) (2,600; 44-50)—"That's My Boy" (Par). Opens tomorrow (Wed.). "Strangers on Train" (WB), okay $9,000.

Empire (Acme) (980; 35-50)—"Flying Leatherneck" (RKO). Opens tomorrow (Wed.). "Law and Lady" (M-G), average $3,000.

Melba (Acme) (850; 35-50)—"No Questions Asked" (M-G). Fair $4,000. Last week, "Iron Man" (U), $4,000.

Ritz (W-K) (1,500; 44-50)—"Last Outpost" (Par). Opened today (Tues.). Last week, "Young As Feel" (20th), average $6,000.

Strand (Kennedy) (800; 50)—"Rich, Young, Pretty" (M-G). Good $4,500. Last week, "Two of a Kind" (Col), fair $3,500.

Dallas Sport Series Set

Dallas, Aug. 28.

A new pic series, "Out Yonder," is being produced and directed here by H. K. Carrington, with Hal Perkins as co-director.

Series will embrace all phases of outdoor sports, and features Johnny James, artist and cartoonist, who will illustrate the story as he tells it.

New York Theatres

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OUTDOOR REFRESHMENT SERVICE from Coast to Coast over ¼ Century
Refreshment Service for DRIVE-IN THEATRES
SPORTSERVICE CORP.

AGENCIES ALERTED TO NEW ERA

The Loeb Case

When, in October, Gertrude Berg moves her "The Goldbergs" situation comedy over to NBC-TV, going into the Saturday 7 p.m. period, Philip Loeb, who has portrayed her husband on the show during its CBS run for General Foods, will be among the missing.

Only comment forthcoming from NBC is that "the cast has not been completed as yet," with web execs neither confirming nor denying reports that the dropping of Loeb was one of the stipulations in negotiating the contract for Miss Berg's switchover to NBC.

Because Loeb's name was included among the list of radio-TVites in "Red Channels," his status throughout last season's General Foods' sponsorship of the show was the subject of considerable trade comment. It's understood that when GF resumed sponsorship on CBS at the start of last season, Miss Berg had been asked to drop him, but she remained adamant in her refusal and GF acquiesed. Food company dropped the program several months ago, maintaining that its usefulness in wooing Sanka Coffee customers had been exhausted.

NBC has yet to pick up a client for the show.

Duane Jones Charges Conspiracy By Ex-Employees in 'Pirating' Biz

Duane Jones this week solved the trade ripley of why he returned to the agency bearing his name after supposedly resigning by revealing that he will institute a $1,000,000 suit against a group of his former employees, whom he claimed had pirated 50% of his business to set up their own agency.

"Evidence now unfolding," Jones said, "shows that I am the victim of a conspiracy carried out by a group of my employees who were officers and stockholders in the Duane Jones Co. . . . Men whom I hired and trusted as officers and account executives have pirated the accounts I paid them to represent. This practice has long been prevalent in the agency business and nobody has ever done anything about it. The thing that has happened to me can happen to any agency."

Jones said his former employees plan to set up their own agency under the tag of Scheidler, Beck & Warner, with offices at 487 Park avenue, N. Y. He specifically mentioned Manhattan Soap and Hudson Pulp & Paper as two clients who have resigned their accounts with him to switch to the new agency. He said he stands to lose $5,000,000 in total gross billings to the new outfit.

According to Jones, "I personally sold all 49 accounts handled by my agency during the last nine years. After setting them up, I put these men on to handle them for me. They then ingratiated themselves with my clients and told them that I was planning to retire, or that I was taking a lengthy trip to Europe and would therefore be unable to service the accounts." Jones said the $1,000,000 piracy suit would be filed before Sept. 10, since that is the scheduled teeoff date for the new agency.

"As this case unfolds," Jones averred, "I know that the heads of all agencies will want to support me to stamp out this practice." The battle to "save my business," he added, "is not merely an individual fight, but one in which I shall wage an offensive for the entire advertising industry."

TWA Cancels Out NBC's 'Blandings'

Hollywood, Aug. 28.

TWA has cancelled out "The Blandings" starring Cary Grant and his wife, Betsy Drake, after one season on NBC. The ratings failed to hold up and the airlines company didn't see any prospect of a pickup commensurate with the show's cost.

Don Sharpe, the packager, will try to sell it elsewhere with Robert Cummings and Jane Wyatt co-starred, to be aired from N. Y., where Cummings will do a play. Grant was tiring of the show and was not interested in continuing.

CBS Mulling Kostelanetz For Coke Switch to Vid

Andre Kostelanetz, for years identified with Coca-Cola radio program in its "Pause That Refreshes" series, is currently huddling with the soft drink execs with a view toward adapting the show to video. Kostelanetz will do a kine audition next week, based generally on the one-time AM format.

If it works out satisfactorily, Coca-Cola plans to spotlight the show Sunday afternoons at 4 on CBS-TV.

Bergen Stays, Coca-Cola Has Change of Heart

Edgar Bergen flew back to the Coast Monday night (27) after three days of huddling with Coca-Cola and Music Corp. of America execs when it looked as though the soft drink outfit was all set to cancel out on the Bergen Sunday night CBS stanza, thus necessitating some hurried negotiations for another client.

With Coca-Cola planning a more concentrated move-in on TV (it has acquired a "Kit Carson" film series for the fall and is auditioning an Andre Kostelanetz musical show), it looked for a while as though the Coke moguls would run out its contractual radio time on CBS by inking Mario Lanza, Bergen's summer replacement, for a continued fall spread on the web in order to shave AM costs.

However, the situation was resolved over the weekend with a decision to stick with the Bergen show for another semester.

Bergen returns early in October. This year he'll tape all his shows in advance (both in N. Y. and on the Coast) using each guest star, including comics, for a brace of shows to permit for a two-week wrapup at one taping. Guests will no longer be integrated into the show's continuity but will have their own specialty spots.

Meanwhile Coca-Cola has first refusal on Bergen for TV.

Youngman's Philly TV Marathon Benefit

Philadelphia, Aug. 28.

Henny Youngman will emcee the 14-hour video marathon to be staged over WFIL-TV, beginning Saturday, Sept. 8, at 10:30 p.m., for the benefit of the United Cerebral Palsy Associations of Pennsylvania and New Jersey.

The fund-raising marathon, the first of its kind ever staged on TV in this city, will feature entertainers from the shows and night clubs. Youngman will also distribute more than $10,000 in gifts to contributors to the cerebral palsy fund.

YEAR OF FERMENT FOR % HOUSES

By GEORGE ROSEN

The advertising agencies are in a ferment these days. Their problems are multiplying daily. The reorganizations, shifts in accounts, the buckling under of the smaller ad houses in the face of stiffer competition for the client's dollar, the need for increased services with the advent of TV and the fuller recognition of merchandising-promotional values, all reflect the temper of the times. That it is bound to hit at the core of radio and television commercial programming during the next 12 months is taken for granted.

When, last week, in the course of announcing its drastic reorganization, the Foote, Cone & Belding hierarchy attributed the move to F-C-B's emergence as "big business," it actually hit dead-center at the whole transitional era affecting the ad agency business.

Gone are the days when the rugged individualist (though the exception still remains) called all the turns and single-handedly commandeered the agency ship. That was perhaps best reflected in the Albert D. Lasker days of the ex-Lord & Thomas agency, and it's ironic to note that it was the eventual offshoot of Lord & Thomas, namely Foote, Cone & Belding, that only last week set the modern-day tempo in overhauling its entire administrative structure in bringing in new faces, new names and new specialists to keep pace with the changing times.

Gone, too, it's conceded, are the days when the fate of multi-million-dollar accounts were crystallized on the golf links or were dictated by the whims of socializing clients' wives. With the newly-attendant problems confronting the agencies, now compelled to provide so many additional services, the shirt-sleeve era has been ushered in; the old-guard "drinking fraternity" is passing out of the picture.

With TV now so dominantly entrenched within the agency framework and the increased syphoning of millions of dollars of the client's money into the new "glamor" medium, the problems of the agency exec grow more acute daily. The production costs attending video are growing out of hand. The 15% commission off the client's total billings doesn't have the face value it once had, and the agencies are renewing their agitation for a general hike in the % base to meet these increased services. It's anticipated that through the auspices of the American Assn. of Advertising Agencies, the coming year may witness an overall client acceptance of demands for a commission hike to possibly 16.8%.

Many agencies have been complaining that the 15% figure no longer covers the costs of operation. The TV load, they argue, is

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NBC Station Clearances Sure Could Be Finah For Dinah, Van Camp Beefs

Stokely-Van Camp, which has pacted to sponsor Dinah Shore twice weekly on NBC-TV, is beginning to feel restless over the web's inability to clear sufficient stations for the show, which is scheduled for 7:30 to 7:45 p.m. Tuesdays and Thursdays.

NBC had a full complement of stations lined up last season for the John Conte "Little Show," which Miss Shore's program is to replace. During the hiatus period, however, a number of the stations switched their affiliations on that particular time period over to competing webs, where the sponsors did not take vacations. Now they are committed to those networks and NBC is facing considerable difficulty in luring them back into its fold.

Meanwhile Van Camp finds itself committed to a contract.

Garry Moore's $6,000,000 Daytime TV Bonanza, With SRO Sponsor Status

With the finalizing this week of two additional sales for the Garry Moore daytime TV show on CBS, giving it an SRO status cross-the-board, the comedian, effective Oct. 16, will be responsible for gross billings to the network amounting to $6,000,000 on an annual basis. That practically puts him in Arthur Godfrey's league as a daytime personality, with Godfrey's 90-minute Monday-through-Friday multiple-sponsored morning showcase accounting for billings of approximately $8,000,000. In contrast, Moore's is only a 60-minute daily entry.

Unusual aspect of Moore's emergence into the bigleague commercial sweepstakes is that, only a season ago, the network programming chieftains were concerned over his floundering status in trying to resolve a suitable format and segment for him. In putting him into the 1:30 to 2:30 p. m. slot, CBS sustained the hour period for some time, convinced that it had hit on the proper program ingredients.

Newest clients to jump on the Moore bandwagon are Corn Products, on behalf of its Linit starch product, which picks up the 2:15 to 2:30 period on Tuesdays, effective Oct. 16, on a 52-week contract basis, and Junket, which already sponsors the Thursday 1:45 to 2 p. m. segment and is expanding in picking up the same time period on Tuesdays. With Procter & Gamble sponsoring the show five days a week, General Electric three a week, Cavalier Cigarets three a week, Best Foods two a week and Quaker Oats one day, it adds up to a sellout of 20 quarter-hours per week, with a gross intake of $120,000 weekly.

Corn Products deal was set via C. L. Miller agency, with McCann-Erickson negotiating the Junket sponsorship.

Freeze Out

"Public Prosecutor," the vidfilm series produced and being syndicated by NBC, will air in N. Y., not on WNBT, the NBC flagship, but on WABD, DuMont's key station. Deal was set this week for Crawford Clothes to bankroll the series starting Sept. 6, with the Al Paul Lefton agency handling the account.

WABD is inserting the series into the Thursday 9:30 to 10 p. m. time. NBC has no such cream time available, either on a local or network basis, which is probably the reason for the sale to the DuMont outlet.

CBS Formula On Skelton-Norge Blasted by Reps

Sharp rap at CBS for an alleged move-in on local stations' spot business was taken this week by the National Assn. of Radio & TV Station Representatives.

NARTSR reported that Norge, through the Russel Seeds agency, planned a half-hour national spot campaign for 39 weeks, beginning in October and featuring Red Skelton in over 40 non-tele cities. Station rep outfit charges that Columbia is now making counter-proposals, offering to take this business on a network basis and suggesting to stations that they accept it on the line with cued cut-in commercials at no cut-in charge.

Further, according to NARTSR managing director Murray Grabhorn, "They offer the full show with commercials and the entire program to be played locally at identical Wednesday night network time on a network basis."

A number of stations have told CBS they'll agree to taking the business via the usual network lines, but refusing to waive cut-in charges. They'll also take the program on tape, provided the national spot rates — which are more profitable to the stations than their network feeds—apply. Grabhorn advised member reps that this is the "fairest basis which you may wish to discuss with stations on the CBS-Norge list."

Calling the CBS proposals "the newest attempt by a network to enter the national spot field at the expense of station revenue," Grabhorn said that with very few exceptions the stations involved are located in non-TV cities. "These were the very stations that were most unfairly affected by the recent network rate cut," the NARTSR spokesman declared, "which applied to all stations regardless of TV competition or the lack of it. It makes the network request for clearance by these stations on a national spot basis all the more preposterous."

CBS SIGNS MEL ALLEN FOR TV 'SPORTS SPOT'

Sportscaster Mel Allen pacted with CBS-TV this week to emcee "Sports Spot," the show following the Pabst fight pickups each Wednesday night on the web. Allen, who calls the play-by-play on the N. Y. Yankee games for WINS, N. Y., indie radio station, is currently on a western trip with the Yanks so will not be available for the CBS video program until his return.

Starting time of "Sports Spot" is indefinite, depending on what time the Pabst main event winds up, but it runs until 11 p.m. each week. Aired as a sustainer last year, when N. Y. World-Telegram boxing writer Lester Bromberg emceed, the show has been sold this year to General Cigar Co. Sponsor takes over Oct. 3.

Videoless WOV Makes TV Pix

Unusual instance of a radio station without a TV outlet going into video film production on behalf of its AM clients has cropped up in the case of WOV, New York bilingual indie.

Ralph Weil, general manager of WOV, and Giovanni Buitoni, head of the American branch of the spaghetti firm, have completed an agreement whereby WOV's Rome studios, which were initiated three years ago for the taping of a large segment of the station's daily radio programming, will produce TV film spots and a considerable amount of documentary footage. The agreement thus puts WOV into TV production, despite its lack of video station facilities.

Initial job to be turned out for Buitoni will be film spots featuring local color in Rome tourist highspots, etc., for which Claire Mann, of the WJZ-TV "Glamour" show, will be emcee. Miss Mann is currently in Europe. Spot is first of a series under the title "Continental Holiday with Buitoni." These in turn will be distributed by the sponsor in various TV markets throughout the country.

Documentary will be made on

(Continued on page 39)

Mel Torme's Tint Show

Mel Torme, who teamed with Peggy Lee this summer as a replacement for Perry Como on CBS-TV, may stick with that web but in a color show. CBS is dickering with the singer to do a half-hour, cross-the-board tint program, which would probably be slotted in the early afternoon.

Como returned Monday (27) to his show, aired Mondays, Wednesdays and Fridays from 7:45 to 8 p.m. under Chesterfield sponsorship.

CBS 'MORALS CLAUSE' ORDERED STRICKEN OUT IN CONTRACTS WITH SCRIPTERS

CBS network's "morals clause," which the web over a year ago sought to insert into the contracts of all its artists and writers, has been defeated in the case of scripters through arbitration proceedings brought by the Radio Writers Guild before the American Arbitration Assn.

By a 2-1 decision Monday (27) the AAA arbitrators ruled that the clause violates the minimum basic agreement between RWG and CBS. Decision also declared that writers who tell the truth can "not avoid tending to offend some segment of the community."

Discussing the rights and obligations of creative writers, the majority decision said that "in the Western democracies in 1951 a creative writer is generally understood to be one who tells the truth or some aspect of the truth as he sees it about the life going on around him." It quoted the dictum of Matthew Arnold, that "art is a criticism of life," and added, "it is difficult to see how a writer could avoid tending to offend some segment of the community by what he creates, even apart from other 'acts or things' which he may commit 'at any time,' since this must obviously include what he does in his leisure hours of conversation, study, experience or action, in which the creative process ferments.

"The daily work of the creative writer consists in presenting in imaginative form the actions and moral attitudes of human beings, who, being human, may behave well or badly, who possess various strengths and weaknesses and who are often used by the writer as symbols of good and evil." Decision added that CBS has, of course, the right to delete offensive material from scripts.

Majority opinion was written by writer-critic Louis Gannett and Dr. Harold Taylor, head of Sarah Lawrence College. A dissenting opinion was written by lawyer Albert M. Gilbert.

The CBS clause said that if an artist "at any time commits any act . . . which shall be an offense involving moral terpitude under federal, state or local laws, or which might tend to bring the artist into public disrepute, contempt, scandal or ridicule, or which might tend to insult or offend the community or any organized group thereof, or which might tend to reflect unfavorably upon CBS, the sponsors, or their advertising agencies, or injure the success of the program, CBS shall have the right to terminate this agreement upon notice to artist . . ."

CBS had fought two legal battles, in N. Y. Supreme Court and in the appellate division, against taking the case to arbitration. Both courts ruled that the question of the clause is arbitrable. Argument in the arbitration was heard last May, with Herman A. Gray representing RWG.

Philip Morris In Lavish ABC Spread

Philip Morris is buying an afternoon soap opera strip on ABC at 3:45-4 p.m. and the Tuesday and Thursday half-hours of "Break the Bank" on the web at 11:30 a.m.

ABC, which in the past had a policy against soapers, will build an hour-long daytime serial block in the 3:30-4:30 p.m. period. Shows are still to be selected, but may include some of the airers the net has been beaming in the morning ("Romance of Evelyn Winters," "David Amity" and "Lone Journey"), based on the entries with the best performance records.

Ciggie outfit holds on to the 10:45 a.m. strip currently occupied by "Modern Romances," with the fate of that program up in the air until the audience ratings are all in. The pre-noon soaper lineup launched by ABC in July will be trimmed by a half-hour, with "Break the Bank" moving over from NBC into the 11:30 a.m. slot.

Agency for PM's daytime activity is Cecil & Presbrey.

Berle's 7 Scripters

Milton Berle is enlarging his scripting staff to seven writers on "Texaco Star Theatre." Coleman Jacoby and Arnie Rosen have been added. In addition staff comprises Bobby Gordon, Hal Collins, Jay Burton, Buddy Arnold and Woody Kling.

Berle's "Texaco Star Theatre" tees off Sept. 18 with Eddie Cantor as guestar.

Chi Directors Set For 10% Pay Hike In New TV Pacts

Chicago, Aug. 28.

Final inking is expected this week on a two-year Radio-Television Directors' Guild contract covering TV cue men at NBC's WNBQ and ABC's WENR-TV. Major obstacles have been hurdled with the agreement assuring the directors and floor men at least a 10% pay boost.

Still to be ironed out are the final details of a non-recapture clause which would guarantee that directors' commercial fees charged advertisers would be funnelled back to the control room personel. Earlier pact with WBKB includes an non-kickback stipulation.

New wage minimums set at WNBQ and WENR-TV will result in what RTDG prexy Alan Fishburn described as a "substantial" boost. The new rates are retroactive to July 1.

Under the pact directors with six months or under of service will receive $450 monthly; those with six to 12 months experience will get $500, and those with 12 to 24 months will earn $550. Associate directors and floor managers will get $325, $375 and $400, respectively, for the same experience categories.

A special category has been set

(Continued on page 40)

GEORGIE PRICE
One of America's Great Entertainers
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'Symphony Sid' to WINS As WJZ Mulls Late Nite Program from N.Y. Copa

WJZ, N. Y. outlet of ABC, is negotiating to broadcast an all-night show from the Copacabana, Gotham eastsidery from which Tedd Lawrence is currently beaming via WVNJ, Newark.

Move involves cancellation of the "Symphony Sid" Torren show which had been originating until recently from Birdland, West 52d street jive spot.

"Symphony Sid" show moves over to WINS on Sept. 12, airing Wednesdays to Mondays from midnight to 3 a.m. from Birdland. Crosley station is dropping "Big Joe Rosenfield's Happiness Exchange," which currently is heard from midnight to 2 a.m. Deal was inked with Harry Solow.

Ted Oberfelder, WJZ topper, is handling the Copa deal with Marvin Cole, of Van Wood Asso-

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Television Premieres

(Aug. 29-Sept. 8)

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major television networks during the next 10 days (Aug. 29-Sept. 8):

Aug. 30

Martin Kane, Private Eye. Whodunit. NBC, 10-10:30 p.m. U. S. Tobacco, through the Kudner agency.

Aug. 31

Life With Linkletter. Variety. ABC, 7:30-8 p.m. (alternate weeks). Green Giant, via Leo Burnett.

Big Story. Drama. NBC, 9-9:30 p.m. Pall Mall cigarets, through Sullivan, Stauffer, Colwell & Bayles.

Sept. 1

Kids & Co. Contest format. DuMont, 11-11:30 a.m. Red Goose Shoes, via Westheimer & Block.

Sept. 2

Colgate Comedy Hour. Variety. NBC, 8-9 p.m. Colgate, via Sherman & Marquette, Ted Bates.

Sept. 3

Egg and I. Soap opera. CBS, Monday-thru-Friday, noon-12:15 p.m. Sustaining.

News at Noon. Femme-slanted news. CBS, Monday-thru-Friday, 12:15-12:30 p.m. Sustaining.

Search for Tomorrow. Soap opera. CBS, Monday-thru-Friday, 12:30-12:45 p.m. Procter & Gamble, via Blow.

Mohawk Showroom. Music. NBC, Monday, Wednesday, Friday, 7:45-8 p.m. Mohawk Carpets, via Maxon.

Somerset Maugham Theatre. Drama. NBC, 9:30-10:30 p. m. (alternating with Robert Montgomery show). Tintair, through Cecil & Presbrey.

Sept. 6

Bigelow Theatre. Vidfilm dramas. DuMont, 10-10:30 p.m. Bigelow-Sanford Carpets, via Young & Rubicam.

Sept. 7

Mama. Situation comedy. CBS, 8-8:30 p.m. General Foods, via Benton & Bowles.

We, the People. Drama-variety. NBC, 9:30-10 p.m. Gulf Oil, via Y&R.

Aldrich Family. Situation comedy. NBC, 9:30-10 p.m. Campbell Soups, via Ward Wheelock.

Cavalcade of Sports. Madison Sq. Garden fights. NBC, 10-10:45 p.m. Gillette, through Maxon.

Sept. 8

Hollywood Junior Circus. Circus for moppets. ABC, 10:30-11 a.m. Hollywood Candy, via Ruthrauff & Ryan.

All-Star Revue. Comedy-Variety. NBC, 8-9 p.m. Participating.

Ken Murray Show. Variety. CBS, 8-9 p.m. Anheuser-Busch, through D'Arcy.

Your Show of Shows. Variety-Revue. NBC, 9-10:30 p.m. Participating.

Hit Parade. Music. NBC, 10:30-11 p.m. American Tobacco, through BBD&O.

Kentucky's 'People Vs. Paper' Blast

NBC's on-the-air promotion designed to impress the American public and the advertiser with radio's continued impact ran into some unexpected opposition last week. Niles Trammell, chairman of the board of NBC, received an indignant letter from James S. Pope, managing editor of the Louisville Courier-Journal. (The daily, oddly enough, owns the CBS affiliate in Louisville.)

Pope protested to the network that the promotion, based on the theme, "People sell better than paper," is hurting the cause of newspapers, with the editor's particular fire aimed at one bit of on-the-air bally which suggested that through the use of radio more people can be reached for the same money.

In contrast to the Louisville blast, NBC reports that the majority of the comment has been favorable, not only from NBC affiliate stations, agencies and within the trade generally, but also from magazines.

NBC has no intention of abandoning the promotion.

Radio's 'Come On In' to Clients That Are Frozen Out of TV Picture

Chicago, Aug. 28.

The radio network salesmen in these parts are eagerly eyeing some of television's "frozen currency." With several important bankrollers squeezed out of the video scene because of inability to latch onto an adequate number of live stations in the prime TV hours still available, the AM agency convassers are telling the "radio story" with renewed vigor.

The hypoed pitches are taking a variety of forms. For example—at NBC they're cozying up strongly with Armour and the Foote, Cone & Belding agency. With the meat packer frozen out of teevee after it had bought the "Garroway At Large" display, the radio sellers have picked up the ball and suggested that it would be logical to use some of the coin allocated for the abortive TV spread for additional radio coverage. Specifically, they're suggesting that Armour double its use of Garroway on the radio web by expanding the "Dial Dave Garroway" 15-minute morning strip to a half-hour daily.

Miles Laboratories and the Wade agency is also being bombarded by AM time peddlers anxious to get a crack at some more of the millions doled out by the Elkhart drug firm. Fact that Miles states its radio picture is pretty well set is no deterrent. Miles is currently examining additional TV shows, including the Garroway package which it could slot in the Friday night at 7 spot now occupied by its "Quiz Kids." But the radio boys are standing by in case the new TV project falls through.

The salesmen from all the network offices are making the rounds these days armed with maps and charts designed to show that there's still a place for raido in the national advertising picture despite the dust kicked up by the teevee skyrocket. This point is being especially pushed hard at ABC and Mutual with their broad lineup of affiliates in markets yet to be smitten by the TV bug.

Rodgers to Do Score On NBC-TV Navy Series

Richard Rodgers (& Hammerstein) pacted with NBC-TV this week to write a special background score for the web's projected film series on the history of the U. S. Navy during World War II. Titled "Victory at Sea," the show is slated for preeming early in 1952 on a weekly, half-hour basis.

While various composers have cleffed original scores to background dramatic shows on TV, this will mark the first time that a composer of Rodgers' rep has undertaken such an ambitious job specifically for the medium. Series is to comprise 26 stanzas, with Robert Montgomery narrating, and Rodgers' music will be used throughout.

NABET 'Warned' Against Moving In on Directors

Radio-Television Directors Guild (AFL) this week issued a warning to the National Assn. of Broadcast Engineers & Technicians (CIO) that any attempt to "raid" RTDG's jurisdiction over directors, associate directors and floor managers will be hotly fought.

RTDG prexy Dick Mack, currently visiting New York, told VARIETY. "We think inter-union fights are bad, but we won't run to a neutral corner when we're challenged. RTDG has always confined its jurisdiction to directors, associate directors and floor managers, and we never have sought to expand outside that unit. But NABET is going outside its field in making a pitch for these creative workers."

Mack said that although in Washington NABET dropped its claim on directorial personnel, in San Francisco NABET had taken in these categories. He declared that NABET, since joining the CIO recently and amassing a "war chest," is threatening the jurisdiction of other AFL unions, such as International Alliance of Theaterical Stage Employees.

RTDG has contracts with the four radio and four video chains and locals in six cities—N.Y., L.A., Chi, Detroit, Philly and Washington. In some cities where there are only a few directors, it has cooperated with other unions, such as American Federation of Radio Artists. "We'd be willing to work together with NABET if the latter could do the job," Mack said, "but NABET will take years to learn what we know about the needs of directors." He added that in Detroit, RTDG and NABET members had a cordial relationship.

While RTDG last year faced a serious threat from the Screen Directors Guild move-in on video directors, Mack said, today SDG represents less of a challenge. He said that SDG hadn't secured any contracts with the tele industry while RTDG had "helped our men in the industry get higher pay and better working conditions." In some tele outlets on the Coast, SDG has signed up director and floor managers, the RTDG prez declared, but it hasn't yet won any pacts.

CBS-AM's Major Exploitation Fling

With the appointment of Sid Garfield to the newly-created post of exploitation director of radio for CBS under veepee Lou Hausman's supervision, the network is moving in a new direction aimed at stimulating the public's enthusiasm for the AM medium. Actually, CBS is taking a leaf from the film industry in utilizing special fanfare and creating new ideas in exploiting its program product. Garfield moves in Sept. 10, having exited, after a several-month stretch, as Sam Goldwyn's New York publicity chief.

Appointment of Garfield to the New York post is coincidental with the naming of Irving Fine as exploitation-publicity director on the Coast. In addition, Fine will continue as Jack Benny's special promotional emissary.

HAL NEAL UPPED

Detroit, Aug. 28.

Hal Neal, former director of advertising, sales promotion and publicity at WXYZ, has been appointed to the newly-created position of assistant radio sales manager at the station.

William Morgan, former announcer, takes over Neal's former duties.

ABC'S $23,195,000 AM-TV SPREE

Week of Major Decisions

This week at the Westchester Country Club in Rye, N. Y., a meeting of far-reaching import is in progress between NBC top executives and key affiliate members comprising the so-called Economic Study Group—an offshoot of the continuing practice of network price cutting and the invoking of rate slashes by the four major webs.

It's an all-week meeting with the committee of affiliate broadcasters determined to stick it out until they've come up with a final blueprint for a realignment of network-affiliate basic policy which, in turn, will set a pattern for all future relationship and dealings between the networks and the stations.

The Economic Study Group and the NBC executives are anxious to crystallize the thinking this week to permit for a drawing up of a new charter of basic principles for submission to the entire affiliate membership at the NBC November convention at Boca Raton, Fla.

A revised formula embracing network option time to permit stations to recapture additional segments plus commitments from the network to refrain from indiscriminate price cutting are expected to be evolved.

Webs Get State Dept. Okay For TV Sponsorship of Jap Treaty

With the U. S. State Dept. having granted its official okay this week for the four television networks to sell their pooled pickups of the Japanese Peace Conference sessions from San Francisco, the webs immediately sent their salesmen out, knocking on agency doors to line up sponsors for the event. Conference, which will mark the opening to the trade of the new transcontinental microwave relay link, carries an average asking price among the four webs for the complete four-day package of $15,000-$20,000, exclusive of time. Package cost does include line charges, however.

President Truman's opening speech the night of Sept. 4, of course, cannot be sold commercially. But the State Dept. okayed the sale of the regular sessions, subject to the following stipulations: that the pickup be made available to all networks; that the commercials be produced "with dignity," and that the type of sponsor "meets the commonly-accepted standards" for this type of show. Webs, in addition, are precluded from selling the event on a participating basis, or lining up a different bankroller for each day. Each is to be allowed only one sponsor for the entire conference.

Because it will be impossible to determine in advance how long each session will last, the webs will be confronted with many of the same difficulties that arose during their coverage of the Kefauver crime investigation hearings. Talent on the regularly-scheduled shows, most of which will be bounced off the air to make way for the meet, will be forced to stand by ready to go before the cameras, in case the session calls an unexpected recess or resumes ahead of schedule.

Actual pickup is to be made by KPIX, Frisco indie outlet, and fed

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Ballantine Sets 12-Market Series

Ballantine and its agency, J. Walter Thompson, this week finalized plans for the sponsorship of the new TV adventure series, being made on film, called "Intrigue," dealing with a roving foreign correspondent. Initial episode has a Hamburg, Germany, background. Beer and ale company will showcase the half-hour series in 12 cities throughout the east, with the films thus becoming available in all other TV markets for other clients.

Series is being filmed at the Europa Studios in Sweden, with Sheldon Reynolds as director-writer and Jerome Thor and Sydna Scott portraying the leads. All three are Americans.

Ballantine sponsorship starts during the first week in October, with WNBT, the New York outlet, slotting the films in the Thursday 10:30 to 11 p. m. period.

NBC's 'Split Web While You Wait' Sponsor Deals

Chicago, Aug. 28.

In their hunt for new business, AM webs are continuing to fashion split networks tailored to the bankroller's campaign. NBC last week wrapped up a 75-station deal with Wesson Oil and Snow Drift Sales Co., which kicks off Monday (3).

Client will fill the 15-minute cross-the-board slot with transcribed "Dr. Paul" serial.

Authors League Blasts RWG On TV Jurisdiction

Authors League of America prez Oscar Hammerstein, 2d, and veepee John Hersey last week blasted the Radio Writers Guild in the TV scripters jurisdictional flareup. RWG declined comment, but it's understood it is preparing a "white paper" on the subject and a spokesman called the Hammerstein-Hersey statement "incomplete and inaccurate."

Hammerstein and Hersey, in a letter to ALA members, rapped the RWG for "unilaterally and without notice" to the ALA or its National TV Committee filing with the National Labor Relations Board for representation of freelance scripters for ABC-TV, CBS-TV and NBC-TV. Their letter declared that TV scripting cuts across all fields of writing and is being done "not only by those who write in the field of TV, but also by writers" for pix, radio, legit, etc.

ALA chiefs said that they first heard of the RWG's NLRB petition from the network reps at the NTC-web negotiations. They added that the network reps said they couldn't risk legal consequences of continuing talks with the NTC while the

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WHOM, N.Y., EXPANDS SINO FM'ERY TO 5

WHOM, the muti-lingual N. Y. indie of which Fortune Pope is prexy, is expanding its Chinese program on its FM adjunct to five times a week, effective Sept. 10.

Since preeming in June as a once-weekly nighttime feature, the Chinese program, first of its kind to be beamed, has garnered considerable space for the station as the "neatest FM trick of the year" and spurted FM set sales in Chinatown to a degree where Zenith has opened a new distribution outlet. In addition station has arranged for platters to be flown in from Hong Kong.

Program gets a 8 to 9:30 p.m. cross-the-board spread.

MAJOR CLIENTS WOOED BY WEB

Within the past five or six weeks ABC network (radio and TV) has been projecting itself into the industry limelight with a succession of time and program sales, involving raiding of other network shows and accounts, which web computers add up as a $23,195,000 gross billings bonanza. Sums involved are gross billings for length of contract, not taking into account frequency, contiguous and other discounts.

These represent both AM and TV purchases starting during the period Aug. 25 to Oct. 14 and involve 38 sponsors—18 of whom have placed their business with the ABC Radio Network and 20 with ABC Television Network. ABC's major cause for rejoicing lies in the fact that 75% of the accounts represent new business, the balance being renewals.

That ABC has succeeded in luring some of the nation's major bankrollers into the web fold, including General Foods, Bristol Myers and Sterling Drugs, among others, through the expedient of attracting their shows from other networks, has occasioned criticism within the trade, primarily because of the types of deals involved. ABC makes no bones of the fact that deals were involved in some of the transactions, notably in radio, but justifies the moves as tempered to the new competitive era when the jockeying for the advertising dollar in radio has brought in its wake new sales approaches and patterns.

Further, ABC execs argue, the network is not only alone in perpetuating the practice and that if a Bristol Myers or a Sterling Drugs can be romanced into the web's fold through price cutting tactics the fact remains that the bur-

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Like The Old Days

ABC's present 9 to 12:30 morning SRO status (with the exception of the 15-minute 11 to 11:15 segment) is a throwback to the days when ABC alone of all the major networks boasted that kind of enviable biz. It was in the days of the late Tom Breneman and his "Breakfast in Hollywood" which seemed to be the anchor show in attracting morning clients to the web. Following the death of Breneman and the collapse of the show, ABC's morning commercial lineup began to disintegrate.

Inheritance of "Break the Bank" for Bristol Myers, with Philip Morris also buying in, plus new biz by General Foods, Philco, Sterling Drug and General Mills are the major contributing factors in ABC's newfound morning status.

Radio Premieres

(Aug. 29-Sept. 8)

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major radio networks during the next 10 days (Aug. 29-Sept. 8):

AUG. 30

Inspector Hearthstone. Whodunit. CBS, 9-9:30 p.m. Sustaining.

SEPT. 2

Meet Corliss Archer. Situation comedy. CBS, 9-9:30 p.m. Electric Light & Power, through the Ayer agency.

SEPT. 4

Cavalcade of America. Americana vignettes. NBC, 8-8:30 p.m. DuPont, via BBD&O.

SEPT. 6

Father Knows Best. Situation comedy. NBC, 8-8:30 p.m. General Foods, via Benton & Bowles.

Hit Parade. Music. NBC, 10-10:30 p.m. American Tobacco, through BBD&O.

Confederates to March Again When NBC 'Chattanooga Show Train' Arrives

NBC is planning some special civic hoopla in connection with the running of the "Chattanooga Show Train" which will bring several hundred southerners to New York for the Oct. 14 broadcast of the "Big Show." If present plans materialize, Confederate flags and bunting will fly and there will be a parade of the visitors from the Pennsylvania station in New York when the train arrives Saturday morning, Oct. 13, to City Hall with possibly a welcoming address by Mayor Impellitteri. Efforts will be made, also, to round up the so-called "Confederate Round Table" of Civil War historians for participation in the festivities. Whether or not Tallulah Bankhead, femcee of "Big Show," will march in the parade will depend on how she feels about the whole project.

The "showtrain" will pick up passengers from New Orleans, Atlanta, Chattanooga, Memphis and other points. In view of the expense entailed for the visiting firemen, the network is arranging for them to see a flock of AM and TV shows during their stay here. Joe Dine, director of the NBC press dept., is blueprinting the "Show Train" arrangements. Howard Netterville, who promoted the "Maid of Cotton" Festival, is handling arrangements in the south for the web.

Maggi's Tub Thumping

Columbus, Aug. 28.

When Mary Ladyne Weaver, WVKO women's director, and an engineer with a tape recorder went to interview Maggi McNellis in her hotel room when the TV femcee made a visit here recently, they couldn't find an electrical outlet in the room that gave out with the required alternating current. Everything was DC.

A call to the hotel engineer solved the problem, and that's how the woman who six times has been on the list of the 10 best-dressed women in America and a lady who sets great store by the word glamor was interviewed in the bathroom, where the AC current is supplied for electric shavers.

CBS Inaugurates 'Baby Tandem' As 4-Show Bait

CBS has entered the "Tandem" sweepstakes and, like NBC, is wooing potential clients with a four-in-one participation package. In contrast to NBC's "Operation Tandem," however, the Columbia four-way spread assumes more of a "Baby Tandem" size.

For $15,000 a week, CBS is offering participation in four half-hour shows. These include "People Are Funny," "My Friend Irma" (which goes into the Sunday at 6 period); "Grand Central Station," a Saturday morning attraction, and "Mr. Chameleon," rights to which CBS just purchased from Air Features following the recent cancellation by Sterling Drugs.

In contrast, NBC reaps an approximate $30,000 from clients participating in its five-nights-a-week "Tandem," which includes a half-hour segment of the Sunday evening "Big Show." Sponsors lined up for this season are Whitehall, Chesterfield and RCA.

Cluett-Peabody Mulls Herb Shriner TV Show

Herb Shriner, Hoosier comic, who has done considerable TV guesting and subbed this season for Arthur Godfrey on CBS-TV's "Talent Scouts," may get his own show on ABC-TV, bankrolled by Cluett-Peabody.

Involved in the deal is the agency switch of Packard motors from Young & Rubicam to Maxon. Packard and Cluett-Peabody, another Y&R client, had been alternating sponsorship on "Don Ameche's Musical Playhouse," beamed Thursdays at 9-9:30 p. m. on ABC-TV. With Packard changing agencies, the motor firm is bowing out of the Ameche stanza after Oct. 25.

Cluett-Peabody and ABC still haven't decided on whether the Shriner show will go into the Thursday slot, on a weekly or skip-week basis, or into another period.

Matty Bell's TV Series

Dallas, Aug. 28.

Matty Bell, athletic director for Southern Methodist University and w.k. coach, will appear in a quarter-hour sports program each Thursday here on WFAA-TV. Series is to be sponsored by the First National Bank.

Series will be known as "Matty Bell on Football" and will also feature all the major scouts, coaches and officials of football who may be here. First telecast will have Doak Walker and Steve Owen, coach of the New York Giants, as guests.

Agencies Question 'Big Show' Trek

The question of whether NBC has the right to engage in $75,000 worth of special hoopla, the approximate amount of coin involved for the London and Paris originations of the Sunday evening "Big Show," at a time when clients and agencies are trying to level off AM programming and time costs, was projected last week. Some agencies, it's been learned, registered squawks with the web that flying the show to London and Paris for the overseas performances, even though it's at NBC's expense, represents a needless outlay and that it would be healthier all around if the web wrote off that kind of money in shaving its costs to the advertiser.

NBC, on the other hand, takes the position that the promotional values engendered by the "Big Show's" overseas originations can be an estimable asset in drumbeating radio's stature and flair for showmanship.

Barry 'Briefs' British On 'Big Show'; Olivier, Leigh Set for B'cast

London, Aug. 28.

Reason which motivated the taping of the first two of the new "Big Show" series in London and Paris by NBC were outlined by Charles H. Barry, network's radio programming veepee, at a press conference held jointly with the British Broadcasting Corp.

Barry explained that the occasion was of great importance from the standpoint of radio in America. With the expansion of TV, press and advertisers tended to forget the power of sound broadcasting. And this was aimed to show that radio was still lusty, brash and fresh, he said.

In view of NBC's wide TV interests, this was an example of competition within the organization, and he was determined that video would not put radio out of the way unless it became "sloppy and tired."

The London show from the Palladium will be broadcast live on Sept. 16 and the recording will be relayed in America on Sept. 30. The Paris origination will be done

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Despite TV Sellout, NBC Figures It'll Only Break Even for 1951

Despite the fact that it's virtually impossible for a sponsor to buy a minute of Class A time on NBC-TV for the upcoming fall season, the web is still conservative on estimates of whether it will show a profit for the year. Top network exec declared this week that "we'll be in good shape to break even this year," but he declined to predict that the landslide of billings may shove NBC's video operations into the black ink side of the ledger.

Reason for the conservatism is the tremendous expansion undertaken this year by NBC, along with the other TV webs. In addition to the more obvious factors, such as leasing old legit and film theatres and renovating them for TV usage and the addition of the requisite studio equipment, there are such under-the-surface tangibles as the coaxial cable costs absorbed, expansion of the staff and sets and prop departments, etc. And, with networking facilities extending to the Coast next month, NBC and the other webs expect to shell out considerable coin to line up the required studio facilities in Hollywood.

One interesting aspect was pointed out by the NBC exec via his estimate that gross TV billings will just about match those of AM this year, for the first time in history. While NBC's Class A radio time is far from a sellout, the fact that a radio show is carried on so many more stations than a TV show compensates for the difference in billings. Web spokesman underlined that the same situation does not hold true for program billings, where video's much higher production costs will shove the newer medium far ahead of AM.

Web now has an alternate week half-hour still available and a 15-minute slot three times weekly just opened up. Web reports hot bidding from interested clients for both time periods, however, and expects to wrap up sales for both of them within the next week to finally achieve that SRO status.

Half-hour every other week is open in the new Kate Smith Wednesday night show NBC sales exec declared this week that it has "four hot irons in the fire" on that one. Fifteen-minute period will open up on Mondays, Wednesdays and Fridays at 7:30 p.m. about the middle of December, when the Mohawk-sponsored "Mohawk Showroom" ankles. Deal was in the works for Campbell's Soups to buy the time for a projected new series starring Bob Crosby, but that has since fallen through, and the time as of now is still up in the air.

WCCO Packages Unique 'Goodwill' Troupe For Utility Barnstorming

Minneapolis, Aug. 28.

What's believed a first for a public utility monopoly has Northern States Power Co., which provides electricity hereabouts, sending out variety troupes to nearby small towns served by it to provide free two-hour shows for the townsfolks in school or other auditoriums. A good will gesture designed to improve public relations and increase the use of electricity, it's the result of a package deal bought from WCCO, CBS radio station here.

Called "Home Town Social," the show comprises five vaudeville acts with Cedric Adams, local top personality of the ether waves, as star in his emcee and newscaster capacity. Shows pack comedy, music and local appeal and are climaxed by broadcast of Adams' Nighttime News," which is the territory's No. 1 newscast of radio and TV.

As followup each Sunday, Adams on Sundays at 1-1:30 p.m. over WCCO narrates the story of his previous week's visits to each "home town," a plug for the latter. An informal program seasoned with dashes of the Adams' wit, the "Your Home Town" Sunday show also will include portions of interviews with local personalities which are recorded during the evening shows.

As part of a WCCO promotion campaign for the package show, there have been teaser campaigns

Spalding's Special Hookup For Tennis Championship

A. G. Spalding is bankrolling play-by-play of the National Tennis Championships from Forest Hills, L. I., over a special radio hookup of stations, including WQXR, N. Y., which will originate the programs. Matches will be aired on Sunday and Monday (2-3) from 3 p.m. to conclusion, around 5 p.m.

"Lev" Richards, tennis expert, and Bob Thomas, of the West Side Tennis Club, will handle the mike. Agency is S. G. Boynton, Detroit.

Most TV Outlets In Black for 1951, Sez NARTB Chief

Roanoke, Va., Aug. 24.

The majority of TV stations will be in the black before the end of the year but some 25-30% will continue in the red, Richard P. Doherty, NARTB director of Employer-Employee Relations, predicted here last week at the annual meeting of NARTB District 4.

Doherty told the broadcasters that TV revenues rose appreciably in 1950 but the industry as a whole lost money during the year. He said the stations that got in the black made only a slight profit.

Citing material gathered from the NARTB's 1950 Operating Cost Study, Doherty reported that the financial status of broadcasting improved during 1950 and is currently maintaining the pace. Average station (radio and TV) revenue rose moderately, profits were slightly above 1949 and less than 25% of all stations lost money, as compared with 33% in 1949.

But due to an upward trend in wages and a tightening labor supply, radio costs will rise during the coming winter and other expenses will increase, he warned.

AM Needs 50G Yearly

Doherty said that radio stations, with few exceptions, cannot be operated for less than $45,000 a year, and even at this "irreducible" level, the strictest economies must be observed. Opportunities for reasonable profit are present, he said, only when revenues reach $50,000 and higher.

Efficiency of station personnel, Doherty said, will be a major factor in successful radio operations in the year ahead. "The people in a radio or TV station," he emphasized, "make the station. Of all businesses, radio and TV are based upon the human equation. The industry can never be mechanized or operated on an assembly-line basis to any appreciable degree."

Robert K. Richards, NARTB director of Public Affairs, told the broadcasters that radio news programs, particularly local news, may be "an untouched gold mine."

Emphasizing the value of local newscasts, Richard said that "no other programming device will build character as surely as an honest editorial policy intended to bring free discussion before the people on all public issues, particularly those local ones which cannot be covered by networks or by stations in other cities with which your signal competes for audience."

Richards said he didn't want to minimize the "tremendous contribution" of the established wire services in providing world news. "But there's something missing," he concluded. "If that is all that radio—the fastest courier in the annals of news dissemination—tells. There's something missing that is as basic as the house in which you live—when it comes to news, there's no place like home."

ABC's 'Crime With Father'

"Crime With Father," melier produced by Wilbur Stark and scripted by Larry Menkin, preems on ABC-TV Friday (31) at 9 p.m. Charles Dubin will direct the Rusty Lane-Peggy Lobbin starrer.

Stories will involve a gumshoe and his teenage daughter.

Hazel Bishop Sets ABC Hollywood Gossip Strip

Hazel Bishop lipstick has decided on a five-minute Hollywood gossip show to put into the 8:55 a.m. strip it recently bought on ABC. Stanza, which starts Sept. 10, will be based on material prepared by editors of Photoplay mag.

Spector agency is auditioning male gabbers this week for the commentary chores.

14 Indies in Pitt Area Form Web

Pittsburgh, Aug. 28.

Fourteen independent Pittsburgh district radio stations in three states, Pennsylvania, Ohio and West Virginia, are merging their facilities under the corporate label of the Industrial Broadcasting System. Plan was originated by Eddie Hirshberg, owner of WEDO in McKeesport, who will have counsel and association of Frank Smith, who founded and owns WBVP in Beaver Falls. Smith was head of big downtown indie, WWSW, for years before going into business on his own and is generally credited with success of Post-Gazette-owned AM property as No. 1 in sports locally.

The 14 outfits under the Hirshberg setup will offer for sale merged time at three different periods during the day, from 9 to 10:30 a.m., 11:30 a.m. to 1 p.m., and 4 to 6:30 p.m. Headquarters will be at WEDO.

In addition to WEDO and WBVP, outlets for IBS will include WISR, Butler; WCVI, Connellsville; WESA, Charleroi; WACB, Kittanning; WECD, DuBois; WKRZ, Oil City; WDAD, Indiana; WJPA, Washington, and WKJF, FM station in Pittsburgh, all in Pennsylvania; WMOD, Moundsville, W. Va.; WEIR, Steubenville, O., and Weirton, W. Va., and WOHI, East Liverpool, O.

'Fordham Formula' For Non-Comm'l TV Gotham Station Filed With FCC

Washington, Aug. 28.

New York's Fordham University, which has its own FM station, believes there is need for a noncommercial TV station in the metropolitan area and plans to contribute several programs if such an outlet is established. In its statement filed with FCC last week in support of the proposed reservation of UHF channel 25 for a noncommercial station in Gotham, Fordham said it is participating in an effort to raise the "artistic and educational level" of TV.

There are three theatres on the campus which could easily be utilized as TV studios, the University advised, and a series of programs on anthropology, now given via its FM station, could be given with greater effect on TV.

A series of TV programs on literature entitled "From Fordham" has been produced by the University in cooperation with Keanleigh Productions in Larchmont, N. Y. has already been planned in detail, said Laurence J. McGinley, Fordham prexy.

McGinley said that a study of the effectiveness of TV as a classroom technique, which has been used by the Navy Department, may serve as the basis for any educational TV station's policy.

5-MONTH STRIKE AT KFI-TV NEARS END

Hollywood, Aug. 28.

Settlement appears near in longest strike in Television Authority history, five-month-long walkout at KFI-TV. TVA rep Peter Prouse and execs of Don Lee Broadcasting, new owner of the channel, huddled over pacts linked with other stations and further sessions are scheduled.

When Earle C. Anthony owned the station, he refused ink with TVA and refused to recognize the union. Since start of the strike, however, programming has dropped to 37 hours weekly. Anthony had sold the station for $2,500,000.

Conferring with Prouse were Norman Ostby, veepee in charge of station relations for Don Lee, and program director Tony Lafrano.

Sponsor's N.Y.-L.A. Micro-Cable Tab

Cost to a television sponsor buying the new microwave relay line from N. Y. to California will add only about $2.85 per station to his regular program and time charges, according to the most recent American Telephone & Telegraph estimates. To figure the estimated costs, AT&T has based its potential charges on a hypothetical network of 40 cities currently, for which the line charges total $452, or $11.30 per station. Addition of Salt Lake City, San Francisco and Los Angeles, for a total of 43 stations, will boost the line charges to $608.45, or an average of $14.15 per station.

AT&T spokesmen emphasized that, while the basic charge is still $35 per air mile per month, figured on the basis of eight hours' service daily, there are a number of other factors to be taken into consideration which make an actual count virtually impossible at this time. Networks or stations also must pay station connection charges, local loop charges and audio channel fees. In addition, under the tariffs filed with the FCC, AT&T will base its charges to each web on the total usage of all four, figuring the percentage of each on that. Another factor is that all routes on which the nets must share the lines on an allocation basis are tossed into the total usage pool. From the sponsor's viewpoint, moreover, the networks until now have absorbed all line costs but plan to pass these costs onto the sponsor for a coast-to-coast link.

For hypothetical purposes, however, AT&T has set up the following table:

40 CITIES	
(On present line from N. Y. to Omaha)	
Charges for talent and production (an average half-hour variety show)	$15,000.00
Approximate Class A time charges for 40 stations for half-an-hour	$15,694.00
Cost to sponsor	$30,694.00
AT&T line charges	452.00
Percent of sponsor's cost for AT&T service	1.47%
43 CITIES	
(including Salt Lake, Frisco, L. A.)	
Talent and production	$15,000.00
Time	$17,029.00
Cost to sponsor for time and show	$32,029.00
AT&T line charges	608.45
Percent of sponsor's cost for AT&T service	1.89%

'Let Chairman Decide,' Sez Kefauver On TVing of Legislative Hearings

Washington, Aug. 28.

Use of television in a Congressional hearing would be the responsibility of the chairman, under a code of legislative conduct provided in a resolution introduced in the Senate last week by Sen. Estes Kefauver (D.-Tenn.), former chairman of the Crime Committee. The resolution recognizes that "the flow of information through the medium of Congressional investigations has gained new importance with the advent of new methods of rapid communication."

Subject to physical limitations of the hearing room and consideration of the physical comfort of witnesses, the resolution declares that "equal access shall be provided to the various means of communication, including newspapers, magazines, radio news reels and TV for coverage of hearings." But the responsibility to see that any of these media do not "unduly distract or frighten the witness and interfere with his presentation" is placed on the Committee chairman.

Kefauver, in offering his resolution, said his purpose is to establish a procedure "which protects the fundamental rights of the individual and yet at the same time

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CBS-TV Drops Option On 'Mr. I. Magination'

CBS last week permitted its option on the Irving and Norman Pincus "Mr. I. Magination" TV show to lapse. Program was sponsored last season by Nestle, which subsequently dropped it.

The 6:30 Sunday period, in which the show was berthed, has since been taken over by the Peter Lind Hayes-Mary Healy "Star of the Family" show.

Opposition Mounts Against DuMont's Allocations Plan

Washington, Aug. 28.

Testimony received last week by the FCC for its short-cut "paper hearings" procedure to speed the lifting of the TV freeze disclosed considerable opposition to the Du Mont allocation plan for station assignments. The plan had been offered to the industry as superior to the FCC proposal in that it permits at least four stations in each of 53 cities serving half the nation's population. The FCC allocations provide for four or more stations in each of 21 cities serving 32% of the population.

Among TV broadcasters who opposed the Du Mont plan were Crosley Broadcasting Corp., Balaban & Katz, WWJ-TV in Detroit, and WMAR-TV in Baltimore. There were also a number of oppositions by TV applicants.

Most of the opposition to the Du Mont plan was directed against the spacing of stations on the same channel less than the 180 miles apart required by FCC's proposed standards. Crosley stations in Dayton, O., and Columbus, O., operate on channels which would also be used under the Du Mont plan in cities 178 miles and 168 miles away. Crosley thinks this would be too close and prefers the FCC plan as "a very reasonable engineering compromise."

Crosley's Toledo Bid

As an applicant for a TV station in Toledo, Crosley also objects to the Du Mont plan to allocate only one VHF station in this city instead of two under the FCC plan. The Du Mont plan would prevent Crosley from getting a VHF outlet in Toledo as the one channel pro-

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Fassett Preems CBS Music-Drama Festivals Based on Europe Jaunt

A unique cultural series has been wrapped up by James Fassett, who commentates the New York Philharmonic broadcasts for CBS, in kicking off Sunday (26) a series of programs comprising recordings made in Europe. They are being beamed Sundays at 1-2:30 p.m. on CBS.

Unusual aspect of the series is that not only are works and orchestras little known in the U. S. being heard, but also an intriguing sound picture of Continental drama and music is being presented. On the first program, for example, the Holland Festival of Music and Drama was covered with vivid descriptions of the countryside and people, integrated with excerpts of tape recordings made on the scene.

The taped reports during the intermission included bits from a performance (in English) by the British Young Vic Theatre of a Beaumont and Fletcher comedy, snatches from a performance (in Dutch) of "Measure for Measure"; organ pieces played on a three-centuries-old instrument; part of the Bach B Minor Mass sung in a 14th Century cathedral; and other items that portrayed life in

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JOCKEY FOR TV WORLD SERIES

Longhairs Back in Swing

Things are looking up for the longhair segment of radio listeners in the upcoming season. Just when it looked as though CBS would call it quits with its traditional Sunday afternoon pickup of the New York Philharmonic concerts from Carnegie Hall, N. Y., the network has decided to restore the broadcasts on a "live" basis, effective with the start of the '51-'52 series Oct. 14.

Last season CBS did a taped playback of the previous week's concerts, putting it into the 1 to 2:30 p.m. period. Local 802 of the American Federation of Musicians cracked down this season with an ultimatum to the network to "go live" with a simultaneous broadcast from Carnegie Hall or skip the whole thing. CBS finally gave in this week to the AFM demand, with but a single revision—henceforth the concerts will be moved up a half-hour from 3 to 2:30 to permit for a 4 o'clock signoff.

Meanwhile Arturo Toscanini is reported rarin' to go on his resumption of maestroing the NBC Symphony Orchestra concerts, and although there had been some reports that he was debating whether to remain in Italy he's now definitely set for the '51-'52 semester.

RCA to Unveil 8 New 'Super Set' TV Models as Sales Stimulant

RCA, in a further attempt to stimulate the still-slumping television receiver market, completed plans this week to introduce eight new "Super Set" models, featuring a new chassis design which RCA claims provides for greater sensitivity, selectivity and freedom from interference. At the same time, both RCA and General Electric announced plans for substantial price reductions in their current lines.

Prices on RCA's "Super Sets" range from $279.95 for a 17-inch table model to $495 for a 21-inch console. Company asserts the new chassis, which features 21 tuned circuits and a new RF (radio frequency) tuner, virtually guarantees improved performance in all locations which it says should be especially important to setowners in the so-called fringe areas. Sets are also designed to provide greater freedom from outside interference, the result of double-shielded tuning units.

Another feature of the new models is a tuning unit which can be electrically interchanged, with a minimum of effort, with the present tuner in order to pick up ultra-high frequency stations when the FCC okays them. Present unit covers the entire very-high frequency band, on which all stations now operate, and the new one will take care of signals from both VHF and UHF stations. In addition, the new sets also feature a 40% voltage increase in the kinescope (picture tube) for added brilliance and the use of "germanium" to eliminate the possibility of sound bars on the screen.

RCA will kick off its campaign on the new sets with a double-page spread in Life magazine Sept. 24.

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Rickey Relents On TVing of Pirates

Pittsburgh, Aug. 28.

Frequent rumor that a few of the Pittsburgh Pirates' late season away-from-home games would be carried on TV here suddenly developed into a fact just last week when Branch Rickey agreed to let WDTV carry three of them. First was the Bucs-Dodgers game on Sunday (26); other two will be from Cincinnati Sept. 22-23.

Deal's been cooking for some time, having been projected by television dealers in the tri-state area, who are sponsoring in conjunction with Sealtest Milk and Ice Cream, which alternates with Atlantic Refining Co. in radio accounts of Pirates' games over WWSW and a regional network.

Pittsburgh's the only town in the big leagues that doesn't televise baseball games, and this opening wedge in the door doesn't necessarily mean it'll become a regular thing next season, according to Rickey. Pirates' ban on TV has sound reasoning; club's in last place, but is among the leaders in National League attendance. Same thing was true in 1950.

Ford N.Y. Dealers Buy New 'Blackie' Vidpix

New series of "Boston Blackie" TV films currently in production on the Coast has been bought by the Ford Dealers of the New York District. They'll star Lois Collier and Kent Taylor.

Dealers have purchased the Monday night 10:30 to 11 period on WNBT, N. Y., for the "Blackie" series, starting Sept. 10.

CBS Has Poser On WBKB Affiliation On Interim Status

Chicago, Aug. 28.

With the pending ABC merger with United Paramount Theatres encountering a temporary roadblock, CBS and WBKB are giving preliminary thought to the renewal of the indie tele station's affiliation pact which runs out Oct. 12. CBS is slated to buy the Balaban & Katz outlet for $6,000,000 as a by-product of the overall ABC-UPT deal. However, this subsidiary will be held up until finalization of the network-theatre circuit consolidation.

As WBKB occupies a key spot in the CBS video picture by providing the web with the necessary Chicago outlet, negotiations for continuance of the affiliation until the sale goes through shape up as a major Columbia project. It's practically a certainty that the indie will continue its CBS alignment but it's also unlikely that it will be able to better the current pact.

CBS undoubtedly will make a strong effort to expand its option time on the station. Present pact gives the web only from 6:30 to 9:30 nighttime, which leaves ac-

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Eatery Patrons Too Earthy, So Chi's Quinn Forced to Tape Show

Chicago, Aug. 28.

Louis Quinn's late-evening gab stint from Al Nemet's eatery aired on WGN is getting the blue pencil treatment via tape recordings. Station ordered Quinn to tape his interviews with the nite spot's guests for pre-air editing after some of the interviewees's enthusiasm overcame their discretion, and their language got a bit too earthy.

Under the new arrangement Quinn plays back the edited tapes cut the night previous while he chins with the guests for the etchings to be aired the following night.

Non-interview portion of the show remains live.

WEBS IN BID FOR 'EXCLUSIVE'

World Series, which has become almost a traditional pooled affair for the television networks, this year is the subject of hot and unrestrained bidding among the webs for exclusive rights. Webs are particularly anxious to wrap up the video plum on a one-network deal because the opening of the microwave link from N. Y. to San Francisco will permit the Series to be seen for the first time this year from coast to coast. But figuring just as importantly in their negotiations is their jockeying to stake out a reputation as the top web in TV sports.

Mutual and Gillette Safety Razor last year pacted for seven years' exclusivity on the baseball championship playoffs, at a cost of $1,000,000 per year. Mutual will thus gain the radio rights automatically. Since it has no TV network as such, however, the determination of who is to do the televising is still wide open. On the pool system last year, the Series was made available to as many stations in all inter-connected markets which wanted to carry it.

Webs are making no secret about their hopes to be able to advertise that the Series can be seen on their stations only. They are keeping extremely closemouthed, however, about what reasons they plan to pitch to Mutual, Gillette and the Maxon agency, which handles the razor firm's account, for an exclusive. Publicizing their arguments now, they said, would only serve to tip off the opposition.

As for the jockeying technique, CBS, DuMont and NBC are all in there pitching to establish themselves as the No. 1 sports network. Fight is especially hot between CBS and NBC, tracing back to earlier days in radio when CBS took most of the play away from its older rival. Current TV fracas has already erupted in the spirited bidding for rights to boxing matches, with CBS so far holding the upper hand on that score. Web has succeeded in persuading the International Boxing Club to stage most of its title fights on Wednesday nights, so that they will be available to CBS' Pabst series, rather than on Friday nights for the NBC-Gillette pickups.

NBC, for its part, has succeeded

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Coast-to-Coast Spread For World Series Seen Zooming TV Set Sales

Television set sales, while still in a generally stagnant condition in most sections of the country, are expected to zoom on the Coast next month when the tub-thumping starts for the first coast-to-coast transmission of the World Series. Plans to feed regularly-scheduled entertainment shows live to San Francisco and Los Angeles, of course, are also expected to boost receiver sales but it's the world Series, which will give many California denizens their first chance to see the big league players in action, which will provide the initial impetus.

Series was carried last year by stations in 47 market areas and played to an estimated audience of 60,000,000. With the new microwave link to the Coast adding four more markets, coupled with the increase in set circulation in the east and midwest during the last year, that figure is expected to reach at least 100,000,000 for the annual baseball classic this year, even by conservative estimates. New stations to be added with the extension of networking facilities to California include Salt Lake City, San Francisco, Los Angeles and San Diego.

Opening of coast-to-coast video, as a result, is expected to have much the same effect on set sales initially as did the gradual extension of the cable from city to city in previous years.

Reaffirmation of Faith in Radio Marks NARTB Meet in Virginia

Roanoke, Va., Aug. 28.

Harold E. Fellows, in his inaugural appearance at a district meeting since assuming the NARTB presidency last June, promised greater than ever services from the trade association in the near future and reaffirmed his faith in radio in an address here last week.

Fellows spoke before some 300 radio station execs from the Carolinas, Virginia, Maryland and the District of Columbia at the annual two-day meeting of NARTB District 4 at the Hotel Roanoke.

The NARTB prexy announced:

1. A monthly transcription service for NARTB members to employ radio to sell radio.
2. Expansion of NARTB's publication service.
3. A group insurance plan for member stations.
4. Establishment of special facilities at NARTB headquarters for visiting broadcasters.
5. Compilation of a running record of "radio's service to mankind."

Fellows said the transcription service plan has been talked about for many years as broadcasters have observed how newspapers use their facilities to sell their media. "Well," he said, "we're undertaking a plan which is being announced now for the first time which we hope will be at least a step in this direction."

The first transcription, Fellows disclosed, will be distributed to each station early next year. One side will contain a forum-discussion talk on radio—its impact, low advertising cost, news reliability, variety of entertainment, public service. The other side will contain a series of spot announcements to promote radio listening.

Starting next month, Fellows said, NARTB will get out a weekly report to members entitled "Government Highlights" on daily actions taken by the FCC, National Production Authority, Wage Stabilization Board and other federal agencies affecting the broadcasting industry. In addition, he disclosed, there will be two other bi-weekly management letters for radio and for TV designed to clarify government regulations.

Fellows said the group insurance

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Serutan Reprises Lindlahr

Serutan, which at the end of June canceled out the Victor Lindlahr 11 a.m. strip on ABC, will bring the gabber back to the chain on Sept. 17. He'll go into the 12:15-12:30 p.m. period.

Latter period is currently held by Don Gardner and Arthur Van Horn, also for Serutan, on a small number of stations during the summer. With Lindlahr taking over the slot, lineup will be expanded to a minimum full network.

Drug Chain Buys 'Cosmo Theatre'; Axes 'Cavalcade'

The Tuesday night "Cavalcade of Bands" on DuMont is being axed by Products Advertising Corp., on behalf of its Drug Store Chain of America, which has completed negotiations for the purchase of a new hour-long dramatic series, "Cosmopolitan Theatre," as a replacement. New series is scheduled to premiere on Oct. 2, going into the 9 to 10 p. m. segment, which has CBS' "Suspense" and NBC's "Fireside Theatre" as its chief competition.

New dramatic show is a Louis G. Cowan package, which will have a name host, still to be chosen. Format calls for dramatizations of stories that have appeared in Cosmo magazine, with a supplementary promotional tieup with the monthly. Weekly talent-production nut approximates $20,000.

CBS-TV Plugs Moonlite Time (11 p.m. to Midnite) Via Longines Expansion

While NBC has written off 11 to midnight video as bad network time following Anchor-Hocking's cancellation of "Broadway Open House" and has turned the time over to the stations, CBS is embarking on a late night sales splurge in a bid to demonstrate that the trick can be turned.

With the Monday night 11 to 11:15 period already sold to Longines for its "Chronoscope" interview forum series, the network has sold two additional nights to the client for an expansion of the program. During the same time period Longines will also sponsor the program on Wednesday and Friday nights as well assuming that enough stations will tie in with the project.

It was NBC's experience that the local stations preferred to sell the 11 to midnight period on their own, finding the "take" far more lucrative. CBS says it'll settle for a dozen initial outlets for the Longines display and plans for a Sept. 26 teeoff on the Wednesday and Friday segments.

Jones Recaptures Kroger Acct.; Spot Drive Set

Chicago, Aug. 28.

Kroger Co., third largest grocery chain, has swung its radio billings back to Ralph H. Jones, Cincinnati agency, from Ruthrauff & Ryan. Jones and the chain are prepping what is described by Kroger ad manager William Sanning as "one of biggest spot campaigns in radio's history." Campaign will be unleashed Sept. 24 on stations in company's 19-state distribution area.

In shifting to spots, Kroger drops Sept. 3 "Share the Wealth," AM package syndicated on 25 midwest outlets. "Wealth" has been handled by R&R for past cycle.

WCAU-TV Gears For Expansion

Philadelphia, Aug. 28.

Reassignments and extended organizational plans are being made at WCAU-TV in anticipation of a television schedule which will run over the 117-hour week the station has telecast for the last year.

The top level personnel assignments were announced yesterday (27) by Charles Vanda, vice president in charge of TV for the WCAU stations. Part of the reshuffling was due, Vanda said, to WCAU-TV's prospects as an origination point for CBS television network programs, four of which came out of here last year, including the "Sealtest Big Top."

John McClay, director of operations, at WPIX, New York City, returns to WCAU-TV as operations manager, in charge of all administrative details and reporting directly to Vanda. Thomas Freebairn Smith, former operations manager, has been advanced to executive producer in charge of news and special events. Smith will also supervise the film department and oversee establishment of commercial film laboratories in the new building.

Robert A. Forrest, script supervisor, will head the new program development section and the program panel, which will include executive producers Warren Wright and Paul Ritts, as well as Vanda. Richard A. Schlegel will continue to handle operations for the stations as well as the assignment of directors and producers.

MAN OF THE WEEK
With Alben W. Barkley, George Allen, Clark Clifford, Albert W. Hawkes, Ellsworth Albert
Producer: William R. Workman
Director: Lloyd Gross
30 Mins.; Sun., 5:30 p.m.
CBS-TV, from N. Y.

The basic failure of "Man of the Week" in its preem last Sunday (26) was in not getting off the ground. It got lost at outset in a welter of confusion and circumlocution from which it never recovered. George Allen, with whose cooperation CBS' new and public affairs department is producing the series, surrendered his prerogatives as permanent panelist by avoiding the role of moderator, which the format begged. Moreover, he let the first half go by with hardly a word in the q. and a. session, and had little to offer in the last quarter-hour. Since the author of "Presidents Who Have Known Me" is considered one of the shrewdest behind-scenes political characters of our time and is known for his wit and sophistication, he should have been in there pitching.

The other panelists seemed less concerned with eliciting information for the public via "Man of Week" Vice President Barkley than in impinging their own points of view on the TV audience. Most of the questions they popped at the "Veep" were of the leading variety. Under this technique of question firing, "Man of the Week" emerged almost as a full-fledged debate—and not a very coherent one.

What saved the session from assuming the proportions of a mob scene was Mr. Barkley's charm, dignity and eloquence. He tried valiantly to supply his views on subjects of the day, from Presidential candidates to Korea, but at several points everyone was talking at the same time and there was excessive hassling. Such goings-on are more appropiate in a smoke-filled room than for video. Some of the questions were extra-long, heavy on abracadabra anent economic issues and often above the average viewer's head.

"If "Man of the Week" aims to get anywhere, it will require a pattern that can stand up both visually and aurally. Then it will need a panel that is objective rather than partisan, and one that is hep on interviewing. It has a good title to start with. *Trau.*

WHAT'S ON YOUR MIND?
With Isabel Leighton, femcee; Dr. Robert Knight, Dr. Thurston Davies, Jane Pierce, guests
Producer-Director: Seymour Robbie
30 Mins.; Tues., 8 p.m.
ABC-TV, from New York

While there has been a spate of panel shows, this one deserves a permanent place on TV. It's a serious discussion of psychological problems, aimed at helping the viewer keep his emotional house in order, and does an excellent job in that direction.

On the show caught Tuesday (21), the subject was "feelings of hostility" and it was approached by first presenting a film produced at McGill University, Pic, cut down to 15 minutes from a longer original, told the story of a girl who developed a strong attitude of competition with others rather than an ability to cooperate. It went back to when she was four years old, the death of her father, her mother's remarriage and neglect of her in favor of her second husband and new baby, and the girl's reliance on scholastic brilliance to win respect when she can't secure genuine affection.

Guest psychiatrist, Dr. Robert Knight, offered sober, down-to-earth comments, with Glamour mag editor Jane Pierce and Town Hall director Dr. Thurston Davies tossing the questions. The discussion got into some of the central issues involved, such as the importance of the unhappy girl's early years, the harmful effect of the mother's false values in stressing prestige and social position, and the basic idea that success achieved at the expense of others is empty.

Isabel Leighton, editor of "The Aspirin Age" and a trustee of the Menninger Foundation, guided the talk fairly well. In one regard, however, she muffed the ball, failing to integrate Dr. Davies into the gab for some time and then remarking offhandedly that he had "been sitting as quiet as a mouse." Overall impact of the stanza, nevertheless, was strong—with a healthy tackling of some interesting and important phases of emotional life. *Bril.*

JOEY MAXIM - BOB MURPHY FIGHT
With Russ Hodges, announcer
Producer: John Derr
Director: Judson Bailey
50 Mins.; Wed. (22), 10 p.m.
PABST BEER
CBS-TV, from N. Y.
(Warwick & Legler)

In an apparent effort to take the play away from theatre television, with which it is now competing for exclusive video rights to top fights, Pabst lined up two title bouts to kick off its new series of Wednesday night events on CBS. As a result, the series preemed last week (22), two weeks ahead of schedule, with the Joey Maxim-Irish Bob Murphy pairing for the light-heavyweight title. It was a good, actionful 15-rounder, and the CBS lenses did a good job in picking up the play.

To the trade, though, the fight between home TV and theatre TV is even more important — and Pabst, through announcer Russ Hodges, gave it plenty of stress on the kickoff. Hodges emphasized at every chance the fact that viewers could tune in each Wednesday night at the same time to see a live fight. He naturally did not refer specifically to big-screen video. His claims about a live bout each week may have been erroneous, since theatre TV has gained rights to the Robinson-Turpin fight Sept. 16 and the Pep-Saddler bout the following week, both of which are slated for Wednesdays. Pabst, as a result, may be forced to substitute a film on those nights.

CBS used two cameras to pick up the action, concentrating its lenses on the usual medium and close-up shots. Fight, which Maxim won via unanimous decision, was fast enough to sustain maximum interest over the entire course. Warwick & Legler has trekked out some new commercials for the season, including a few live spots. They were spotted between alternate rounds and so didn't look too numerous. Hodges did a perceptive, informative announcing job, confining his remarks only to the necessary explanations of what the viewers were witnessing. *Stal.*

Tele Follow-Up Comment

With Bert Parks returning as emcee of ABC-TV's "Stop the Music" Thursday night (23) after his summer vacation, the show also underwent another change — Don Appell's takeover of the producer-director reigns from Sherman Marks. And, with the program evidently receiving an upped budget as well, the changes are all to the good. Judging from last week's stanza, "Music" hardly needs its giveaway gimmick any longer to lure an audience. Talent, production and the imaginative factors involved can par those of most other programs on the air. Thus, the jackpot idea should serve henceforth in this era of hot competition more as an insurance than as the basic attraction.

Appell made a name for himself last year as director of CBS-TV's "Vaughn Monroe Show" and the standout camera tricks he devised on that program were evident throughout "Music." Some of them, such as a dissolve from an ocean setting to water in a dishpan, as the segue from one number to another, were fairly obvious but were handled so neatly that they retained full impact. (Work of Marshall Diskin as TV director also rates a hefty nod on this score). Even better, though, were the tip-top production numbers, whether the serious ones, such as Kay Armen's socko job on "Can't Help Lovin' That Man," with a fine ballet assist from Sheilah Bond and Paul Valentine, or the comedy type, such as Parks' gag duet with Betty Ann Grove on "She's a Lady."

Boosted budget was amply demonstrated by the use of three guestars (the Misses Armen and Bond, plus Valentine) and the lush-looking sets. Regulars Jimmy Blaine and Miss Grove, plus, of course, Parks himself, continued their usual fine work. Format otherwise remains basically the same, with the cast screening the title bars from the tune they do and then the telephoned home viewers identifying the tune to get a crack at the "mystery melody." One woman, incidentally, cracked the jackpot Thursday night for $8,500 worth of prizes, with the lineup of loot looming as fabulous as ever. For the TV version of the show (AM program is aired Sunday nights on ABC), a different mystery tune is used each week.

Admiral and Old Golds split the sponsor splurging. Plugs for Admiral, revolving about products used as prizes, were okay but OG hit the pitching jackpot via some slambang plugs narrated by Dennis James. Emphasis is still on that "treat instead of a treatment" idea but James socked it across with maximum selling impact.

Binnie Barnes subbed for Arlene Francis on "Blind Date" via ABC-TV last Thursday night (23) and turned in an altogether fetching job in patterning her give-and-take with the boy-girl contestants to the now-established Francis technique. Keeping the show, with its on-camera intimacies, strictly within bounds of good taste so as not to provoke parental sensitivities requires some adroit handling of the participants on the part of the femcee. It's to Miss Barnes' credit that she handled her chores with finesse and generated spirit and zest with a fulsome quota of entertainment values. Whoever screens the "blind date" gals for the show, incidentally, rates a special accolade for continually bringing on some beauts.

Jackie Gleason returned to "Cavalcade of Stars" on DuMont last Friday (24) after a five-week vacation and was on the top of his ample-bodied form. Whatever else may be said of the comic-emcee, he's as hard a worker as TV can boast, and for an hour-long variety frame there's plenty of perspiration required. Hiatus must have supplied him with added vitamins, although note should be taken of his new writers Joe Bigelow and Fred Williams who follow him here from the Coast to embellish the star's stints.

Gleason's "Poor Soul" panto characterization, contrived via his pooch taken to a "while-u-wait" dog-clipping parlor, was interlarded with some exceptionally funny bits, including one of a beggar chalk-marking Gleason to show he'd been tapped. His "Joe the Bartender" monolog, by now a trademark, was hung strictly on fast-shooting gags. Third full-blown sketch was a show-closing role-doubling piece that has also become a Gleason standard and received the benefit of good farceuring by a couple personating his parents.

Surrounding acts knit the proceedings handily. Grace Barrie showcased her comedy patter via brief chirping as the springboard. Robert Maxwell, harpist current at the Versailles, N. Y., was socko in specials parlaying "Old Man River," "Smoke Gets in Your Eyes" and "Who." Wound up with unusual fingering of "St. Louis Blues" that was dressed by the June Taylor Dancers as background. (The terpers, three femmes, two males, opened the show with a jazz-limned entry.)

Champ Butler, debuting in eastern TV after stints on the Coast, showed up as an arm-waving, body-English singer whose overall mannerisms impressed as somewhat in the physical groove of Laine, Martin and Daniels. Pipe-wise, he had no trouble scoring with "De-Lovely" and his Col-disked "Them There Eyes." Sammy Spear's orch backed niftily.

Show had large repertoire of plugs from the shelves of sponsoring Druggists of America-National Assn of Retail Drugsists.

With Ed Sullivan still vacationing, Robert Alda assumed the emcee chores on CBS-TV's "Toast of the Town" Sunday (26) and turned in a professional job. He handled the intros relatively smoothly and joined in the nostalgic opening production number to warble a lilting "Good Old Summer Time" and "Moonlight Bay."

Session otherwise was a well-balanced layout with Bobby Sargent and Eddie Mayehoff providing the comedy; Isabel Bigley, songs; Delage & Shirley, magic; The Christianis, acrobatic routines, and The Harmonicats, a brief mouth organ interlude.

Sargent clicked with impressions of a nite club boss. His timing was good as was his material. However, his monolog on a "condemned man" was too long to be genuinely effective. Miss Bigley chirped a tuneful "Lover" and an appealing "Might As Well Be Spring."

Delage & Shirley worked fast amid an air of showmanship in keeping with most magicos. Male partner caused pots of flowers to appear out of apparently empty cylinders among other illusions. Their tour de force was a trunk scene in which both partners changed places in the locked box.

Christianis, a two gal-three man teeterboard turn, scored with their acrobatics. Unfortunately, the medium and long shots necessary to pick up the action failed to show off the troupe's techniques to the same advantage as in a vaude house.

Mayehoff, a familiar face to "Toast" viewers, dipped down in his extensive repertoire to do a routine about the man who "wears United two-inch elevator shoes." His facial grimaces are tailor-made for TV and he registered easily although the "United" punch line appeared to have been altered for home consumption. His material was weaker than usual.

Harmonicats did an okay arrangement of Offenbach's "Orpheus Overture." On behalf of the absentee Sullivan, Alda presented a trophy to the winner of the National Caddy Tournament with appropriate amenities.

"Philco Television Playhouse" offered a spotty adaptation of Ngaio Marsh's whodunit, "Night at the Vulcan," on Sunday (26). On the commendable side was a fairly interesting view of backstage life at a summer theatre, where a new play is being tried out. However, the piece started with too much exposition, had some jerky passages and really got rolling only in the third act, after the discovery of the killing. Denouement was telegraphed a few minutes before the killer was tagged by the police.

Story involved some backstage rivalries, love affairs, etc., which made a fairly good milieu for murder. However, there was too much talk and characters were presented too sketchily and obviously. Involved were William Prince who registered warmly as a legit director; Jerome Cowan as the author-killer; Polly Rowles as leading lady; Bruce Gordon as an old soak thesper and Ralph Clanton, Tony Bickley, Elizabeth York, Mercer McLeod and Pat Breslin as others in the troupe. Stephen Elliott and Rudy Bond, as the homicide men, turned in undeveloped characterizations, hampered by the script.

Thomas W. Phipps did the

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Inside Stuff—Television

United Television Programs, outfit specializing in the distribution of films made especially for TV, signed this week to handle all product turned out by Kling Studios, Inc., of Chicago. UTP has already closed a deal for "Old American Barn Dance," half-hour vidpix which represent Kling's first output, for nine markets, where the series is to be bankrolled by American Snuff Co. or Imdrin.

Other Kling properties which UTP will handle include "Vaughn Monroe's Wonderful Toy Shop," 15-minute show designed as a twice-weekly package, featuring the bandleader and which is being pitched to national or large regional sponsors; two five-minute series, "Paradox," comprising dramatic vignettes with a twist ending, and "File Facts," demonstrating household hints, and several hundred old "Christie Comedies," available in sound or silent prints, for either 15-minute or half-hour shows.

Kling is headed by Robert Eirinberg, as prexy, and Fred Niles, as TV director.

New transcontinental microwave relay link will not be available to the television networks for commercial shows until the originally-scheduled date of Sept. 30, despite the fact that it will preem Sept. 4 via President Truman's speech at the opening session of the Japanese Peace Conference in San Francisco.

Spokesmen for American Telephone & Telegraph declared this week that only temporary arrangements are being made on the eastbound channel to permit televising of the peace conference sessions. Only the westbound channel, from N. Y. to Frisco, is to be opened at the end of September, with the commercial preem of the eastbound link scheduled for Nov. 1. Schedule of allocations among the four TV webs for the line, made necessary by the fact that all four will be using the single channel, is still being worked out this week. Possibility exists that the eastbound link may be rushed to completion also by Sept. 30.

Policy differences between Official Films board chairman Ike Levy and resigned president Aaron Katz caused the latter's exit from the company. Katz favored buying feature films but Levy and his new president, Billy Goodheart (ex-MCA), are committed to a long-range policy of specially producing vidpix for the new medium. Levy personally bought in Katz's stock. Latter continues until year-end as special consultant. More important than "policy" was the Jerry Fairbanks Studio deal, which Katz handled, and which carried with it a large indebtedness. Levy is turning back the studio to Fairbanks, and instead will handle the latter's vidpix output on a releasing arrangement via OF. The Sid Rogell production supervision contract is also being shifted over to Fairbanks.

Sen. William Benton (D., Conn.) sees four possible developments that may "save TV from treading the same road to trivialization as radio," in a lead article for the Saturday Review of Literature, Aug. 25.

Senator pins his hopes on: (1) commercial networks' realizing that it "is in their own interest to devote more and better time" to educational and public service programming; (2) pay-as-you-see tele systems that would allow for unsponsored specialized programs; (3) the operation of TV stations by educational institutions; and (4) the Senate bill, of which he is a co-sponsor, calling for setting up of a Citizens Advisory Board which would focus public opinion about public service TV and make recommendations to FCC.

For the second straight year, Pittsburgh Sun-Telegraph, Hearst daily, will tie in with DuMont station WDTV to televise main events of the annual Allegheny County Fair from Aug. 30 to Sept. 3. In addition, 19 TV set manufacturers and distributors are in on the deal. It'll mean pre-empting of a flock of regularly scheduled programs by Channel 3. Several names are being imported for appearances in various Fair lineups, among them Betty Furness, who comes in Saturday (1). Remotes from Fair Grounds will be m.c.'d by Ralph Fallert, an announcer at Hearst's Pittsburgh AMer, WCAE.

Authors League

Continued from page 27

RWG claim is pending. Hammerstein-Hersey declared the RWG action "has resulted in bringing to a standstill negotiations in connection with which there was a good prospect that a contract might be concluded within several weeks. This constitutes a serious setback to all TV writers."

Letter, referring to the granting of jurisdiction over TV writers to the ALA Television Writers Group in the east and the Screen Writers Guild's TWG in the west, pending reorganization of the ALA, said the arangement recognizes "that the work of the NTC, including negotiations, has been financed and serviced from the beginning by the ALA and SWG without any financial contributions by RWG."

ALA toppers charged RWG with a course leading to disunity and said immediate resumption of negotiations depends on RWG's withdrawing the NLRB petition.

RWG spokesmen replied that stalling of the network negotiations could not be placed at their door, but rather at those of the other guilds in the ALA. They said that they had given the nets assurances they would abide by whatever terms would come out of the bargaining, regardless of the outcome of the jurisdictional question. They added that if the other guilds gave the webs similar assurances, talks could resume. Radio union also said its reps had "carried a major burden" in the bargaining.

'Champ's' Midwest B.R.

Chicago, Aug. 28.

"Hail the Champ," moppet participation shows, gets a three-station spread starting Sept. 22 for the Fred W. Amend Co. Candy firm will bankroll the show in the Saturday 5:30 to 6 p. m. period on WENR-TV, Chi; WXYZ, Detroit, and WXEL, Cleveland.

Emceed by Herb Allen, the show will originate in the WENR-TV studios. Henri, Hurst & McDonald is the agency.

BERT PARKS SHOW
With Betty Ann Grove, Bobby Sherwood, the Heathertones
Producer-director: Sherman Marks
Writers: Bernie Gould, Paul Harrison
30 Mins.; Mon.-Wed.-Fri., 3:30 p.m.
GENERAL FOODS
NBC-TV, from New York
(Young & Rubicam)

After an eight-week hiatus, Bert Parks is back with the same cast and the same well-tested format for a second season. Sure of himself and his audience, it's strictly in the "we're one happy family" mood. Show leans strongly on the Parks' charm, which is well oiled, functions smoothly along the "I like you" and "I know you like me" groove, and is sufficiently geared to fill the 3:30 to 4 p.m. lull in the homemaker's day. Each member of the cast is greeted effusively and Parks blows kisses to his viewers. The one shot of the studio audience showed housefull of contented femmes.

Session opened with Parks surrounded by luggage and ready to go on. When stranger walks across screen for no apparent reason, Parks gives a delayed nod to the original foe of TV static with "there goes Dave Garroway." Star intersperses emcee duties right off to croon a creditable "Too Young" and doubles on "When You and I Were Young, Maggie," with Betty Ann Grove. He also paces cast in "It's a Great Day," which was sort of a mock cleanup routine presumably to get rid of the dust and grime accumulated during vacation. Idea of show was not dusted off, however, but housefraus would probably object if they were.

Heathertones chirped "Brother Bill," with the synchronized gestures which are now par for harmony quartets. Bobby Sherwood's quintet provides the excellent backing and soloed effectively on "Nobody's Sweetheart." Commercials run to the cute side. One has moppet from audience enjoying cake made with sponsor's product. There was a plug for Disney's "Alice in Wonderland" with a gift doll to the youngster. Other commercial was a bogus radio drama "Life Can Be Dreary," in which soap-opera wife fails to find the facts of true married life, via quick dessert. There's no attempt to try for anything new—acts are good and the unfailing geniality of Parks, with his pluperfect personality is good selling factor.

Gagh.

Tele Followup

Continued from page 30

adaptation for Fred Coe's production and Gordon Duff's direction. Otis Riggs' settings got across the theatrical locale adeptly.

"The Web," the half-hour mystery show on CBS-TV, came up with a disappointing airer Wednesday (22) in "The Dishonorable Thief." Story by John G. Cole started out interestingly enough with a frightened gal seeking aid from a private eye to track down her missing boy friend.

Later, it developed, the lad was involved in the theft of a valuable painting from Egypt with three accomplices. Naturally, the sympathetic viewer hoped that the missing b. f. would turn up safe and sound and the crooks receive their just desserts. However, this only partially happens.

For the missing man is discovered to be killed although his former partners are collared by the cops. Much to the viewer's surprise, the victim's gal takes his death matter-of-factly with a "I-knew-it-all-the-time" attitude.

Perhaps best of the thesping was that of Henry Jones as the detective. His portrayal hewed to the laconic, methodic style that paid off with a good performance. Bethel Leslie, cast as the victim's fiancee, could have been more distraught. But her failure should be partially ascribed to Herbert Hirschman's uneven direction. Producer Franklin Heller wrapped the Goodson Todman package with suitable physical trappings.

Bill Brennan Named KTSL Program Director

Hollywood, Aug. 28.

Wilbur Edwards, KTSL manager, has appointed Bill Brennan as program director of the CBS-TV outlet succeeding Cecil Barker, who moves to KECA-TV in a similar capacity.

Brennan, now writer-producer of station's "Bachelor's Haven," joined CBS five years ago as continuity editor, later became assistant producer.

KUKLA, FRAN AND OLLIE
With Burr Tillstrom, Fran Allison, Jack Fascinato
Producer: Beulah Zachary
Director: Lewis Gomavitz
30 Mins.; Mon.-thru-Fri., 6 p.m.
RCA, PROCTER & GAMBLE, NABISCO, TIME INC.
NBC-TV, from Chicago
(J. Walter Thompson, Benton & Bowles, McCann-Erickson, Young & Rubicam)

One of oldest regularly scheduled video shows, "Kukla, Fran and Ollie" returned Monday (27). Appeal of Burr Tillstrom's menage remains undiminished. Tillstrom's happy collection of people, referred to as puppets only by strangers to Kuklapolitania, is one of entertainment phenomena of the electronic medium.

Format continues unchanged with the originator masterminding the proceedings from his backstage nook while Fran Allison joins in from her upfront position. Under their creator's facile tutelage, Kukla, Ollie and their associates unfold a delightful phantasma that's become a benchmark of television quality. Integral role is played by Miss Allison, the only real-life person regularly seen, whose sincere rapport with the puppet personalities invests the show with an added warmth and distinction.

Opening frame was carried by Kukla, Ollie and Miss Allison as the rest of the troupe were supposedly tardy returning from their summer vacation. Kukla was his usual semi-serious self, while Ollie, who prides himself on being one of TV's sharpest ad libbers, of entertainment phenomena of was overflowing with residual enthusiasm from his hiatus European junket. Highlight of the stanza was his and Miss Allison's warbling of "Cherchez la Femme," which he discovered in France. Another chuckle-generating bit was a phone call from "Uncle Frank" (RCA prexy Frank Folsom).

Entire half hour was played off with the usual gentle humor its fans have learned to expect from the show. Not the least important was the casual yet effective manner in which Kukla handled RCA's middle plug. The crew's discreet salesmanship values are underscored by a lineup of blue ribbon advertisers aboard the daily strip.

Major credit goes to Tillstrom who, with Miss Allison's understanding participation, consistently turns out wholesomeness without syrup, satire without needles, and comedy without custard pies. But backstage operations of producer Beulah Zachary, director Lewis Gomavitz, musical director Jack Fascinato and costumer Joe Lockwood also play meaningful parts in the closely knit package. *Dave.*

CANDID CAMERA
With Allen Funt
Prod.-Dir.: Funt
15 Mins.; Mon., 7:15 p.m.
RUPPERT BREWERY
WJZ, TV, N. Y.
(Biow)

How long Allen Funt's efficacy on "Candid Camera" will continue is a matter of conjecture. The show has been on video for several seasons and there's been a number of film shorts on this subject during the past few seasons. If the show reaps a top Nielsen, he'll have difficulty in getting subjects to act naturally because he'll be recognized and they'll probably go hamola in the hopes of being discovered.

At the same time, if he isn't readily recognized, it indiactes that the "Candid Camera" show doesn't get much circulation. He's a guy in a more peculiar predicament than many of the unsuspecting that he interviews. If he's too popular, he'll work himself out of a job.

"Candid Camera" is an amusing show, at times, depending upon the interview. As usual, the subject goes in front of the camera on a legitimate quest and Funt does a bit of befuddling in the hopes of getting the interviewee to let loose. In a couple of sequences in an umbrella store, Funt got a good response. In both sequences there were some eloquent facial expressions in the various bargaining stages, but there was a lack of picturesque patter. The interview with the owner of a horse and wagon seemed to have lots of honesty and good pictorial quality. The teamster was a good photographic type, the kind that amateur snapshot fans go wild about.

A good commercial for Knickerbocker beer was in the form of a candid camera interview with a barkeep. The language was authentic, but it's difficult to envision how the photographic equipment could have been set up without the bartender's knowledge.

Jose.

LUX VIDEO THEATRE
("The Pacing Goose")
With Celeste Holm, Thomas Coley, Parker Fennelly, others; Jay Jackson, announcer
Producer: Cal Kuhl
Director: Fielder Cook
Adapted by Elinor Lenz from story by Jessamyn West
30 Mins.; Mon., 8 p.m.
LEVER BROS.
CBS-TV, from N. Y.
(J. Walter Thompson)

"Lux Video Theatre" made a poor choice of stories for its new season kickoff Monday night (27) via CBS-TV. Show boasted Celeste Holm as star and she, as well as the supporting cast, turned in fine jobs. But their talents were wasted on a mediocre period piece which had neither suspense, conflict nor comedy to compensate for its generally uninteresting thesis. Certainly something much better could have been found for Miss Holm.

Adapted by Elinor Lenz from an original by Jessamyn West, "The Pacing Goose" was probably figured to impart the same nostalgic charm that might have been found in a Mark Twain or Stephen Vincent Benet yarn. But it just didn't have it. Story, played against an Indiana farm background in 1860, was about a Quaker wife and her love for a pet goose. When the fowl turned up missing, she took the supposed culprit to court and, turning her femme wiles on the judge, won her case. Payoff was supposedly in some philosophical gems uttered by her husband at the closing, but they were neither gems nor philosophical.

Yarn's weakness could not suppress the thesping ability of Miss Holm, who looked as well as she acted. Thomas Coley, as her husband, and Parker Fennelly, typed as the hired farm-hand, topped a well-cast supporting group. Producer Cal Kuhl backed the show with the quality-type Lux mountings, including some authentic-looking sets by William Craig Smith and an oke score by Vladimir Selinsky. Slow pace of Fielder Cook's direction was probably attributable to the story.

Lux commercials were spieled competently by Jay Jackson, with Miss Holm, as star, coming in as usual at the finale for a personalized pitch. It's too bad the show can't work out some way of using adaptations of film stories, as its radio counterpart does, and which might give it the stature of the AM program. *Stal.*

HOSPITALITY HOUSE
With Betty Serian, Eleanor Bailey, Steve Hall, Ernie Tetrault, others
15 Mins.; Sun., 10:45 p.m.
UNION-FERN FURNITURE CO.
WRGB-TV, Schenectady

WRGB signs off the summer Sunday schedule with a moderately entertaining quarter-hour, on which femme vocalists rotate. Steve Hall, accompanist-soloist, and Ernie Tetrault, announcer, are permanents. An informal approach, integrating the girls and the men, is featured. When viewed, Betty Serian held the spotlight in a mixture of ballads and rhythms. She sang the first ballad effectively, but the production for the second "Lullaby of Broadway" gave it an awkward note.

Miss Serian was photographed alongside an upraised window, with street noises coming from below. She warbled, part of the time, to the supposed great whiteway, rather than to the cameras and viewers. Trick shots included a neat double image, and a disconcerting superimposition. Attractive and personable, with a pleasing voice and reasonably good style, Miss Serian might lower her eyes and flex her lens stance.

Hall, offscreen for the accompaniment, came on for a solo. He played an untabbed number smoothly, photographing considerably better full-face than profile. *Jaco.*

NBC'S NEW SERIES OF COLOR TESTS

NBC will inaugurate a new series of color tests starting Sept. 10 with one of its more expensive talent lineups headed by Nanette Fabray, who appeared on the recent color premiere show. Time slots haven't been set as yet.

It's currently planned to have two shows daily. The morning show will be on an open circuit available over standard sets in black and white, while the evening shows will be on a closed circuit. For the a.m. sessions NBC and RCA will invite dealers, execs, press, etc., for showings in the Center Theatre, N. Y.

Surrounding talent will comprise Earl Barton, Dorothy Keller and the Cleff Dwellers.

PERRY COMO SHOW
With Fontane Sisters, Mitchell Ayres orch; Dick Stark, announcer
Producer: Lee Cooley
15 Mins.; Mon., Wed., Fri., 7:45 p.m.
CHESTERFIELDS
CBS-TV, from N. Y.
(Cunningham & Walsh)

Musical phase of the new fall television season got off to a bright start Monday night (27) with the return of Perry Como to CBS-TV. Backed by Mitchell Ayres orch and the Fontane Sisters, Como launched his new series with the same informal, infectious atmosphere that characterized last year's sessions—and that should be enough for any viewer.

With that easy nonchalance and sly grin, the singer wrapped up in fine style such pops as "Cool, Cool, Cool of the Evening" and "Surprisin'." Way the studio audience howled, they must have all been members of a bobby-sox fan brigade, but home viewers undoubtedly appreciated the tunes also. Three Fontanes chimed in neatly on "Cool" and scored on their own with a harmonious and jivey "Come On-a My House." Como wound the show with a pash rendition of "Black Moonlight," for top results.

Producer Lee Cooley, once known for his trick camera effects, wisely kept his lenses unobtrusive on the opener, since nothing in the show called for the trick stuff. Sets, too, were non-ostentatious but good. Dick Stark pitched the usual Chesterfield plugs, handling them neatly. *Stal.*

GABBY HAYES SHOW
With Clifford Sales, Lee Graham, Robert Simon, Michael Strong, Irving Winter, Malcolm Keen
Producer-Director: Vincent J. Donehue
Writers: Jerome Coopersmith, Horton Foote
30 Mins.; Sun., 5 p.m.
QUAKER OATS
NBC-TV, from New York
(Sherman & Marquette)

Bewhiskered Gabby Hayes is back with his tall tales and dramatized historical tidbits that should ring the bell with the small fry. Again this season Hayes handles the opening and closing, with the body of the segment given over to an early Americana yarn unfolded live by thespers. It's a good device to cash in on Hayes' appeal while giving the youngsters something heftier in the adventure idiom.

Opening show story (26) dealt with Dr. David DeLeon's role in bringing about better understanding between the U. S. Army and the Seminole Indians during an Everglades uprising in the middle 1800's. Plot had the doctor befriending a wounded Indian who paid off by warning the Army camp of a pending attack. Indian's loyalty succeeded in winning the detachment's commanding officer over to DeLeon's viewpoint that individuals should be judged by their actions rather than their race. Message was laudable but the yarn had somewhat more talk than adventure for maximum interest for the grade-schoolers. Cast did an effective job with the slightly overwritten script.

Both filmed and live plugs were used with Hayes providing a staunch selling routine on the middle commercial. *Dave.*

GALLERY OF MME. LIU-TSONG
With Anna May Wong, Natalie Priest, Cliff Carpenter, Jean Pearson, John Stanley, Ralph Stantley, Winifred Cushing
Writer: Ira Marion
Director: William Marceau
30 Mins., Mon., 8:30 p.m.
Sustaining
DuMont, from New York

DuMont has come up with a sorry entry in the crime sleuthing sweepstakes in "The Gallery of Mme. Liu-Tsong," which marks the TV debut of Anna May Wong. Initial installment, "The Egyptian Idols," with Miss Wong cast as the operator of a fabulous chain of art galleries, was strictly out of the pulp mill and neither the acting nor the direction contributed toward its enhancement as a major TV contender.

There was a stilted quality about the whole thing, almost a throwback to TV's early, still-groping days or the era of pioneering in films. The cliches in the dialog were matched only by the poor quality of the staging and the slow-paced action. In fact it never got moving.

Format idea in itself offers possibilities, since the various episodes built around Miss Wong's far-flung art gallery empire can permit for an assortment of mystery, intrigue and adventure. But the saga of the "Egyptain Idols" threw the whole thing for a loss. *Rose.*

YOUNG MR. BOBBIN
With Jackie Kelk, Nydia Westman, Jane Seymour, Laura Weber, Pat Hosley, Cameron Prud'homme, others; Tex Antoine, announcer
Producer: Joseph Scibetta
Director: Norman Tokar
Writers—Tokar and Ed Jurist
30 Mins.; Sun., 7:30 p.m.
GENERAL FOODS
NBC-TV, from New York

"Young Mr. Bobbin" is a good addition to the ranks of TV's family situation comedies. General Foods, which had backed "Henry Aldrich" in the 7:30 p.m. Sunday slot, pulled a neat coup in signing up Jackie Kelk (the former 'Homer' of the "Aldrich" series) and "Aldrich" writers Norman Tokar and Ed Jurist for the new entry. "Bobbin," in many respects, is a more gratifying stanza than "Aldrich," being less coy, less in the teenage formula and having more warmth. "Aldrich," incidentally, goes on the same web for Campbell's Soup on Friday evenings.

On the preem Sunday (26) the story got started a bit slowly, but it picked up nicely and included some pleasing characterizations. Kelk plays a 19-year-old who's typically bungling and unsure of himself. Initialer dealt with his fears on applying for a job at the local bank, his subsequent reveries of becoming a tycoon, the troubles he causes the bank and his final understanding that a job as office boy isn't such a poor start in the world of finance.

Kelk clicked in portraying the young eager-beaver. He's surrounded by a good cast, including Nydia Westman and Jane Seymour (in nicely balanced characterizations) as his aunts, Pat Hosley as the girl friend and 12-year-old Laura Weber as her kid sister. Head of the bank was well handled by Cameron Prud'homme.

The Tokar-Jurist scripting was sensitive and had some amusing and charming lines. Ben Edwards' sets had an effective small-town quality, looking real rather than overly lush and polished. Tokar's direction was good, as in the bit where Kelk apparently was in a teller's cage with the camera dolying back to reveal him practicing bank transactions behind the slats of a chair. There were also some good film integrations, as in Bobbin's financial fantasy—although the photographic quality was off.

Commercials for Jell-O used three techniques to good effect: a vidpic spot with jingle, Tex Antoine's sketching-announcer bit and the integrated plug of Bobbin spooning up the dessert. *Bril.*

FOODINI THE GREAT
With Ellen Parker, emcee; various puppets
Writer: Jack Graham
Producers-directors: Hope & Maury Bunin
30 Mins.; Sat., 11 a.m.
SUNDIAL SHOES
ABC-TV, from N. Y.
(Hoag & Provandie, Inc.)

"Foodini The Great," a puppet film show, returned to the air Sat. (25) via ABC-TV with the net picking up the tab on the first 15-minute segment and Sundial Shoes bankrolling the second half. On the inaugural installment the action was rather slow and the accompanying dialog somewhat involved. These faults obviously won't disturb adult viewers, but the "under-10" age group will be difficult to hold unless the story and movements are made simpler.

A weird-looking figure whose eyebrows frequently bob up and down over his eyes, Foodini was principally concerned on the preem with his new house which carpenters had built to a one-inch scale instead of one foot. After surveying his problem he sold it to an amusement park as a curio. But in the interim, Pinhead, Foodini's man Friday, restored the structure to original scale thus queering the deal.

Puppets are cleverly manipulated by Hope and Maury Bunin who produce and direct the show. Settings and props are also prepared with care and reflect sound production values. Ellen Parker competently fills the femcee post. Sundial commercials were easy to take and emphasized "back-to school" styles for children. *Gilb.*

Chi Labor Federation Files for TV Station

Washington, Aug. 28.

The first application for a TV station from a labor union was filed with the FCC last week by the Chicago Federation of Labor, licencee of the 50 kw WCFL in Chicago. The Federation applied for a commercial VHF channel.

The United Auto Workers (CIO) is planning to apply for a UHF channel in Detroit, according to an announcement last June by Walter Reuther, union president.

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IS DISCOMBO

AND THANKS TO FOLKS LIKE THESE WHO DID IT . . .

JANET KERN,
Chicago Herald American

"This boy is just plain terrific, and his type of humor seems to fit any show and any situation."

EARL WILSON,
New York Post

"Herb Shriner's the new TV smash."

PAT CARMICHAEL,
Cincinnati Times Star

"Hoosier humorist seen as sure fire on Godfrey Show."

MARY WOOD,
Cincinnati Post

Herb is one comedian the entire country seems to like."

HARRIET VAN HORNE,
New York World-Telegram and Sun

"Herb Shriner . . . his is the kind of warm, homespun humor that makes you laugh out loud. He's in the tradition of Mark Twain and Booth Tarkington. Better than that, television isn't likely to do this year . . . or next." "This is television entertainment as it should be."

SID SHALIT,
New York Daily News

"Herb's hometown, Shrinerville, Ind., is making a fair bid to become as legendary a fictional place as Sir Thomas More's Utopia or the land of Gulliver's peregrinations."

MITCHELL SWARTZ,
Philadelphia Daily News

"An immediate hit . . . We predict here and now that Shriner will turn out to be one of the biggest attractions to hit television."

JOHN CROSBY
New York Herald Tribune

"Shriner is an earthy observant native humorist . . . something that hasn't been around for a long time . . . as warm and fresh as the Indiana breezes."

VARIETY

"Herb Shriner, taking over for vacationing Arthur Godfrey on 'Talent Scouts,' did a clicko job. His opening monologue was a sterling example of Hoosier wit . . . Matrial was sharp and was given a solid ride."

SONIA STEIN,
Washington Post

"When Hoosier humorist Herb Shriner was convulsing the audience at the Washington Post celebrity show last June, a Paducah Kentucky gentleman stopped in midchortle to tell his city bred hostess 'You big city people can't begin to appreciate his humor.' Because the Paducah gentleman is the Vice-pres. of the United States I feel a trifle abashed about contradicting him but speaking on behalf of us big city bred people, I want to say that we appreciate Shriner's humor."

LARRY WOLTERS,
Chicago Tribune

"This cracker-barrel philosofer humorist is the spiritual legatee of many gentle Hoosier wits — of Kin Hubbard, James Witcomb Riley, George Ade, Booth Tarkington, and just across the river into Kentucky, of Irvin S. Cobb. A lot of people are calling him a new Will Rogers, but as for me, it's good enough that he is Herb Shriner, an authentic new midwestern humorist."

VAL ADAMS,
New York Times

"It's a good thing for television that Herb Shriner has joined up."

BEN GROSS,
New York Daily News

"An attraction which I can endorse without qualification is Herb Shriner . . . his yarns are in the old tradition of Nye, Nasby, Twain, Cobb and Rogers."

HAL HUMPHREY,
Los Angeles Mirror

"If some smart producer doesn't build a TV show around Herb Shriner, then the medium is through progressing."

Indianapolis News

"Herb Shriner has emerged from limited assignments to national fame . . . An authentic new Midwestern humorist."

* FLABBERGASTED

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Direction— **WILLIAM MORRIS AGENCY**

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THANKS to Everyone Who Made This Past Season So Successful in All Fields

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THIS IS SHOW BUSINESS
ARTHUR GODFREY TALENT SCOUTS
MILTON BERLE SHOW
JAMES MELTON SHOW
GARRY MOORE SHOW
FRED WARING SHOW
THE BIG SHOW
MORTON DOWNEY SHOW
DON McNEILL SHOW
BEVERLY COUNTRY CLUB, New Orleans
BEVERLY HILLS COUNTRY CLUB, Cincinnati, Ohio
PERSIAN ROOM, New York
MOCAMBO, Hollywood
CHEZ PAREE, Chicago
COPLEY PLAZA, Boston
LAST FRONTIER, Las Vegas
WARNER THEATRE, New York
EDDY'S KANSAS CITY
DETROIT ATHLETIC CLUB

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Guesting
Premiere Show September 8th
ALL-STAR REVUE • NBC

AND A SPECIAL THANKS TO

ARTHUR GODFREY AND HIS STAFF, THE LIPTON TEA COMPANY, COLUMBIA BROADCASTING SYSTEM, YOUNG AND RUBICAM AGENCY, WILLIAM MORRIS AGENCY, AND MY SCRIPT ASSOCIATE ROY KAMMERMAN—FOR THE LIFT I GOT DRINKING LIPTON TEA AND EATING FROSTEE FOR 9 HAPPY WEEKS.

LUX RADIO THEATRE
('The Mudlark')
With Irene Dunne, Sir Cedric Hardwicke, Christopher Cook, Tudor Owen, Bill Johnstone, Herb Butterfield, John Dodsworth, Ray Lawrence, June Whitley, Ben Wright, Charles Davis; John Milton Kennedy, announcer
Producer: William Keighley
Director: Fred MacKaye
Writer: Sandford Barnett
60 Mins.; Mon., 9 p.m.
LEVER BROS.
CBS, from Hollywood
(J. Walter Thompson)

The show that launched a hundred imitators and survived them all, moved into its 18th season Monday night—and it's still the champ. Since "Lux Radio Theatre" set the pattern for class dramatics, the stencil has been widely used but at a time when radio originals have run their course, Lux still lords it over the field.

In the season past, the Lever entry topped the rating list more often than any contender, and from the likes of the inaugural the heights will still be its roosting place. On the takeoff the choice fell to "The Mudlark," which won a command performance of England's royal family. That it savored more of prestige than entertainment might be its only criticism by the Lux faithfuls, who like their dramatics in lighter vein, but there could be no carping at the skilled artistry of Irene Dunne as the Queen and Sir Cedric Hardwicke as Disraeli.

The team that put on the show has been doing it for years in deluxe fashion so disserters can find fault only with the cast or story, which is rarely out of line. If it was a little stuffy for the mine run of listeners it could be excused on the ground that the inaugural shows are generally epic in character.

Miss Dunne performed to a King's taste, and Hardwicke's Disraeli statemanly towering. Christopher Cook as "The Mudlark" was wistfully charming and moppetly promising. Tudor Owen's "Brown" deflated the austerity of the royal household.

In his accustomed place as producer-host William Keighley was by turns serious and affable and gave the program a tone of dignity. Fred Mackay's direction and script of Sandy Barnett were of their usual high order and Rudy Schrager's scoring appropriate to the drama. If this is the pilot of what's to come, Lux will be hard to overtake in the ratings. The budget has been pruned but not in places where it shows. Lever and the Thompson agency can look ahead to another season of leadership despite the long haul of 44 weeks that faces the oldster. *Helm.*

BEULAH
With Hattie McDaniel, Ernest Whitman, Mary Jane Croft, Hugh Studebaker, Henry Blair, Ruby Dandridge
Writers: Sherwood Schwartz, Arthur Julian, Howard Leeds
Producer-director: Tom McKnight
15 Mins.: Mon.thru-Fri., 7 p.m.
PROCTER & GAMBLE
CBS, from Hollywood
(Dancer, Fitzgerald & Sample)

In keeping with the format of its previous fall preems, "Beulah" returned to CBS Monday (27) with a script replete with gags and situation humor which the cross-the-board show has long been noted for. Dishing out the mirth-provoking lines, per usual, was Hattie McDaniel.

Cast in her familiar role as a domestic, Miss McDaniel dexterously tossed off the quips and milked copious chuckles from the studio audience. In fact the guffaws were so strident that the listener felt that he must have been missing something of a visual nature.

Most of the comedy stemmed from the confusion which attended the return of Beulah and her employers to their permanent residence after a month in the mountains. Harry Henderson forgot to have the phone, electricity, etc., turned on. Moreover, an infant which the domestic unwittingly is to care for also complicates matters.

Good support was provided by Hugh Studebaker, as Henderson; Mary Jane Croft, as Mrs. Henderson; Henry Blair, as Donnie Henderson; Ernest Whitman, as Beulah's boy friend, and Ruby Dandridge, as a friend of the domestic. Plugs for Procter & Gamble's Oxydol and Dreft could stand a revamping. Copy was the same the soap firm has used for months.

For dialers in search of an escapist 15-minutes "Beulah" qualifies easily. There's nothing subtle or sophisticated about this stanza and housewives will be able to follow it with a minimum of effort while washing the dinner dishes And that's what sells soap. *Gilb.*

THE LONESOME ROAD
With Gunner Back, Narrator
Writer: Back
15 Mins.; Mon., 8:45 p.m.
Sustaining
ABC, from New York

Problem of alcoholism in the U. S. is being tackled by the ABC Public Affairs Dept. in a series of eight documentary programs, with the overall title of "The Lonesome Road." First of the group was "The Nature of Alcoholic Illness," aired recently over five ABC o. & o. stations.

In an airer of this nature, interested listeners are going to ask themselves, "how can I snap myself or pop, or Joe, et al. out of the grip of drink?" The answer wasn't there in the opening stanza.

For the producers of the series, The National Committee on Alcoholism and the Communication Materials Center of Columbia U., apparently are bent on getting to the point in easy stages. After the dialer listens to the whole eight programs, then presumably he will know how to save himself from the curse.

Initial program presented several recorded interviews with various drunks including a bum, a housewife, a businessman and an ex-serviceman. Most of them conceded that liquor is an "insidious thing," but "I had to have that drink."

Three of the four interviewed, declared narrator Gunnar Back, are now reformed. An unidentified health officer pointed out at the close of the program that "alcoholism is a disease . . . and should be considered a public responsibility."

For those intent upon reform or having academic interest in the subject, Back urged them to write to the NCA for further details. In dealing with a scourge such as an excess use of alcohol, why make a painstaking analysis of medical, social and economic problems caused by the drinker and drunkenness?

No one close to a victim of liquor needs to analyze the aforementioned problems. What he (or she) wants to know is how can the alcoholic be permanently cured, as soon as possible. If such a solution were presented with a strong dramatic impact perhaps some drunks can be saved after all. *Gilb.*

MELODY MAGAZINE
With Wed Howard
Producer-writer: John Brookman
30 Mins.; Mon.-thru-Fri., 5:15 p.m.
Participating
WMAQ, Chicago

Better-than-average palaver purveyed by Wed Howard projects this disk session into the distinctive d.j. class that's been pretty much vacant hereabouts since Dave Garroway ankled the WMAQ turntables for greener pastures. While not exactly a carbon of Garroway either in style or effectiveness, Howard adheres to the same low-pressured, mildly sophisticated chatter genre that set DG apart from the average spinners and chinners. That there's an audience for the deejay as conscious of entertainment values as of huckstering goes without saying. Howard definitely is of the school that believes showmanship is in the longrun the most effective salesmanship.

Show heard (13) was deftly balanced with not too much gab nor too much music. Copy was comprised mainly of anecdotes culled from newspapers, all in a pleasantly whimsical vein. Tunes, bracketing a wide range of tastes, were introed with casual, off-the-cuff comments without the implication that Howard considers himself a "Hit Parade" handicapper. He just used platters that he figured his listeners would like to hear.

Howard sounds as if he may be around for quite a spell, especially if the NBC flag decides to backstop with a little promotion. *Dave.*

FREDDIE'S MUSIC HALL
With Freddie Hall
Writer-Producer: William Shea
20 Mins., Sat., 12:35 p.m.
Sustaining
WHDH, Boston

Freddie Hall, vet vaudevillian and perennial emcee at Hub's lively nightspot, Showbar, has come up with a transcribed platter and chatter series which gives him the opportunity to dish out bits of nostalgic chitchat and info regarding Tin Pan Alley.

Hall, who is billed as "the man who knew them all" adds, "Of course, they didn't know me, but I knew them," appears to be thoroughly enjoying himself on the stanza, tossing in such remarks as "that's why they tore down the old Keith Theatre" following his vocalizing of "Side by Side" as he

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CLUB 15
With Bob Crosby, Gisele MacKenzie, Jo Stafford, Modernaires, Jerry Gray Orch; Del Sharbutt, announcer
Writers: Carroll Carroll, David Gregory
Director: Ace Ochs
Producer: Carroll Carroll
15 Mins.; Mon. thru Fri., 7:30 p.m.
CAMPBELL SOUP
CBS, from Hollywood
(Ward Wheelock)

Returning for its fifth year on the airlanes, "Club 15" has lost none of its pace and freshness. This segment travels at a jet-propelled clip with solid entertainment values crammed into this quarter-hour by a topflight group of air performers. One of the biggest assets is the fast, breezy dialog tying this session into a well-knit musical show with a dash of incidental comedy.

Show's format and roster of performers remains intact with Bob Crosby heading up the session as emcee and singer. Crosby's manner is suitably casual for the assignment and he manages to inject an informal flavor into a show which is on a split-second timing schedule. On the fall preem (27), the Monday-Wednesday-Friday cast of Crosby, Giselle MacKenzie and The Modernaires opened with a rousing "Another Opening, Another Show" curtain-raiser. Miss MacKenzie, the Canadian soprano, delivered "Too Young" in topflight style with Crosby and Modernaires following with "Shanghai" and the troupe closing with "On Top of Old Smoky." Jerry Gray's orch supplied snappy instrumental backgrounds. Jo Stafford stars on Tuesday and Thursday sessions, replacing Miss MacKenzie.

Del Sharbutt handles the couple of Campbell plugs with a light comedy flavor. *Herm.*

LOWELL THOMAS
With Nelson Case, announcer
15 Mins.; Mon.-Fri., 6:45 p.m.
PROCTER & GAMBLE
CBS, from New York
(Compton)

Lowell Thomas, returning (27) to CBS radio network after a trip with his wife to the British Isles, France, Spain, Portugal, West Africa, Argentina, Brazil, Chile, Peru, Ecuador and Panama, reported, "The people abroad fail to display any feverish interest in Communism, war and the Korean truce talks. People abroad discuss Communism and World War 3 only when the subject is brought up."

In England, where the Festival of Britain has "brought myriads of visitors," comment, "most of it unkind," is heard about the labor government; in France they talk about the government's troubles. In Spain it's "Franco and when will the monarchy return?"

Portugal is "rolling in prosperity." In Argentina and throughout all South America, people discuss "the maneuvering for another term for Peron as president, and Evita, his wife, as vice pres." Comment concerns "especially the woman, who seems to have imperial ambitions."

Switching to the domestic scene Thomas led with item about the West Point scandal. He fluffed once in discussing William Randolph Hearst's will, and in a final humorous story from Richmond, Ind., the newscaster stumbled a little—probably stale from air absence.

Thomas, however, remains one of radio's standard personalities and one of its most enduring voices, despite a certain monotony of delivery. Scripts are written his style; his commentary is seldom pronounced or insistent. Nelson Case is an able wordman for Ivory Soap. *Jaco.*

BOB HAWK SHOW
Producer-director: Don Bernard
30 Mins., Mon., 10 p.m.
CAMELS
CBS, from Hollywood
(Wm. Esty)

Quizmaster Bob Hawk resumed his 30 minute question-answer period with enough drive to propel it through another radio season. With good humor and exuberance, Hawk skippered the studio contestants through their paces with queries that required some thought for both contestants and listeners. Show had plenty of appeal for quiz show addicts.

The preem (27) displayed Hawk's mike charm and quick wit to good advantage. He had gag lines ready for topics as varied as meat prices and child psychology, and despite vintage of some of his material he drew solid yocks. Brief gag session warmup helped put contestants at ease and brought nice change of pace for quiz routine.

Questions were above average throughout and stumpers sustained listener interest. Hawk kept session moving, by brightening dull spots with some quick quips. The ciggie commercials were okay.

SUSPENSE
With William Holden, Jack Kruschen, Cathy Lewis, Joe Kearns, Eddie Firestone, Sam Edwards, Barbara Eiler; Harlow Wilcox, announcer; Lud Gluskin, conductor
Producer-director: Elliot Lewis
Writer: Richard Pedicini
30 Mins.; Mon., 8 p.m.
ELECTRIC AUTO-LITE
CBS, from Hollywood
(Cecil & Presbrey)

"Suspense" kicked off its new season Monday (27) with a commendable drama, "Report on the Jolly Death Riders," a yarn on the tragic results of thoughtless driving. As the show has done in previous years, script on the initialer was nicely timed to the advent of Labor Day, cueing in a message for highway safety during the long weekend.

Story effectively told of a fatal car accident caused by a pair of hot-rod racers driven by teenagers, and the police effort to track down the youngsters. William Holden was starred as the lieutenant who painstakingly uncovered the trail, going from kid to kid until the guilty driver was found. Airer socked home the dire consequences of recklessness on public roads, and handled the material with some sensitivity, although not probing into the roots of the restlessness that breeds hot-rods.

Holden did a convincing job as the cop, particularly in his scenes with the minors. Supporting cast was good, although in spots the thesping was on the hokey side. Music, composed by Lucien Moraweck and conducted by Lud Gluskin, was moving but at times overpowering.

Finale brought on Ned Dearborn, of the National Safety Council, to present the organization's public interest award (for the third time) to Auto-Lite for the program's safety efforts. Opening commercial was somewhat too cute, but other plugs, linked to the safety theme, were solid. *Bril.*

EDWARD R. MURROW
15 Mins.; Mon.-Fri., 7:45 p.m.
AMERICAN OIL, HAMM
CBS, from New York
(Katz; Campbell-Mithun)

Edward R. Murrow resumed his cross-the-board news strip on CBS on Monday (27) after an eight-week hiatus. Show is sponsored regionally on split networks by American Oil Co. and Theo. Hamm Brewing Co.

Murrow devoted the first third of his show to a quick recap of the evening's news—the talks at Kaesong, a Senate report on European defenses, shipment of jet planes to Britain, the copper strike, some inflation and tax items, etc. Remainder was given over to a discussion of the forthcoming San Francisco meeting on the Japanese peace treaty.

Murrow isn't as sharply opinionated as many of the commentators on the airlanes, and sticks more to a pro and con presentation, which is commendable. On the question of the Japanese treaty, he was basically in favor of the State Department policy, although expressing the view that less of a "take-it-or-leave-it" attitude on the part of the State Department would have produced less resentment among India, Indonesia and other critics of the pact.

After the last commercial, as in the past seasons, he comes back with "a word for today," in this case some quotes by Will Rogers and Bismarck on the subject of treaties. *Bril.*

JOURNEYS INTO JAZZ
With Pete Lucas
30 Mins.; Sat., 11:30 a.m.
ABC, from Chicago

ABC's latest disk jockey entry, "Journeys Into Jazz," is a neat 30-minute session that should please jazz aficionados and novices. With Pete Lucas at the helm, the show offers a plenitude of top platters with a commentary that's interesting as well as informative. Lucas' patter comes across in such a pleasant unpretentious manner that it's bound to turn "squares" into ardent "hepsters."

Initialer (25) was marked by his superior selection of jazz disks. Lucas, who has been a collector for more than 15 years, has a library large enough to sustain the top-notch quality of the preem and should be able to make "Journeys Into Jazz" an enjoyable repeat trip. Foregoing the special lingo of the jazzophile, Lucas introed such platters as Louis Armstrong's "Long, Long Journey," "Wild" Bill Davidson's "Jazz Band Ball" and Bix Beiderbecke's "Sorry" with knowledge and assurance. His pointers on what to listen for and to whom made his between disk gab an important part of the airer.

Lucas, who also conducts a cross-the-board kiddie program, "Fun Factory," should be able to add plenty of adult fans with this one.

JACK SMITH - DINAH SHORE-GINNY SIMMS SHOW
With Frank De Vol Orch; John Jacobs, announcer
Producer-director: Bill Brennan
Writer: Glenn Wheaton
15 Mins.; Mon.-Fri., 7:15 p.m.
PROCTER & GAMBLE
CBS, from Hollywood
(Benton & Bowles)

The rollicking rhythms of Jack Smith and the lush melodics of Dinah Shore and Ginny Simms have rolled in with the tide for the seventh year under the aegis of Procter & Gamble. This season it's a combination of three s's with the replacement of Margaret Whiting, with Smith mikeside five nights a week, Miss Shore three and Miss Simms two.

The happiness boy of song, Smith strikes a rippling note in every number with a buoyant bounce to liven the pace. The slower-paced numbers of Miss Simms offer a comfortable contrast and it all adds up to a pleasant interlude of music.

Frank DeVol's backstopping is in his usual high level and the torrid licks of his brass section heightened the effect of the Simms rendition of "Stormy Weather." It was share and share alike, with Smith yielding as many numbers as he took and then dueting on a cuddly piece called "Just Sit Around." Addicted to the jaunty ditties by reason of the style that established him, it was only natural that he should open with "I Feel a Song Coming On," give way to Simms for "Wonder Why" and segue into "Come On-A My House," which he gave jumpy treatment.

That Smith can give a ballad a soft turn is attested by his closing theme, "Same Time Tomorrow." Miss Simms has been around TV a lot lately being one of most telegenic canaries, but the sound of her is still as good as the sight. She and Smith work well together in romantic lead-ins and should make a winning combo.

Time commercials run in and out but never disturbing and serving more to bridge the numbers. *Helm.*

HOUSE PARTY
With Art Linkletter, announcer Jack Slattery
Producer: John Guedel
Director: Marty Hill
Writers: Guedel, Hill
25 Mins., Mon.-thru-Fri., 3:30 p.m.
Pillsbury Mills
CBS, from Hollywood
(Leo Burnett)

Art Linkletter returned to CBS' cross-the-board "House Party" Monday (27) with the same audience participation stunts and homespun humor that has won him a solid afternoon following. He won't lose any fans if he continues to follow this standard pattern.

Linkletter teed off preem with a brief rundown of his European jaunt. The gag lines were tired and obvious but his affable delivery lifted material nicely. After the quickie monolog, Linkletter let the audience take over. Although some of his questions were slightly embarrassing, the participants seemed to take it with good spirit. An occassional ad lib was good for solid yocks. Partic[illegible]on stunts ran gamut from a [illegible] for the oldest old maid in [illegible]dience to interviews with a [illegible]r of five and six year old children. His ability to make such trite stunts listenable is an AM wonder.

Linkletter and announcer Jack Slattery shared the commercial spiels nicely.

Radio Follow-Up

Bob Hope, assisted by vocalist Jo Stafford, took over the guest spot for the vacationing Walter Winchell Sunday night (25) via ABC, and did an okay job in filling the 10 or 11 minutes of time available with his rapid-fire monologging. Fact that the studio audience yocked much more than the quality of Hope's gags seemed to call for indicated that he was guilty of playing too much to them and not enough to the home listeners. But it was an acceptable Sunday night time filler, in the standard pattern of Hope's own radio show.

Both the comedian and Miss Stafford were also guilty of overplugging their own sponsors on the show. Granted that that might have been okayed in their contracts for the guest spots, the stress on Chesterfields (Hope's bankroller) and Campbell's Soup (Miss Stafford's) seemed a little unfair to Hudnut, which was picking up the tab as Winchell's sponsor. Miss Stafford sold one tune in her usual top style and displayed a good sense of comedy timing in her gag duelling with Hope.

As usual this summer, the 15-minute show wound with a straight news commentary.

From the Production Centres

IN NEW YORK CITY . . .

Fortune Pope, president of WHOM, this year has taken over the chairmanship of the Columbus Day festivities in New York, including grand marshalling of the traditional Fifth Ave. parade and toastmasting the Waldorf-Astoria ballroom banquet....**Jack Lacy, Trudy Richards** and their WINS gang trek to St. Albans Hosp to entertain wounded vets....Mutual tub-thumper **Dick Dorrance** to Chi tomorrow (Thurs.) to gander the web's midwest HQ and WGN....WOR ad-promotion director **Joseph Creamer** off on Coast vacation....**Ted Pearson**, announcer back from the Coast, an expectant father. Wife is **Charlotte Keane**, radio-TV actress....**Dick York** new to "Romance Of Helen Trent"....**Charita Bauer** added to "Front Page Farrell"....**George Petrie** and **Douglas Parkhirst** new "Lorenzo Jones" players.

NBC's **Ben Grauer** to cut a series of waxed commercials for a new Standard Oil of Ohio campaign....Organist **E. Power Biggs** to devote his Sept. 2 airer on CBS to American composers, including a piece by **George Crandall**, CBS press info director....WNJR announcer **Bob Hambley** vacationing on the Coast....**Joe Field**, Compton publicity director, returns today (Wed.) from business-vacation trip to Hollywood (where he worked on "Fireside Theatre" promotion) and New Mexico ....**Sammy Kaye's** "Sunday Serenade" on ABC moves to a new time Sunday (2) at 5-5:30 p.m.....The **Norman Readers** (he's ad-pub head of French Government Tourist Office) dubbing their new Ardsley, N. Y., retreat, "Gal Avec."

Wilfred S. Roberts, Pedlar & Ryan AM-TV director, upped to veepeeship....**Seymour Siegel**, N. Y. City communications director, back from seven weeks' European tour on which he lined up some shows from U. S. agencies abroad....**Staats Cotsworth** left Friday (24) with wife, **Muriel Kirland**, for Lake Geneva, Wis.....**Spencer Schless**, ex-Foote, Cone & Belding, added to AM stations department of ABC ... WOR veepee **J. R. Poppele** off on a short vacation....**Bill Stern** to appear at annual baseball benefit for Cerebral Palsy at Polo Grounds Sept. 6....ABC outing at Wee Burn Country Club, Darien, on Sept. 5, will highlight golf... **Warren T. Mayers**, former ad manager of Look, has joined **C. E. Hooper** as veepee of Hoopereports, Inc., and **David Lasley** leaves NBC Chi to join the nose-counter as an account exec....**F. Winslow Stetson, Jr.**, ex-Swift & Co., has been elected a v.p. of Foote, Cone & Belding ..Mother of **Charles Boltin** (WHOM) died yesterday (Tues.) at home in New Brunswick, N. J.

IN HOLLYWOOD . . .

Andy Potter, who produced the "Blondie" radio series for William Esty, joined Calkins & Holden as director of radio and TV. He has been dabbling in video the past few months ...**Fox Case**, who years ago Grover Whalened for CBS, around his old haunts on respite from his labors as DuPont public relationer...**David Rose** will baton the mood and bridges on Hallmark Theatre this season. Replaces **Lyn Murray**, who goes on the **Bob Hope** picture at Paramount....**Lonesome Gal**, who is **Mrs. Bill Rousseau**, is not so lonesome when a sponsor shows interest. She hops a plane and makes the deal herself as she has done in most of the 25 markets now spinning her honey-dipped cooing....**John K. West** was installed Host for the Day at NBC and everybody's beaming ...**Oscar Turner** now aiding NBC's **Lew Frost** on labor matters....CBS is holding open a Wednesday night half-hour just in case Coca-Cola is successful in holding over **Mario Lanza** into the new season. Looks like a losing fight as he'll be too busy with pictures, concerts and recordings. He would supplement rather than replace **Ed Bergen**....**Joe Fields**, Compton publicity chief, giving the Coast a look-over....**Art Rush** checked out of surgery 25 pounds lighter and **John West** immediately challenged him to a round of pill pushing at Lakeside....**John Guedel** is glum over the fact that divots (hair pieces) that used to cost $85 will now set back the baldies an even C... **Mal Boyd**, who soon joins the priesthood, had a party tossed for him by his pals in radio and TV....Honeymooners **Hazel Shermet** and **Larry Rhine** of "Duffy's Tavern" hit the high spots and then shoved off for Puerto Rico.

IN CHICAGO . . .

WMAQ program director **Homer Heck** and sales chief **Howard Meyers** auditioning replacements for **Maggie Daly** and **Pat Murphy**, who bow off as co-emcees Sunday (2) on the nightly "Chez Show"....WAIT has named **Adam Young** as its station rep... **Carl Webster**, who with **Irna Phillips** produced many of the AM serials during Chi's soaper heyday, is back in town setting up a new radio-TV production shop ...**Jim Lowe**, ex-WBBM gabber, joins the Chi NBC announcing staff ... **Claude Kirchner** subbing for **Tom Moore** this week as emcee of Mutual's "Ladies Fair"....Kenyon & Eckhart flack **Herb Landon** here tub-thumping Kellogg's "Space Cadet" on ABC ...Ross Jurney & Assocs. ave picked up **Walt Schwimmer's** "Tune Test" which Western States Refineries will bankroll on six Rocky Mountain stations....WLS newscaster **Bob Lyle** off on a European news gathering safari....**Curley Bradley**, Mutual's "Singing Marshall," goes thataway on a western vacation while frau **Mary Affilek**, producer-director of the show, heads for Bermuda....WBBM's education department toppered by **Dorothy Miller** ground out 26 pub-service shows on the Chi CBS station last month....Nineteen Chi NBC staffers pinned as members of the web's 20-Year Club....WGN disk whirler **Fred Reynolds** lining up guest subs for his vacation next week....**Janet Williams**, ex-New York NBC staffer, added to the Windy City NBC continuity crew.

IN WASHINGTON . . .

William R. McAndrew, general manager of WRC and WNBW, NBC affiliates, has been named chairman of the public information committee of the President's Committee on National Employ the Physically Handicapped Week, succeeding **Earl H. Gammons**, CBS v.p., who is now vice chairman of the national committee....**Maxwell Marvin**, special reporter for Department of Defense, reports on progress being made towards unification of Europe by North Atlantic Treaty Organization countries on "Pentagon-Washington," over DuMont, Sunday (2) ....**Walter Talyn**, the "Goliath" of 20th-Fox film, "David and Bathsheba," did a TV stint on **Ruth Crane's** "Modern Woman" show over WMAL-ABC yesterday as part of his tub thumping tour for pic and the Red Feather campaign....**Jim Gibbons**, ayam man for WMAL-ABC, back on the air after a three-week vacation.

ABC Radio Eyes Dixon; Presents Affiliate Poser

Cincinnati, Aug. 28.

Paul Dixon, disk jockey of WCPO here, may get a network radio program via ABC, although WCPO is a Mutual outlet and ABC's affiliate is WSAI.

ABC recently started beaming a video show with Dixon from WCPO-TV, as a result of which the web now wants to project him into network radio with a daytime strip.

Koste to Liberty

Jack Koste has been appointed national sales director of Liberty network, veepee-general manager James H. Foster announced. Koste will headquarter in Liberty's N. Y. offices.

Koste, formerly head of Indie Sales, Inc., station rep outfit, will be succeeded in that post by Oscar P. Lutz, named veepee-general manager of the rep firm. Eugene Litt was also named a v.p.

Church Names Higgins For Midland Exec'Berth

Kansas City, Aug. 28.

Major switch of executives is under way at Midland Broadcasting Co. to become effective Oct. 1. Move is occasioned by Karl R. Koerper, who has resigned as vice-president and managing director to become a vice-president of the Kansas City Power and Light Co. There he will succeed Joseph F. Porter, Jr., who recently resigned.

Position of v.p. and managing director at Midland will be filled by George J. Higgins, now general sales manager and veepee. In making the announcement, Arthur B. Church, president, said Higgins will continue to actively supervise sales.

Early this year Higgins resigned as manager of WISH, Indianapolis, to join Midland, operators of KMBC, Kansas City CBS affiliate and KFRM, Concordia, Kans., daytimer. During his 20 years in broadcasting Higgins had been with KSO, Des Moines, and WTCN, St. Paul.

Rapp Likes Coast; 'Bickersons' Ends

Hollywood, Aug. 28.

With a suddenness that caught the principals unawares, Phil Rapp washed up his deal with Philip Morris and the Biow agency for "The Bickersons" on radio and tonight's broadcast (Tues.) is the last. Refusing to go to N. Y. with the show, Rapp demanded and got a release from his contract, recently renewed for a firm 26 weeks.

Breakup came when Frances Langford made her deal with ABC-TV for an hour strip with Don Ameche, necessitating her residence in N. Y. Under the terms of his contract, Rapp could dictate the point of origination. He refused to budge from Hollywood because of picture commitments to Wald-Krasna, his home and family here and a stable of nags that win occasionally.

Rapp offered to keep the series going by substituting Claire Trevor for Langford but it was no go with the ciggie roller. A TV series with Lew Parker and Trevor is being prepared by Rapp and just to prove there are no hard feelings between Rapp and Biow, the agency gets first refusal on the video version of the battling Bickersons.

WOW-TV Sets 32 Grid Games; Set Sales Perk

Omaha, Aug. 28.

WOW-TV announced this week that it plans to carry 32 full-length important football games this fall. Announcement brought noticeable activity in set sales, says the Nebraska-Iowa Electrical Council. The week's total went to 495 making the area total 82,036.

WOW announced that it will carry four separate series of football broadcasts. They comprise: All NCAA college TV games on NBC Saturday afternoons for Westinghouse; 12 live DuMont professional TV games on Sunday afternoons; 11 Big-Seven-Game-Of-The-Week TV games on Tuesday nights by film for Phillips 66; All University of Nebraska games by radio for the Nebraska Clothing Co., Omaha.

WKRC's U. of Cincy Games

Cincinnati, Aug. 28.

WKRC's 11th year of football airing originations calls for complete coverage of University of Cincinnati's 11-game schedule. Syd Cornell, who has done most of the play calling in that time and recently left the station to enter the ad agency field, will be back at the mike with Ed Kennedy, staffer, doing color.

Frisch restaurants, through Rollman, Cary & Rittenhouse agency, is the sponsor.

Arries Exits DuMont

Les Arries has resigned as sports director for the DuMont web, a job he had held for more than five years.

Tom Gallery, former DuMont sales manager and a one-time veepee of the N. Y. Yankees, has taken over the sports job, with the recent promotion of Ted Bergmann to the sales chief's post.

Coy Sez FCC Can Compel Video Stations to Schedule Educ'l Shows

Washington, Aug. 28.

Proposal of Sen. Edwin C. Johnson (D-Colo.) to require TV stations to devote a portion of their broadcast schedule to educational programs advanced a step yesterday (Mon.) when FCC Chairman Wayne Coy advised the Senator that the Commission has the authority to impose such a requirement.

Sen. Johnson, chairman of the Interstate Commerce Committee, had told Coy at a Senate hearing July 18 that if the FCC lacked the authority he would offer legislation giving it the authority. Coy had doubts at the time that the Commission could compel stations to give a percentage of their time to education because of a provision in the Communications Act prohibiting censorship.

But Coy said he has now been advised by the Commission's general counsel, Benedict P. Cottone, that there is "no question" as to the Commission's authority. "I am now persuaded by Mr. Cottone's observations," he wrote Johnson, "that the extreme nature of the change does not in itself establish the lack of authority to make it. I have also given further thought to Mr. Cottone's view that the censorship provision . . . does not preclude the exercise of authority to make a percentage allocation of broadcast time for educational programs."

Johnson has suggested that FCC impose a condition in TV station licenses to require that a definite proportion of time be given to education. He has urged that this be done in certain areas where it would be unlikely that non-commercial education TV stations could be established for a long time. Such a requirement, he feels, would make it unnecessary to allow scarce TV channels, proposed to be set-aside for education, to remain unused.

BEER SPONSORS FLOCK TO ZIV'S 'BRIGHT STAR'

Local and regional brewers, competing with national beers plugged by network AM and TV shows, are flocking heavily to Frederic W. Ziv Co.'s "Bright Star," wax series with Fred MacMurray and Irene Dunne. During the first week on the market, 35% of the 97 cities inked have been bought by beer outfits.

Hudepohl Brewing, of Cincinnati, through Stockton, West & Burkhart agency, has bought the airer for 16 markets in Ohio, Indiana, Kentucky and West Virginia. Other beer backers are Burkhart Beer of Akron and Southern Brewing, for Tampa and St. Petersburg.

Southwestern Public Service Co. of Amarillo, Tex., has bought "Star" for 16 cities in Texas, New Mexico and Oklahoma. Food advertisers also comprise a large group of bankrollers.

Ziv is expanding its sales force. New additions include Harold W. Falter, operating out of Memphis, who most recently was general manager of WVMI, Biloxi, Miss.; and Marion A. Stoneking, headquartering in Sioux Falls, ex-sales manager of KELO of that city.

Consolidated TV Axes Production

Hollywood, Aug. 28.

Consolidated Television, sales-production company owned by Norman Chandler, will concentrate on sales henceforth and terminate all production activity. Disclosure by exec veepee Harrison Chandler came on the heels of the departure of CT's production chief, Carl Hittleman, for a producer berth at Universal-International. Chandler ducked queries, saying, "there are many reasons for dropping production but I'd rather not go into them. We hope to resume some time, but for the time being we'll work on sales only."

Hittleman said his departure is natural in view of the dropping of production at the same time. He denied the type of product turned out at CT had anything to do with the move, saying, "in this business, no one expects boxoffice success in everything they attempt. We think our product no worse and no better than others."

NBC-TV SETS TALENT FOR 'ALL-STAR' PREEM

Final talent lineup for the preem of NBC-TV's "All-Star Revue" Sept. 8, in which Ezio Pinza makes his video debut as emcee, will include Jane Froman, Herb Shriner, Valerie Bettis and Ben Blue, plus short spots featuring most of the comedians who will rotate in regular turns as emcees on the show in subsequent weeks. With Ken Murray returning to CBS-TV in the same time slot that night, NBC hopes its all-star layout will give it a head start in the anticipated race for ratings.

Of the comics who are to appear on "All-Star" regularly, Ed Wynn and Olsen and Johnson will do their stints live. Exec producer Joe Santley is flying to Canada this week to lens some film there of Jimmy Durante, who's personalling north of the border. Film footage of Danny Thomas will be furnished from the Coast, where he's now making a picture. Jack Carson, in Europe for a date at the London Palladium, took a film camera with him and will ship some footage back to N. Y. in time for the show.

Pinza himself is expected to do one major production number on the show based on one of his operatic roles, in addition to singing a couple of pop tunes. Miss Bettis, besides leading the dancers, will also handle the choreography.

WARM Bid for 5 Kw Spread Now Warmer As CBS Drons Fight

Washington, Aug. 28.

Five-year battle of WARM in Scranton for 5 kw facilities appeared to have been won last week when CBS withdrew opposition to the use of 590 kc in the area which is the same frequency used by the web's owned-and-operated station (WEEI) in Boston. Scranton station, which now operates on 1400 kc with 250 watts power, notified the FCC that it has agreed to observe operating conditions to protect WEEI against interference.

Simultaneous with the CBS withdrawal of objection, WARM requested the FCC to grant its application as soon as possible and to call off the hearing which was scheduled for today (28). Favorable action is expected.

A grant of the facilities will bring to the Scranton-Wilkes-Barre area its most powerful radio station and its first 5 kw fulltime outlet. The increased facilities will enable WARM to cover an area of 1,000,000 population in the daytime and 500,000 at night, including about 80,000 who have been without any primary service at night.

WARM originally applied for 5 kw facilities in September of 1946. Because of a competitive application filed by John H. Stenger, Jr., in Wilkes-Barre, it fought through hearings for the 590 kc spot in 1947, received a proposed decision in its favor in 1949, participated in oral arguments requested by Stenger the same year, and finally won out against its competitor when the Commission issued a final decision in February 1950.

N.D. Grid Bankrollers

Philco Distributors and Metropolitan Philco Dealers will bankroll the Notre Dame gridcasts on WMCA, N. Y. from Sept. 29 to Dec. 1. This is the second season WMCA has joined the web picking up the Irish football play-by-plays, General Electric having backed the series on the indie last year.

Joe Boland, former Notre Dame coach and player, will again handle mike chores.

Television Chatter

New York

Roy Meredith, WOR-TV, N. Y., sports director will have his fourth book, "Mr. Lincoln's Contemporaries," published by Scribners on Sept. 24.

Martin Abramson has profile on Eddie Cantor in a fall issue of Esquire; also pieces on Sidney Kingsley and other show biz personalities in upcoming months.

Helen Colton succeeds Jack Halland, who resigned as editor of Televiews Magazine, effective Sept. 1.

"Baron at the Ballet," book of pix by Britain's w.k. ballet photographer, taken over the last 15 years, will be brought out by William Morrow & Co. Sept. 19. Arnold L. Haskell, director of Sadler's Wells School, does the intro, and Sacheverell Sitwell the foreword. The 220-page tome contains 290 pix, and will sell for $10.

Fred White, NBC veepee, made his video debut last week on the web's Marine Corps show, emanating from Washington, when he was awarded a special citation . . . **Jinx Falkenburg** subbing for the vacationing **Arlene Francis** on the panel of CBS' "What's My Line?" Sunday (2) . . . **Dorothy Warenskjold**, featured femme vocalist on NBC's "Ford Festival" (James Melton show), left for the Coast over the weekend for a guest appearance on the Standard Oil show Sunday (26) and her regular weekly spot on "Railroad Hour" the following night . . . Announcer **Nelson Case** will be seen and heard on two different video webs on the same night starting Sept. 8. He returns as regular announcer on CBS' "Ken Murray Show" and has also been signed to do the filmed plugs for Lysol on NBC's "Your Show of Shows" . . . **Eva Gabor** set as first guest panelist on CBS' "This Is Show Business" when the series resumes Sept. 9, with **Jack E. Leonard**, **Isabel Bigley** and **Georgie Tapps** as guest performers. **Clifton Fadiman** continues as moderator, with **George S. Kaufman** and **Sam Levenson** as regular panelists . . . **Carlo de Angelo**, who has worked in the radio and TV departments of several agencies, has been elected prez of Productions for TV, new outfit which will package shows and also serve as a talent management group and consultant to agencies. First agency client is Emil Mogul . . . **Irving J. Pasternack**, WOR-TV art director, weds **Irene Stern** on Sept. 9. Miss Stern is publicity director for Belle Kogan, industrial designer . . . **Jim Pollak** checked out of WJZ-TV as program director Friday (24) to take over his new post of midwest program chief for the parent network, ABC-TV . . . **Donald Richards** does a reprise guest shot on CBS-TV's "Songs for Sale" Sept. 22.

William Barrett, exec producer for the Ayer agency, off to Chicago for a check on NBC's "Hawkins Falls" for the fall season for Colgate . . . **John Tillman**, WPIX chief announcer, awarded the Veterans of Foreign Wars' Community Service citation . . . **Moppet Lynn Loring** pacted for a continuing role in "Search for Tomorrow," Procter & Gamble soap opera preeming Monday (3) via CBS . . . Dancer **Ray Malone**, with NBC's "Broadway Open House" until that show folded, pacted for a daily specialty on CBS' "Garry Moore Show" . . . **Bob Monroe** transferred to General Artists Corp. video guest shot department from the agency's cocktail department . . . **Seaman Jacobs** back to N. Y. from the Coast to co-script the Ken Murray show for CBS . . . **Harvey Stone** guests on "This Is Show Business" Sept. 23. . . . **Sidney Resnick** has a comedy property currently being eyed by **Harry Ackerman** for CBS-TV on the Coast . . . **Kathi Norris** and **Baba Doniger** have edited 5,000 feet of film taken on their recent trip to Paris and will screen it on Miss Norris' WNBT show tomorrow (Thurs.) . . . **Mort Abrams** and **Leonard Sues** have acquired the TV rights to some Government files and are pitching it through Foley & Cordon . . . WOR-TV will use the new 80-inch Zoomar reflectar lens, which has been used widely by the army but not on commercial TV, when station televises the solar eclipse Saturday (1).

Hollywood

George Cahan, producer-director of "The Ruggles," departed these climes for Chicago to become exec producer for Don McNeill Enterprises . . . MCA bulding a teleshow for **Dennis Day** . . . **Robert Sands** set for the **Fred Waring** teleshow for the 1951-52 season . . . Illustrate, Inc., recutting its tele-comics to make them available in half-hour lengths as well as 15-minute segments and will give stations, agencies and sponsors a choice . . . **Michael Road** will produce a series of vidpix tagged either "Winners' Circle" or "Circle of Champions," showcasing tyro talent hereabouts. **Eddie Rubin** will be associate producer . . . Television Clearing House opened headquarters here.

Theobold Holsopple checked into Jerry Fairbanks Productions as studio art director . . . Five **DeMarco Sisters** set for a CBS-TV quarter-hour cross-the-board layout, starting Dec. 23 in N. Y. . . . **Pedro Castillo**, head of Altavita Films, returned to Rio de Janeiro after buying Latin-American rights to **Rene Williams'** "Invitation Playhouse" vidpic series . . . **Peggy Ryan** and **Ray McDonald** set for **James Melton's** "Ford Festival" teleshow Thursday (30) . . . **Ann Savage** was signed for a leading role opposite **Edmund Lowe** in "Clean Sweep," next in the "Front Page Detective" series at Jerry Fairbanks Productions.

First move in the planned expansion of Jerry Fairbanks Productions following the divorcement from Official Films was the leasing of additional office and studio space to prep for two new series of vidpix due to start next month. . . . **Bud Abbott** and **Lou Costello** signed **Raoul Kraushaur** to a long-term pact to handle musical director chores on their future television activity . . . **Groucho Marx** picked **Sam Ben-Ami** for stand-in on comic's fall NBC-TV film session . . . **Guy Madison** and **Andy Devine** report Sept. 14 to start the new batch of "Wild Bill Hickock" vidpix . . . **Jay Sommers** spent three weeks in Las Vegas, where **Spike Jones** was appearing at the Flamingo Hotel, writing the first of the five NBC-TV shows for which the zany batoneer has contracted this season . . . **James Tinling** signed as director on a new series of six half-hour vidpix tagged "Racket Squad" which **Hal Roach, Jr.** is producing with **Reed Hadley** starred . . . Newcomer **Maura Murphy** drew the femme lead opposite **Tom Powers** in "A Question of Wills," next in **Frank Wisbar's** "Fireside Theatre" series. . . . **Patti Page** will make her first guest appearance on **Ken Murray's** CBS-TV layout on Sept. 8 . . . **Sara Padden** and **Effie Laird** checked into the cast of "Haunted Lighthouse," latest of the "Superman" telefilm series . . . **Eddie Cantor** signed **Cesar Romero** as a regular for his NBC-TV series which starts Sept. 9.

Chicago

William Gillogley and **Fred Keller** have joined the ABC network TV sales crew . . . "Let's Have Fun," daily variety show bankrolled by Goldblatt's department store, returns to WGN-TV Monday (3) after a summer hiatus . . . **Art Pickens**, program director for Walt Schwimmer Productions, in New York this week setting the WNBT preem of "Miss U. S. Television" which **Skitch Henderson** will emcee. Vim Stores will bankroll . . . Following the trend, Admiral has notched the prices on its new TV set line from $40 to $70 . . . **Jim Moran** has renewed his feature film show on WGN-TV for the third season . . . City National Bank hoists the tab for WENR-TV's screening of "Crusade in the Pacific" which bows Monday (3) . . . **Robert Breen**, fresh from his duties as narrator on NBC-TV's "Short Story Playhouse," returns as a regular panelist this week to DuMont's "Down You Go." WGN-TV originator moves Sept. 14 to its new Friday night 8 to 8:30 spot where it will ride when Old Gold starts sponsorship Oct. 5 . . . Chicago National Bank has purchased **Austin Kiplinger's** new show on WENR-TV three nights weekly effective Oct. 1 . . . **Doug Johnson**, scripter on NBC-TV's "Hawkins Falls," has written himself ahead on the daily serial and is sojourning in the North Woods . . . M&M Candy will remain aboard "Super Circus" on ABC-TV for another season . . . WBKB chief **John Mitchell** vacationing in Colorado . . . Newsman **Clifton Utley** back in front of the WNBQ cameras after a European quickie junket.

London

J. B. Priestley's "Treasure on Pelican" is being aired next Sunday (2) with **Barbara Kelly**, **Clive Morton** and **Julien Mitchell** heading the cast. Producer is **Harold Clayton** . . . "Festival Frisk" is a new series for the children, of which the first of six programs will be screened next Saturday (1) . . . **Edward Chapman** is starring in **Dan Sutherland's** "The Fifty Mark" (1) with **Jean Anderson** and **Philip Stainton** supporting. **Roy Speer** is producing . . . Outside broadcasts include the fifth speedway test match and a Scout Camp from Epping Forest.

Glett at Helm Is CBS Coast Revamp

Hollywood, Aug. 28.

Charles Glett, onetime picture exec and recently v.p. in charge of TV for the Don Lee network, has been brought into the top echelon of CBS Coast execs. In naming him v.p. in charge of network services for both radio and TV, Howard Meighan, prez of Columbia's radio network, said, "in effect, it makes him a co-partner with Harry Ackerman in charge of CBS in Hollywood."

Other changes effected by Meighan on his two-day call here, installs William Shaw of Radio Sales in N. Y. as manager of KNX and the Columbia Pacific network; Edwin Buckalew as assistant general manager in charge of sales for KNX and CPN; Irving Fein as director and exploitation of the CBS radio division.

Ackerman continues in charge of radio and TV programs in Hollywood for the network as v.p. in both the radio and TV divisions. He is responsible for all creative program functions here.

CHI BANKS UNLOOSEN VIDEO PURSESTRINGS

Chicago, Aug. 26.

With three major Windy City financial institutions shelling out for shows on WENR-TV, the boys at the ABC station are boning up on the Dun & Bradstreet reports. Latest money merchant to buy in at WENR-TV is the Chicago National Bank, which will bankroll the Monday, Wednesday and Friday segments of Austin Kiplinger's 11 p.m. newscast as of Oct. 1.

City National Bank & Trust is laying it on the line for the March of Times series, "Crusade in the Pacific," which bows Monday (3). Chicago Title & Trust will pick up the WENR-TV tab for the weekly telecast of the Chicago Symphony Chamber Orchestra which starts Sept. 25. This show also will get an ABC-TV spread as a co-op.

Totter Winds Coast Disked Series for NCC

Audrey Totter last week starred in the last of a series of transcriptions being produced in Hollywood for the National Conference of Christians and Jews. The series includes Jack Benny, Loretta Young, Raymond Massey, Ronald Reagan and Lionel Barrymore, among others, with scripts by Mari Yanofsky and music by Del Castillo.

Jack Lloyd directed.

WFIL-TV's Eagles Wrapup

Philadelphia, Aug. 28.

WFIL-TV will telecast the five out-of-town games played this season by the Philadelphia Eagles, pro grid squad. The Eagles home games are not telecast.

Viewers in Wilmington, Del., and Lancaster, Pa., will also be able to catch the games over WDEL-TV and WGAL-TV, respectively. Byron Saam, who broadcasts the Philadelphia Athletics games over WIBG, will do the Eagles play-by-play.

Minneapolis — A Cedric Adams WCCO newscast got tangled up with a baseball broadcast while he was at mike on a suburban telephone hookup, the interruption being attributed to "cross talk." But mystery arises from fact no Twin Cities radio station had baseball broadcast at the time . . . Merle Edwards, WMIN disk jockey, in St. Andrews hospital recovering from an appendectomy . . . Dinu Alimanistereau, assistant chief of Radio Free Europe's Romanian desk, announcer and scriptwriter himself, here for talk . . . Rupert LaBelle, Old Log strawhatter character actor and erstwhile of New York TV, now doing beer commercials for WTCN-TV and will remain with local station.

RCA Board Chairman Sarnoff On Future of Color TV

By BRIG. GENERAL DAVID SARNOFF
(Chairman of the Board, RCA)

In response to questions about television at home and abroad, and the present position of color TV in America, I would say that television broadcasting in Europe is in the hands of governments too preoccupied now with their political, economic and financial problems to give any serious thought to video. With the exception of England, where about 1,000,000 TV sets have been installed in homes, television service in the rest of Europe is almost non-existent. But even in England the service is inadequate and progress is slow.

The advances made by TV in America under our free competitive private enterprise system are so much greater than anything I've seen in Europe, that comparisons are impractical. America leads the rest of the world by an overwhelming margin in every branch of TV.

At home the situation is brighter now than it was two months ago and recent developments show progress on several fronts. The change in Credit Regulation W, the authorized increase in power of TV transmitting stations, the expectation of an earlier lifting of the freeze on new stations, the opening up of the UHF channels, the reduction of inventories on dealers' shelves and in distributors' warehouses, and the introduction by manufacturers of their latest models at attractive prices, reflect the progress I see.

Color Television continues to be the dazzling rainbow that illuminates all discussions about the future. However, in a commercial sense—programs and sales to the public—color TV, today, is principally a conversation piece.

Bullish on Color TV

I yield to no one in my faith in the ultimate possibilities of color TV. It will add importantly to programming and give extra value to advertising.

In my judgment, however, authorization by the FCC to operate a completely-compatible, all-electronic, high-definition system on a commercial basis is essential, before the potentialities of color TV can be fully translated into a satisfactory service to the public.

Recent field tests by the RCA have proven that such a system exists and that it works satisfactorily. Further field tests will be resumed on Sept. 10, 1951, and will, I am certain, confirm these facts.

Without re-hashing the past, let us consider the present and the future. By the end of this year there will be at least 15,000,000 black-and-white TV sets in the homes of America. If a compatible system were authorized by the FCC, the owners of all these sets could receive color programs, in black-and-white, without having to spend one cent on changing their present sets because no change whatever is required. This is the true meaning of compatibility. I believe the public understands the importance of compatibility and how it safeguards its investment and serves its interest.

Neither pride nor prejudice, nor politics, nor the private interests of any member of the industry will make the final decision on this vital question. If given the opportunity to do so, the public can and will make that decision. I strongly favor giving the public such an opportunity.

With the many millions of black-and-white sets now in the homes of America, compatibility is no longer a question. It is an answer.

Accent on Compatibility

During the public hearings which the Federal Communications Commission began almost two years ago, I testified to my belief that only a compatible system of color TV could fully safeguard the interests of the public. This belief I hold as strongly today as I did then.

Moreover, the improvements made during the past two years in the all-electronic, fully-compatible system are of such magnitude that recent field-tests have justified the confidence in its advantages and proved its practicability. I believe that the scientists, engineers and commercial men of almost the entire industry are in accord with this view.

The major interest of the highly competitive radio and television industry is to provide, at the lowest possible costs, the best equipment, the maximum service, and the greatest benefit to the public. Only in this way can it satisfy the public and continue to progress.

So far, only the incompatible system has been authorized by the FCC to operate on a commercial basis. Since it began to operate commercially, the public has learned, first hand, that the millions of TV sets now in homes are blind to the pictures of that system. Therefore, many people have expressed their disappointment.

Dual Standards

For all these reasons, it seems to me that the present situation calls for consideration by all concerned of the need for recommending to the FCC, that it authorize the use of dual standards which would permit the compatible as well as the incompatible system of Color TV to operate commercially. Only under such conditions can the public have the opportunity to see both systems in actual operation, to reach its own decision, and to make its own choice.

Only those who fear the public's decision would object to submitting their system to such a competitive test. The RCA has no such fears. We are glad to meet any competitive tests and to place our confidence in the final decision of the American public.

Meanwhile, I see no reason to delay buying a good black-and-white television set. Never before has the consumer been offered as much for his dollar as he can get by purchasing the TV sets now on the market. For many years to come, black-and-white television will remain the backbone of TV. Those who are still without a TV set in their home, and live in areas covered by television programs, are missing a useful, interesting and entertaining contact with a new and vital force in present-day life.

Texas Puts Curfew On Election Return B'Casts

Austin, Aug. 28.

Broadcasters throughout the state are being faced with another problem these days. A new state law prohibits the broadcasting of election returns until after the polls close at 7 p.m. on election days.

Up to the present time, trends in voting as well as few scattered early returns were broadcast throughout the day by the various outlets. Under the new law, broadcasters won't be able to do this.

They point out the fact that the same type of information appears in the newspapers and they should also be given the opportunity to air the same facts on news broadcasts with actual returns starting when the polls close.

D'ARMAND PREPS SERIES OF 600 VIDPIC BRIEFIES

Hollywood, Aug. 28.

Series of 600 shorts for television, running three-and-one-half minutes apiece, is being prepped by Bert D'Armand. Six-month shooting schedule has been set for the entire program.

Series will encompass dramatic excerpts, music and variety acts. Marketing will be handled by Globe Wide Distributors of New York.

Associated with D'Armand in the project are **Herman Webber**, production manager; **Steve Sekely**, director; and **Ozzie Caswell**, music director.

Your Lucky Strike Hit Parade

presents to all our friends during our 8 week hiatus

a special summer service!

SNOOKY LANSON SAYS: Look for this listing every week

Your Lucky 7 Tunes that you would have heard last Saturday

as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.

EILEEN WILSON SAYS: We'll be back September 8th

DOROTHY COLLINS SAYS: Be Happy - Go Lucky!

1. TOO YOUNG
2. BECAUSE OF YOU
3. COME ON-A MY HOUSE
4. SHANGHAI
5. THE LOVELIEST NIGHT OF THE YEAR
6. MY TRULY, TRULY FAIR
7. SWEET VIOLETS

RAYMOND SCOTT SAYS: Have a Happy Go Lucky Summer!

Enjoy "Assignment: Man Hunt," friends
This summer on TV—
For chills and thrills a-plenty, it's
The tops in mystery!

See your Lucky Strike Hit Parade Summer TV replacement

"ASSIGNMENT: MAN HUNT"

Saturdays at 10:30 P.M. NBC Television Network

COPR., THE AMERICAN TOBACCO COMPANY

CIRCLING THE KILOCYCLES

Memphis—Memphis dailies and radio stations are going all-out to hypo the coming pro grid attraction featuring the Chicago Bears and the New York Giants here next Sunday afternoon (2) at Crump Stadium. The pro-exhibition affair is co-sponsored by the Variety Club and the Knights of Columbus.

Syracuse—William T. Lane, co-founder and part owner of WAGE here, was given a sendoff party by his Syracuse friends as he left this week to take over the post of vice president and general manager of a newly-formed Atlanta, Ga., TV outlet. His nephew, H. Douglas Johnson, Jr., succeeded him as general manager of WAGE.

Pittsburgh—Westinghouse Dealers in this area are sponsoring Paul Long and the News over KDKA Tuesdays, Thursdays and Saturdays at 6:05 p.m. Contract runs through Feb. 16, 1952 . . . Several guest shots last season on "Tech Varieties" have won Joan Lubin a deal as a regular on that weekly teevee half-hour when it resumes on WDTV Sept. 14 . . . Jackie Heller, local nitery owner and entertainer, turns up on Steve Allen's networker Thursday (30) . . . KQV will do a play-by-play account of four of Mt. Lebanon High School's home football games this fall. They've been sold to a group of businessmen in that district. Dave Scott and Beckley Smith, Jr., son of the veteran newscasters, will man the mikes.

St. Louis—Robert F. Hyland, Jr., named asst. to the general manager of KMOX, the local outlet. Before coming to St. Louis Hyland was an account exec in Chicago.

Pittsburgh—Miriam Sage, who puts together lines of girls out of her Bradford, Pa., dancing studio, has been signed to do the choreography on the "Tech Varieties" teevee show this season. Program resumes on WDTV Sept. 14 after a summer layoff.

Salt Lake City—Ford Rose has joined the staff of KSL-TV as account executive. From 1944 to 1945 he held the same job at KLO, Ogden.

Frankfort, Germany—Pvt. Bill Wolff, former program director of WNKN, Muskegon, Mich., before being drafted, has been appointed to Armed Forces Network HQ here as announcer-writer. Mrs. Wolff, the former June Hesse who was women's director of KALL and the Intermountain Network, joins her husband overseas in the fall.

Cleveland—WEWS staged an unusual mother-daughter act when Dorothy Fuldheim, newscaster, did her commentary from New York, after a European trip, while daughter, Louise, did routine news-reporting chores from studio mike here. CBS handled the soundfilm track in New York of the senior Fuldheim's arrival.

Shreveport, La.—Frank H. Ford, owner-manager of KENT here, and wife sailed last week from New Orleans on a two-week Caribbean cruise.

Minneapolis—On the heels of its sale of 31 newscasts per week for a 52-week period to Mid-Continental Petroleum, Minneapolis, WDGY, LBS outlet, has acquired veteran newscaster Roger Krupp for its announcing staff and he'll handle the bulk of the 25 daily newscasts, according to Harry Peck, general manager.

Minneapolis — A WTCN disk jockey, Jimmy Delmont, has been honored by the St. Paul Junior Chamber of Commerce with the award of a citation for outstanding contribution to public safety. While spinning records, Delmont continuously took occasion to carry on a safedriving campaign of his own between platters, especially during his "Five O'Clock Club" program which has been beamed at motorists heading home from work each afternoon.

Hit DuMont Plan

Continued from page 28

posed would be pre-empted by the existing station, WSPD-TV.

The Balaban & Katz TV station, WBKB, in Chicago, prefers to move from its channel 4 spot to channel 2, as proposed by FCC, rather than stay on channel 4, under the Du Mont plan. Du Mont would use channel 4 in both Chicago and Springfield, Ill., but WBKB feels that the 178 miles between the cities is insufficient separation under the FCC standards.

WMAR-TV, which operates on channel 2, said the Du Mont proposal to use the channel in Norfolk, Va., 169 miles away, would cause "intolerable interference" to viewers in the Maryland eastern shore and southern Maryland.

WWJ-TV (channel 4) opposed the Du Mont plan because it would be required to shift to channel 6, which it said would involve expensive change of equipment. Du Mont's plan would assign four VHF channels in Detroit, one more than provided by the FCC, but would not include channel 4.

The WBKB opposition to the Du Mont plan was echoed by a TV applicant in Springfield, Ill., the Sangamon Valley Television Corp. The Tri-City Broadcasting Co., applicant for TV in Wheeling, W. Va., opposed the Du Mont plan because it would allocate only UHF stations in Wheeling. The FCC plan would assign both VHF and UHF stations.

The Palmetto Radio Corp., an applicant for TV in Columbia, S.C., objected to the Du Mont use of channel 5 in both Columbia and Johnson City, S. C. (177 miles apart) as a violation of the FCC 190-mile rule. Palmetto prefers the FCC plan to allocate VHF channels 7 and 10 to Columbia, instead of 5 and 9 as proposed by Du Mont.

Fassett

Continued from page 28

the Netherlands differing from the usual tourist tulips and wooden shoes.

Major compositions on the airer included the final scene of Beethoven's "Leonora," and the Overture No. 3, with Josef Kripps conducting the Netherlands Radio Philharmonic orch. The opera had been presented at the Municipal Hall in Amsterdam with top Dutch singers. Closing number was the finale of Mahler's "Resurrection" symphony, played by the Concertgebouw Orchestra of Amsterdam batoned by Otto Klemperer.

Series will continue on Sunday (2) with another program on Holland. This will be followed by four broadcasts on Scandinavia, with reports on Denmark, Sweden, Norway and Finland. Among the highspots of his trek, Fassett says, were a visit with Sibelius, first performances of various works by several Scandinavian composers, a recording of a 17th Century organ work on an instrument built around 1610 (with the old tonal scale), a dramatic performance recorded (in English) in Hamlet's castle at Elsinore, Denmark, and a piece recorded on Grieg's own piano.

At Elsinore, Fassett set up his microphone at one end of the tremendous hall, and going to the other end intoned the line from Shakespeare, "Hamlet, I am thy father's ghost!" Bit will be on the Sept. 9 show.

Kefauver

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preserves without impairment the whole process of Congressional investigation."

The Senator emphasized that the code set up under the resolution "does not force TV upon any committee." If the chairman determines that TV is interfering with the work of the Committee, Kefauver said, "then it is his responsibility and his duty to stop the cameras."

Sen. Kefauver referred to television as "a new method of communication . . . that is here to stay and with which we shall have to deal, just like any other method of communication." But whether TV or any other media is used in covering proceedings, he asserted, it is for the chairman to see to it that none of the devices annoys the witness. "If the chairman decides they do, then it is his responsibility to see that the annoyance is ceased."

Eleven Senators joined with Sen. Kefauver in sponsoring the resolution. They are William Benton (D.-Conn.), Frank Carlson (R.-Kan.), Irving M. Ives (R.-N. Y.), William Langer (R.-N. D.), Warren G. Magnuson (D.-Wash.), Blair Moody (D.-Mich.), John O. Pastore (D.-R.I.), Herbert O'Conor (D.-Md.), Margaret Smith (R.-Me.), Edward J. Thye (R.-Minn.), and Alexander Wiley (R.-Wis).

A similar resolution is expected to be introduced in the House.

WBKB

Continued from page 29

ceptance of the Columbia daytime offerings strictly up to the station. Fact that under general manager John Mitchell WBKB leans heavily on local programming as the main source of revenue and has built up a practically solid block of locally-sponsored daytime shows leaves little room for daytime network pick-ups.

And since WBKB-owners Balaban & Katz are a United Paramount subsid and the station will take its call letters over to Channel 7, replacing WENR-TV when the ABC-UPT merger takes place, there's obviously no particular interest on Mitchell's part to showcase CBS offerings at any sacrifice of local coin.

Inside Stuff—Radio

Some CBS commentator, as yet unselected, will have his hands full Sept. 6, when he's called upon to narrate the "Miss America" beauty pageant from Atlantic City. CBS this week became the surprising possessor of exclusive radio rights to the event, when no television network or sponsor would match the asking price for video rights.

This will mark the first time that the pageant has been covered by a radio web in many years. CBS hopes to be able to find a transcription of the last time it happened, to give its commentators some idea of how to describe the pertinent features of the gals via words only. Show, which is to be aired from 11:15 to 11:45 p.m., has not yet been sold.

President Truman and Treasury Sec. John W. Snyder will highlight the kickoff on all the radio networks of the Federal Defense Bond Drive on Labor Day. The program will also include the chiefs of staff and winners of Congressional Medals of Honor during the fighting in Korea. Show is slated for 10:30 to 11 p.m. (EDT) over NBC, Liberty Broadcasting, CBS and Mutual, with ABC getting into the act from 10:50 to 11:15 p.m.

President Truman will speak from San Francisco and will be introduced on the air by Snyder, who will be talking from Grand Rapids, Mich., where he will address a bond drive rally. Campaign continues to Oct. 27.

Top management of radio and television set manufacturers show the largest average increase in salaries of 45 industrial groups surveyed by the National Industrial Conference Board. While the compensation of the three highest-paid toppers in each of 567 companies was hiked an average of from 75% from 1940 to 1949, six AM-TV set manufacturing firms gave their top execs a boost of 276%. NICB added that average sales for these outfits increased 416% during the same 10-year span.

NICB also pointed out that inflation and higher income taxes tended to cut sharply into the execs' take-home pay.

Consolidated Department of Communications Arts at Fordham U., N. Y., will be headed by Rev. Alfred J. Barrett. Courses previously taught in the theatre, radio and journalism divisions will now be directed towards degrees in Communications Arts.

Father Barrett will supervise three university theatres, the student newspaper, TV production courses in association with CBS-TV and of student training for Fordham's own station, WFUV-FM.

Transcriptions of "The People Act," produced jointly by NBC's "Living—1951" unit and the 20th Century Fund, are being offered on free loan basis to educational institutions and radio stations.

Series of 13 shows, on which Ben Grauer was narrator and Elmore McKee was field reporter, has the theme of democracy in action.

Reaffirmation of Radio

Continued from page 29

project is in the formative stage but he hoped a plan will emerge which will provide insurance coverage of station facilities at the community level at a savings in premium costs.

Facilities for the use of visiting broadcasters, Fellows said, will be installed in the immediate future at Washington headquarters, with secretarial service, assistance with hotel and travel problems, and staff conference arrangements provided in a special office. "The welcome mat will be out," Fellows said. "We want to capture as much of your attention as possible when you're in the neighborhood."

In announcing the radio service record, Fellows asked the broadcasters to designate employees to report to NARTB all special programs and services which stations undertake for community betterment.

Fellows told the broadcasters that efforts are now under way at NARTB to negotiate with representatives of organized baseball looking toward continuation of baseball broadcasts, a source of revenue for about 1,400 radio and TV stations. A meeting has been arranged for next month, he said, to attempt to work out a plan which will satisfy both interests.

Fellows told the broadcasters, he has faith in American radio and the people who run it. "I believe the stability of American radio is an economic entity in our scheme of living," he said. "I believe in its importance as a medium speaking for and on behalf of the people; and I believe in its integrity and in the integrity of those of you who are struggling to make it a greater service to mankind. This alone is a high aspiration, but basic in the reasoning that leads men to get together to accomplish their common objectives."

Birmington—Mayor Cooper Green presented a silver plaque to WSGN managing director Henry P. Johnson on station's 25th anni last week.

Whiz Biz When 560 Hits WFIL-adelphia!

The "hard sell" boys know they have to talk loud to be heard in Philly's hotly competitive market. These wise birds are telling each other that WFIL's voice penetrates all the vast 14-County Philadelphia Retail Trading Area and reaches far beyond.

Two-thirds of the radio-equipped homes seem to have their dials stuck on WFIL, says BMB. WFIL, with 5,000 watts, yanks in more regular tuners than 50,000 watts in most of this $6 billion market area, BMB reveals.

Trouble is, say the market-wise, too many people think of Philly radio only in terms of the city. They forget that half the sales, half the profits show up in 147 towns outside city limits, but still comfortably within Philly's trade area—WFIL-adelphia.

Engineers, both sales and electronic, agree that WFIL—5,000 watts at 560—is worth 20 times the power at double the frequency in America's third market.

WFIL
560 kc
The Philadelphia Inquirer Station

Your Top TV Sales opportunity

WDEL·TV

Channel 7
Wilmington, Del.

is the Market which has highest income per family in the country

NBC TV AFFILIATE

Represented by
ROBERT MEEKER ASSOCIATES

WILL ROGERS EXCERPTS MULLED AS ABC SERIES

Cross-the-board program featuring recorded excerpts from the late Will Rogers' broadcasts has been optioned by ABC. Series will consist of five-minute airers reprising capsules in which Rogers commented on Congress, the high cost of living, taxes, Russia and similar subjects. There's enough material for 26 weeks.

Mitchell Hamilburg, Hollywood indie packager, secured rights to the Rogers' wax from the estate of the philosophical wit, who was killed in a plane crash in 1935. Leonard Reeg, ABC program veepee who set the deal with Hamilburg, points out that Rogers' pithy observations, although more than 16 years old, are "surprisingly pertinent for today, particularly in view of the Washington and international situations."

James Wallington will handle the intros.

Barry 'Briefs'

Continued from page 27

on Sept. 23 and it will be heard in America on Oct. 7. It will be the first occasion on which the "Big Show" has been taped.

London and Paris broadcasts will not include the regular commercials. This will be added in New York, and bits of the show will be cut out from the tape to provide the necessary time.

In addition to the normal budget of $30,000 for the program, the London and Paris jaunts will add $60,000 to the cost in transportation and accommodation charges, etc.

The BBC is not paying NBC for the rights to the show, but all the artists appearing in the program will be paid at the usual British rate. The American performers had voluntarily agreed to hand over their fees to charities. The entire company also gets paid by NBC at American rates, so the British artists, at any rate, will receive two payments for the one show.

Tallulah Bankhead, who femcees the show, is due here Sept. 6, and Joseph H. McConnell, network prexy, is expected on Sept. 12. The U. S. talent contingent will include Fred Allen and Meredith Willson, and possibly Judy Holliday, if she can be released from Hollywood commitments.

Barry, together with Dee Engelbach, the producer, are currently lining up British talent and already signed are Sir Laurence Olivier and Vivien Leigh. Negotiations are in hand for Noel Coward and Bea Lillie, and it's likely that Wilfred Pickles will also be hired if arrangements can be made to bring him down from Blackpool.

WOV

Continued from page 25

location at the ultra-modern Buitoni plant in San Sapoloro, Tuscany. Footage will be edited for use as promotional-educational film in the U. S., and clips will be used as a basis for one-minute TV film spots. Plans are to use American film talent footloose in Rome between pix, as well as English-speaking narrators, emcees, etc.

George Cueto, director of WOV's Rome operation, will handle the TV details on the European end, with Arnold Hartley, program manager of the station, coordinating in New York.

Courtesy of M-G-M
Now appearing with
DONALD O'CONNOR
In "THE MILKMAN"
(Universal-International)
Management, WILLIAM MORRIS AGENCY

SEE CHARLIE CURRAN

Agencies

Continued from page 25

becoming too heavy. For every one man required in the productional accoutrements attending a radio show, four or more are necessary in video. The major agencies today are fully equipped with Hollywood production rooms—a direct offshoot of TV. And it's all at agency expense.

So far-flung and involved are agency activities today that it's estimated the 1951-52 season will witness an increased number of mergers, for too many medium-sized and small-sized agencies are finding the tab too high in equipping themselves with proper facilities and manpower, whereas the combined facilities of two agencies can turn the trick and keep their collective clients happy.

Too, there are increasing reports of mounting conflict between agencies and clients in relation to the video plunge. So enamored has the sponsor become of the TV medium that he wants in regardless of the average $1,000,000 a year time-and-talent tab for a half-hour network show. The agency in many cases, influenced partially by its own desires to shave house costs and partially by figures demonstrating radio's continued potency, has cast a negative vote on embracing television. In more than one instance the TV-happy client has told the agency to go peddle its AM philosophy elsewhere and has deserted the house for fresher agency pastures.

Thus the shifting tide today finds many a top agency exec running around in circles.

ABC's Biz

Continued from page 27

den falls on ABC to demonstrate to these well-heeled clients that the network can deliver in terms of audience and sales impact.

While the new billings binge is strictly an "ABC Baby" divorced from any identity with United Paramount Theatres, which is awaiting an FCC okay for consummation of its merger with the network, it's generally recognized that the interest generated among sponsors in ABC's future potential was a strong factor in winning the new recognition.

It's considered significant, from the viewpoint of emphasizing that radio is "still around to stay," that many ABC spenders are shelling out coin in both media, e.g., Sterling, Ralston - Purina, American Bakeries, General Mills, Goodyear Tire, Kellogg, P. Lorillard, Philco, Procter & Gamble, Seeman Bros. and Bristol-Myers.

Radio end of the new and renewed ABC biz represents a gross more than twice as big as the $6,257,000 gross for ABC-TV on accounts starting in the Aug. 25-Oct. 14 period. AM figure is $16,388,500.

The new ABC-AM accounts are: Sterling Drug, "Mystery Theatre," Wednesday, 8 p.m.; General Foods, "When a Girl Marries," 11:15 a.m. strip and the 9 a.m. quarter-hour of "Breakfast Club"; Prudential, "Jack Berch," three-times-weekly, 11:30 a.m.; Kellogg, "Mark Trail," three-times-weekly, 5:30 p.m., and "Victor Borge," thrice-weekly, 5:55 p.m.; Sylvania Electric, "Sammy Kaye," Sunday, 5 p.m.; U. S. Air Force, "Game of the Week," Saturday afternoon; Ralston Purina, "Space Patrol," Saturday, 10:30 a.m.; Hazel Bishop, Hollywood gossip, 8:55 a.m. strip; and Philip Morris, "Break the Bank," twice weekly, and soaper, 3:45 p.m. strip.

New ABC-TV accounts include Celanese Corp., "Celanese Theatre," Wednesday, 10-11 p.m.; Cory Corp., two 15-minute participations in the Langford-Ameche show; Cliquot Club and DuPont, quarter-hour apiece in Langford-Ameche; Sterling Drug, "Mystery Theatre," Friday, 8 p.m.; International Shoe, "Foodini the Great," Saturday, 11 a.m.; Mogen David Wine, "Charlie Wild," Tuesday, 8 p.m.; C. H. Masland, "At Home Show," Thursday, 10.30 p.m.; Brown Shoe, "Say It With Acting," Friday, 7:30 p.m.; Gruen, "Guild Theatre," Thursday, 9:30 p.m.; Bona-Fide Mills, "Versatile Varieties," Friday, 9:30 p.m. Hollywood Candy, "Junior Circus," Saturday, 10:30 a.m.; Jene Sales, program to be picked, Thursday, 10 p.m.; and Bristol-Myers, part of "Foodini," and "Mr. D. A.," Mondays, 8 p.m., alternate weeks.

SYLVIE ST. CLAIR'S TV AND N.Y. NITERY BIDS

Sylvie St. Clair, Franco-American comedienne who was a pioneer DuMont star two year ago, is slated for a flock of TV shots upon her return from two years in Paris, London, Swiss and Italian niteries, theatres and revues. She sails on the S. S. DeGrasse Sept. 11 from London, following the close of her "Cafe Continental" revue in Blackpool, the British seaside resort not far from London.

Ed Sullivan and Milton Berle's shows will probably be her teeoff dates in the U. S. She has a bid to reopen Monte Proser's La Vie En Rose, East 54th St. (N. Y.) nitery about the same time.

300,000 St. L. Sets

St. Louis, Aug. 28.

More than 300,000 TV sets have been installed in the St. Louis area, served by KSD-TV, the only TV station in St. Louis and which has a monopoly due to FCC's tardiness in acting on applications for channels by several other local stations.

The 300,000 mark was passed on Aug. 5 and the number doubles those that were in use on Aug. 1, 1950. It is estimated the potential listening audience of the St. Louis region is between 900,000 and 1,000,000 persons.

Guestar Sameness, Fee Hikes Pose New Problems for 1951-52 Season

With the approach of the new season, the TV guestar situation is already projecting itself as an acute problem. The video impresarios find themselves practically stalemated on two counts: 1) the realization that the '51-'52 season will find the same names going round and round, with no new faces or personalities to make the season any different from the last semester, and: 2) the mounting fees for guest talent which, on the basis of current negotiations, will reach new highs in the upcoming season.

So keen is the competition among the producers of the major video musicals and extravaganzas for the available guest talent that they're finding it increasingly tough to hold the line on one-shot fees. Acts that collected $1,000 per shot last season are now asking $2,000. It's that way up and down the scale, with the asking price in most cases almost doubling that of last year.

Major problem, too, is in spacing the list of availabilities so that the same personality isn't showcased on two programs over a weekend. With the ever-increasing number of variety and musical stanzas, producers maintain that unless some fresh names are projected into the TV picture it leaves them with no alternative but to grab whatever availabilities there are, regardless of their multiple appearances.

Jap Treaty

Continued from page 27

to the microwave line for transmission by the webs throughout the country. Mr. Truman's speech is scheduled for 10 to 11 p.m. (EDT) Sept. 4, with subsequent sessions scheduled for 1 p.m. and 6 p.m. Sept. 5 through 8. Formal signing of the treaty is expected either for the 8th, or it may be postponed until the following Monday (10). Nets are looking forward to the opening plenary session on the 5th, since that's the day the Russians sit in for the first time.

American Telephone & Telegraph is opening the microwave line on a specially-arranged setup prior to the originally-scheduled Sept. 30 preem, and has allotted three-and-a-half hours for the pick-up. CBS, for one, has also ordered additional audio lines, to carry a commentary by various staff news analysts and commentators.

That's what you want, isn't it? In advertising that means more sales impressions per dollar spent.

No other medium can approach radio in reaching a lot of people at low cost. In a market that is nearly 1/10th of America, one station—WLW— reaches more people more frequently and at lower cost than any other medium available.

If you're really serious about wanting more for your advertising dollar, If you're concerned about the cost of reaching people, you should see the new presentation, "What Price People?" We'll be glad to show you this factual story about—

WLW THE NATION'S MOST MERCHANDISE-ABLE STATION

'Cavalcade of Stars' Client Payoff Vs. Gillette 'Cavalcade of Sports'

(Another in the series comparing qualitative rating aspects of two television programs broadcast directly opposite each other and thus competing directly for audience. Data is compiled by Videodex, indie rating service. This week's article compares DuMont's "Cavalcade of Stars" with Gillette "Cavalcade of Sports" on NBC-TV.)

Although DuMont's "Cavalcade of Stars" and NBC-TV's "Cavalcade of Sports" fightcasts are beamed opposite each other in the Friday 10 p. m. hour, both do relatively well for their bankrollers. The reason is that the shows are aimed for different segments of the audience. Gillette's boxing is slanted chiefly for the male razor-user and "Cavalcade," backed by Drug Store TV Productions and plugging four items like shampoos and deodorants, is aiming mostly for femme purchasers.

Ratingwise, Gillette outpulls the DuMont stanza with a 25.2 against 19.8. Number of homes reached is 2,406,000 for Gillette vs. 1,549,000 for the DuMont airer. Average number of viewers per set is almost identical, Gillette's 2.7 just trailing "Cavalcade's" 2.8. Number of viewers reached by the Drug Store show is 4,337,000, while NBC-TV garners 6,946,200.

Using VARIETY's estimate of the programs' talent and production costs—$11,500 weekly for "cavalcade of Stars" and $10,000 for Gillette—yields "Cavalcade" a cost-per-thousand-homes of $7.67 against Gillette's $4.17. Cost-per-thousand-viewers figures are $2.67 for the DuMont series vs. $1.54 for the NBC-TV show.

The DuMont program, however, shows up somewhat better when composition of audience data is analyzed. Women are 46% of the "Cavalcade" audience, with 36% men, 7% teenagers and 11% under 12 years old. Fisticuffs draw 52% men, 40% women, 4% teenagers and 4% children.

Women, prime target of the DuMont show, cost the DuMont bankroller $5.75 per 1000, while men cost $7.67. Cost per 1000 for Gillette is $3.85 for women and $2.94 for men. Since both programs are aired late and have relatively few young viewers, cost per 1000 in this category is high. DuMont is cheaper, getting 1000 teenagers for $37.10 and kids under 12 for $25, while the NBC-TV costs is $41.67 both for teenagers and moppets.

"Cavalcade" attracts a somewhat better-heeled viewer. It has 51.6% of its homes in the $4000-$7000 bracket, compared with 41.6% for Gillette. Its viewers have more education (32.8% of the heads of family went to college, vs. 24.1% for Gillette), more household heads in professional and semi-professional jobs (15.2% vs. 10.8% for Gillette) and more viewers who own their own homes (64.8% vs. 62.9%). "Cavalcade's" heads of household are older (45.5% in the 35-44-old bracket, vs. 35.0% for Gillette) and more married viewers (96.7% vs. 94.1%).

Gillette gets a slightly better audience response to its show, with 65% deeming it excellent, 31% good and 3% fair. "Cavalcade" is rated excellent by 52%, good by 42% and fair by 5%. Opinions of commercials also give Gillette a slight edge. Gillette plugs are called interesting by 38%, while 52% are neutral and 6% are irritated. For Drug Stores, figures are interesting, 38%; neutral, 49% and irritating, 9%.

Chi Directors

Continued from page 28

up at WENR-TV which includes directorial assistants. Their minimum classification is $250, $275 and $300 for the same lengths of service.

For those directors and floor men already earning more than the new scale, the contract gives them a 10% pay hike.

With WBKB already in and WNBQ and WENR-TV on the verge of initialing the RTDG pact, only WGN-TV remains out of the fold.

Fishburn and attorney Sanford (Bud) Wolff are handling for RTDG.

RTDG's Coast Pacts

Hollywood, Aug. 28.

More than six months of negotiation came to a successful conclusion when CBS-TV, local CBS outlet KTSL and the Radio and Television Directors Guild reached an agreement on new contracts. Actual papers will be drawn up this week, embodying the points agreed upon in the talks.

New pact, retroactive to February, in equivalent to New York scale, with a minimum basic salary of $145 week for directors and provisions for commercial and regional fees. KTSL deal, retroactive to June, carries a top minimum of $130, in line with the formula developed at KNBH.

Talks had been complicated by the changing local scene, including the CBS takeover of KTSL.

Gardner's Million $

Continued from page 2

making is a new industry and tax exempt, radio taping isn't.

"This is living," exulted Gardner to a group of pals on the island as he donned his yachting cap and set sail for Europe. He taped five shows in advance and had nothing on his hands but time and a million dollars.

Gardner may not be the greatest comic in the business but try and name a greater opportunist. Anyone could have done what he did but he thought of it first and that's how they pay off on these kind of expediencies.

The boys who write "Duffy's Tavern" may make him out a dope, but that he ain't. No one ever called a millionaire a dope.

World Series

Continued from page 29

this year in gaining an exclusive on the National Collegiate Athletic Assn. football games, which are to be the only college games TV'ed during the 1951 season. In addition, the web wrapped up exclusive rights for three years to the Rose Bowl football classic, starting with the New Year's Day, 1952, game. It would thus have a legitimate right to boast about being the top video sports network, if it could snag the World Series exclusively.

DuMont gave evidence that it, too, wants in on the top sports events when it succeeded in wresting the recent Joe Walcott-Ezzard Charles heavyweight title bout away from both its competitors and from theatre TV. In addition, it has lined up a noteworthy schedule of pro football games for telecasting this season and has anticipated the football season with its coverage two weeks ago of the Cleveland Browns-College All-Stars charity game from Chicago.

ABC was also in the picture via its pact with the U. of Pennsylvania for the Penn grid games this season. When Penn agreed to go along with the NCAA moratorium plan, however, ABC reverted to its current schedule of softball, harness racing and the Roller Derby. It's believed, though, that ABC also will be in there pitching for the World Series.

'Symphony Sid'

Continued from page 26

ciates, who is auditioning some name personalities to take over the gab-disk jockey stint. It will use celeb interviews, platters and participating commercials. Program may start Sept. 10, airing from 12 midnight to 4 a.m. if deal jells.

In a further revamp of its late night schedule, WJZ is dropping Igor Cassini (who pens the N. Y. Journal-American's "Cholly Knickerbocker" column), who currently broadcasts from 11 p. m. to midnight cross-the-board. A 10-minute news stanza will be inserted at 11 p. m., starting Oct. 1, followed by a 50-minute platter show, with a deejay still to be selected. New series is being set by Oberfelder with (Harry) Solow Productions.

WOR recently added Kal Ross as its all-night conferencier, and WMCA continues with Barry Gray. WMGM, which recently cut back to a 1 a. m. signoff when Hutton's bowed out of its Jack Eigen stanza, hasn't yet returned to the post-midnight sweepstakes. WPAT, Paterson, N. J., launches a show with Sam Gyson from Howie's, N. Y. eatery on Sept. 7 at 11:30 p.m.

Duquesne Bows Off Gustine, Handley Show

Pittsburgh, Aug. 28.

Weekly 15-minute sports show of Frank Gustine and Lee (Jeep) Handley, ex-big leaguers former Pittsburgh Pirate infielders, has been dropped by Duquesne Brewing Co. just short of its first 26-week stretch. Program was a Monday evening feature on KDKA and local sudsery has replaced it with hillbilly outfit of Slim Bryant and his Wildcats.

Bryant has another KDKA spot Thursday evenings for the same bankroller and likewise does a once-monthly TVer for Duquesne people on WDTV during the regular season. That's currently off for the summer but returns in the fall again.

Educ'l Broadcasters Name Miles Director

James Miles, manager of WBAA, station of Purdue U. at Lafayette, Ind., has been appointed to the new post of director of the National Assn. of Educational Broadcasters network by Seymour Siegel, NAEB prexy.

Miles fills a post for which NAEB had been screening candidates for two months. He'll coordinate work of the educational web, travel across the country to effect closer cooperation between the outlets and inaugurate audience studies. His salary comes out of the $245,000 grant to the NAEB given by the Kellogg Foundation this spring.

Richard Rider continues as manager of tape distribution for the web, under Miles. Network headquarters for NAEB were recently set up at the U. of Illinois, in Urbana.

RCA 'Super Set'

Continued from page 29

RCA distributors are already showing the models to dealers this week. Manufacturer, incidentally, is also adding two new units to its present line, but these will not have the "Super Set" features. They are a 16-inch table model, listing at $225, and a 17-inch console, designed to retail at $329.95.

In announcing the price reductions on current models under a "market stimulation plan," RCA veepee J. B. Elliott noted that economists are now saying that the U. S. sales potential is higher than ever before. "The purpose of our market stimulation plan," he said, "is to start the TV ball rolling." Price reductions apply to nine models and range from $30 on a 17-inch table model to $115 on a 19-inch console. RCA's Fairfield, the 17-inch unit which has chalked up more sales than any other in its line, will be reduced from $389.50 to $299.95.

GE's price reductions cover 13 models and range up to $100. In announcing the new retail prices, W. H. Sahloff, general manager of GE's receiver department, said: "Our announcement states that the new prices are in effect for a limited time only and are subject to revision upwards on 24 hours' notice to our distributors. The plain fact remains that total industry TV production for the balance of the year will be drastically curtailed as a result of material shortages and controls and there is every indication that costs are increasing in every area of production. He predicted that GE will experience an actual shortage of receivers before the end of the year.

U. of Kentucky Grid Client

Louisville, Aug. 28.

Ford Dealers of the Louisville, Ky., area will sponsor a series of 11 shows featuring films of the U of Kentucky 1951 football games on WHAS-TV, Neil Cline, station's sales director announced.

The films will be aired on Sunday following the game with Coach Paul Bryant of the U of Kentucky and WHAS-TV sportscaster Phil Sutterfield handling the commentary.

TV PLUGS PIC HOUSES ON WJZ'S 'WHAT'S PLAYING'

"What's Playing," a "trailer program" of upcoming and current film releases booked into metropolitan New York theatres, preems on WJZ-TV, N. Y., Monday (3). Show will be aired three times weekly at 6:45 p.m.

Emanuel Demby, who'll produce, is setting tieups with Skouras and Loew's houses, plus other exhibs, whereby the airer will plug the theatres and vice versa. Maggi McNellis will femcee the show, which will use one-to-three-minute clips from the current and to-be-released pix. Charles Adams will direct.

Radio Reviews

Continued from page 34

did during the vaude days of hte team of Wilson & Hall. Introing the Ames Bros. platter of the oldie, "Wang Wang Blues" he declared "30 years ago, I introduced this song, but in spite of me, it was a success." At one point he featured a "then and now" recording of a song comparing a Jolson circa 1926 disk with one recorded shortly before his death. He volunteered the information that at one time he was a plant for Jolson, explaining to the listeners the usage of the word.

Hall weaves personal reminiscences of his lengthy showbiz career into the stanza without fanfare, with his personality projecting neatly via the airwaves. Scripting by Bill Shea sets the tempo of the show with result it's breezy and easy listening. *Elie.*

LBS Mulls Shift

Houston, Aug. 28.

Headquarters of the Liberty Broadcasting System, now in Dallas, may be moved here in the very near future.

The move was discussed between Gordon McClendon, head of the web which has grown to a total of 431 outlets in the U. S., Hawaii, Alaska and Japan, and his new partner, local oilman H. R. Cullen.

Cullen recently purchased a 50% interest in LBS.

KPDN 75G SALE OKAYED

Pampa, Tex., Aug. 28.

The FCC has granted the sale of KPDN to Freedom Newspapers, Inc., for $75,000.

Principals in the new company include R. C. Hoiles, prez; C. H. Hoiles, veepee; Mabel M. Hoiles, Jane Hardie, Barbara C. Hoiles and Robert Hardie.

KLIX —IS KLICKIN'—

In Idaho's Fabulous Magic Valley

Ask HOLLINGBERY

ABC at Twin Falls, Idaho

WJBK delivers the Goods

YOUR GOODS... WITH SALES PUNCH

Excerpt from agency letter—"Jack the Bellboy's program has clearly been our most effective medium here in Detroit for MUNTZ-TV, and the bulk of our advertising budget is used on his show. Recently, a time outlay of $300 sold over 150 MUNTZ-TV sets for cash sales of over $30,000. The average phone pull on the Bellboy's weekend show for MUNTZ is well over one hundred calls."

WJBK-AM-TV-DETROIT

WJBK-TV—a CBS and DUMONT Affiliate

THE STATION WITH A MILLION FRIENDS

National Sales Headquarters: 488 Madison Avenue, New York 22

Eldorado 5-2455

Represented Nationally by THE KATZ AGENCY, INC.

Eileen BARTON

CURRENTLY

BEACHCOMBER

WILDWOOD, N. J.

STARTING SEPT. 11th

THE BILL GOODWIN SHOW

NBC-TV

Direction: M. C. A.

LIVE WIRES LOOK!!!

Here's a once in a century opportunity

A fully equipped T.V. and Radio Laboratory and shop for sale at a fraction of cost.

LABORATORY

Complete T.V and Sound Motion Picture equipment, including Printers, developers, recorders, reducers, cameras, lighting, projectors, etc. Cost $53,000.

SHOP

Complete equipment to repair including Lathes, Grinders, Drill Presses, Saws, Joiners, etc. Cost $7,500.

All equipment the finest made, all in 1st class condition. Equipment now used as going business. Owner retiring. Can be used with present location in San Francisco or moved anywhere. Sacrifice at 50% of cost.

Complete list of equipment and information write or wire

NATE LE VENE ADVERTISING AGENCY

712 Larkin Street, San Francisco

DATE JUMPING RILES DISKERS

Gal Vocalists Dropping Orchs For Solo Stints on Disks, TV

With the new crop of femme vocalists continually dropping band work in preference to solo stints on disks and TV, orch leaders are being forced to keep "girl wanted" signs posted regularly. Heretofore thrushes used band vocalizing as a training ground for their solo ambitions but, according to bandmen, the gals today are stepping out alone after only a few months of band experience.

Paucity of thrushes willing to string along with bands has decided a number of orch men to use male vocalists only and preferably their sidemen. Agency men are looking upon the trend with distress since most of their money making thrushes used band vocalizing to launch their careers. They point to such artists as Rosemary Clooney, Doris Day, Helen Forrest, Peggy Lee, Helen O'Connell and Jo Stafford as gals who worked with bands before striking it rich on their own.

One bandman said that the major and indie diskeries, currently on a rampage to pact as many new artists as possible, are nabbing the gals before they've developed a style or individuality that'll click. He also added that a lot of orchs are losing femmes to TV because they can't buck the higher wage scale and the more comfortable working conditions the new medium affords. Gal singers, another bandman said, don't want to bother anymore with one night stands and tours through the grassroots areas.

Only a few gals have hit the big-time on disks or TV without that necessary band training, they add. Occasionally a singer like Patti Page will come up with a click disk and all the other young songbirds think they can do it too and drop out of their band assignments.

CHAPPELL DROPS 3 PLUGGERS FROM STAFF

Reflecting the general failure of show tunes to break through for hits during the past year, Chappell Music subsids retrenched further last week, cutting their professional staffs by three contactmen. They were Alan Best, of Williamson Music; Mel Richman, of Harms; and Lou Comito, of Crawford.

According to a company exec, the dismissals are only temporary measures and he expects they'll resume their posts within a month. Ivy Music, another Chappell subsid, closed its Coast office last month and also cut its New York staff. Chappell and its subsids are currently operating with 12 contactmen in New York, three in Chicago, two in the midwest and two on the Coast.

On the pubbery's schedule for the fall are tunes from the forthcoming legit musicals "Paint Your Wagon," "Top Banana," "Having Wonderful Time" and "My L. A."

Nat Cole to Drop His Trio's Billing

Chicago, Aug. 28.

Carlos Gastel, personal manager for Nat Cole, cleared the singer's billing problem once and for all last week, announcing that Cole will be billed as a single at all forthcoming engagements.

Previously, the Cole group was tagged King Cole Trio. Gastel states Cole will be backed on disks and p.a.'s with the same instrumental setup.

Mitch Miller to Coast

Mitch Miller, Columbia Records artists and repertory chief, planed to the Coast last weekend for a couple of weeks of disking sessions in Hollywood and confabs with Paul Weston, company's Coast recording head.

He returns Sept. 10.

Lou Levy's Hoot-Mon Kick; Snags New Kiltie Tunes

London, Aug. 28.

Lou Levy, Leeds Music topper who has been accompanying the Andrews Sisters on their tour of Great Britain, picked up a number of Scottish tunes for U. S. publication. One of the tunes, "The Gathering of the Clans," by Cliff Hanley and Ian Gourley, has already been set for a Decca etching by the Andrews Sisters. Hanley, who penned the words, is a columnist for the Glasgow Record, writing under the pseudonym "Andrew Bonner."

Trio will wax the song today (Tues.), for Decca release in the U. S., with the Glasgow Police Bagpipe Band backing. They'll also transcribe the song with the Glasgow pipers for their special 45-minute program which they're preparing for BBC. Transcription, which will be a comedy farewell to England, will be aired Sept. 10. Vic Schoen's orch will accomp the rest of the program.

Folk Song Cycle Adds Oats to N.Y. Hayseed Terpers

Extent to which cornball trend in disks has affected urban dancing habits is reflected this summer in the record turnout racked up by the cuffo square dance dates in New York. Winding up a 35-date season Friday (31), it's estimated that the hayseed terps will have drawn more than 500,000 dancers this summer.

Sponsored by the Park Department and Pepsi-Cola, the square dances played four nights a week since July 2 in parks in Manhattan, Brooklyn and Queens. This year's turnout marks an increase over 1950 of almost 200,000. A spokesman for the sponsors credited the current cornball cycle in the pop field to the record crowds who are demanding more and more folk tunes.

The square dance music was supplied this year by Frank Pinero's six-piece band with Cliff Martin handling the vocals. Ed Durlacher did the square dance calling.

COL'S MURPHY SHIFTING TO CBS MAG PRESS SPOT

Walter Murphy, Columbia Records publicity chief, is moving over into the Columbia Broadcasting System's radio division Sept. 10, as manager of the magazine division of the network's press department. Murphy had originally come to the Columbia diskery from the parent broadcast company in 1948, when he was a publicity staffer there. He joined the diskery simultaneously with Col's introduction of long-play platters.

Murphy's switch was made at the request of George Crandall, CBS radio press chief, who requested the transfer from Jim Conkling, the diskery prez. Latter has made no appointment to the publicity post as yet.

Lorraine Cugat Sued

Los Angeles, Aug. 28.

Lorraine Allen Cugat, femme bandleader, was sued for $4,318.65 in L. A. Superior Court by Carlos Molina, agent, for alleged loans and commissions.

Molina declares his former agency partner, Igor Dega, assigned the claims to him for collection. He also says Mrs. Cugat neglected to pay commissions on television contracts he negotiated.

VICTOR EXECS TO NIX DEADLINES

The release-date jumping situation in the music business boiled up again this week, with RCA Victor execs handing down an ultimatum that the diskery would no longer respect deadlines imposed on tunes by some publishers. Move followed alleged jumping by Decca and Mercury on numbers which Victor had in the can awaiting a planned future release.

Victor's threat to ignore release dates follow a similar move by Columbia Records. Back in the spring, Col prexy Jim Conkling instructed his artists and repertory staff not to observe any deadline from any publishers, except in the case of some show and film score tunes. Like Victor execs currently, Conkling was miffed by Decca's jumping on "Mr. and Mississippi."

Latest instance involves two tunes. One, "And So To Sleep," was put out before the Sept. 15 deadline by Decca, with Victor having an April Stevens disk ready for some time. Other tune, "The Old Soft Shoe," a Shapiro-Bernstein number, was jumped by Mercury with Kitty Kallen, Victor having done it with Dinah Shore and Tony Martin. S-B execs stated they had taken steps to block the performance of their tunes on the airlanes, but Victor is burning at Mercury's beating it to the retail counters. There's a possibility that Victor may hold back both platters from the market.

Schedule Snafued

Victor execs stated that release-date jumping would throw their whole schedule out of kilter if they attempted to keep up with the jumpers. Under their present operation, Victor is holding its releases to an average of four a week, with tunes by each artist being spaced about every eight or nine weeks where possible. Long spacing is designed to milk the best sales results from each disk. In Miss Stevens' case, Victor had a couple of weeks on "And So to Sleep."

Equally important, Victor execs said that release jumping tends to work havoc with manufacturing schedules. Under the present setup, the factory is working evenly on the four releases each week. Pressure of the jumpers, however, could force the factory to be overloaded for one week with rush sides, and be starved for work the following week.

Victor execs said that they would not respect release dates by publishers who have shown no interest in policing their own deadlines. In the cases of pubs who did properly police their disk coverage, Victor will continue to play along with them.

Columbia, meantime, is understood to be burning at Santly-Joy because Victor's cut of "Belle, Belle, My Liberty Belle," with Merv Griffin, hit the airlanes slightly ahead of schedule. Guy Mitchell, who is managed by Eddie Joy of the S-J firm, had cut it earlier for Columbia, with the latter diskery thinking it had a clear beat on the tune.

Morrow as Krupa Sub In First New Setup Date

Embarking on his first tour since forming his RCA Victor recording band, Buddy Morrow went into the Steel Pier, Atlantic City, last weekend, a week ahead of schedule, to replace the Gene Krupa orch. Substitution became necessary after Krupa was removed to the hospital for an appendicitis operation.

After a week's stand at the Pier, Morrow will swing around the east on a series of one-niters this fall. He is scheduled to bring his orch to the Palladium Ballroom, Hollywood, next March 18 for a month's engagement.

Top Disk Vocalists Veer to Pub Ties, Following Old Name Band Pattern

Following a pattern set by name bands in their heyday 10 and 15 years ago, leading disk vocalists are veering towards close tieups with the publishing end of the business. The hookups are taking the form of setting up new firms by an increasing number of top platter performers, with several vocalists being agented directly by publishers.

In recent weeks, Perry Como has set up the Roncom firm, while Patti Page has organized Rael Music in conjunction with her personal manager, Jack Rael. The Weavers, Decca's folk-singing combo which has clicked on several Decca disks, operate through Folkways Music, a firm which they partner with Howie Richmond. Fran Allison recently was hooked up to publishing activity via a new Chicago firm set up by her husband, Archie Levington, who recently exited Leeds Music.

Two vocalists who have cracked through in recent months, Guy Mitchell and Rosemary Clooney, also have publisher links via their management setups. Mitchell is handled by Eddie Joy of Santly-Joy Music, while Miss Clooney works out of the Joe Shribman-Charlie Trotter office, which operates Roger Music in conjunction with Al Gallico. In Mitchell's case, his top hits have had the Santly-Joy imprint, although this has not been the case of Miss Clooney, whose "Come On-A My House" is from Lou Levy's Duchess Music catalog.

Damone, Day, Laine

Vic Damone similarly has a tieup with Shapiro-Bernstein via his manager Marvin Cane, who heads the S-B affiliate, Mood Music. Marty Melcher, Doris Day's manager, is understood to be setting up a publishing firm, while Frankie Laine may follow suit via his managing setup through the Gabbe, Lutz & Heller office. Frank Sinatra's firm, Barton Music, has been around for some time, as has the Andrews Sisters tieup with their manager, Lou Levy, who operates the trio's firm, Blossom Music, out of the Leeds Music office.

Close liaison of the top vocalists with publishing firms is another facet of their current dominance of the disk bestseller lists. More than a decade ago, the Guy Lombardos, Glenn Millers, Benny Goodmans, Freddy Martins, Russ Morgans, et al., set up their own publishing firms when they were calling the hits. The cycle is now being repeated by the vocalists.

As with the bands, the vocalists figure on cashing in on both ends on their disk-selling potential. Although no artists would go out on a limb by recording only his own firm's tunes, his weight at the diskery can be pulled towards placing of tunes, especially on the bottom decks of tunes with his possibilities. In this way, the vocalist can cash in on the disk royalties to the publishing firms.

Such artists as Mitchell, Miss Clooney, Damone and the Weavers have found, moreover, that links to music men have given them a better break on material. In several cases, the knowhow of the music men has opened the inside track on the selection of tunes which the vocalist hasn't the experience to judge.

RCA Preps Toscy 'La Mer,' Most Costly in Catalog

RCA Victor is prepping a December release of the most costly recording in its longhair catalog. Selection is Debussy's "La Mer," with Arturo Toscanini batoning the NBC Symphony Orchestra. Platter is the end result of several tries by Toscanini to come up with a satisfactory version. The maestro had rejected four previous takes, which, with some 80 musicians involved each, ran into a big payroll for Victor.

Program notes for the album have been written by Rachel Carson, author of the curent non-fiction bestseller, "The Sea Around Us." Miss Carson is also editor of the Government publication, "U. S. Fish and Wildlife Service."

Printers Prep New Price Push For Publishers

With publishing firms readying their fall drives on pop tunes and indications pointing to a general upbeat in sheet music sales around the country, a boost in the cost of printing is expected within a few weeks. The National Association of Music Printers & Allied Trades, which has been hit by advancing costs in paper, freight and labor, has postponed assessing the publishers until they could see a bullish sheet music market.

At a meeting last week, the NAMPAA appointed a committee to investigate publishing firm conditions so that an equitable hike can be established. Printers committee is skedded to report their findings at their next meeting Sept. 13. A spokesman for the printers said a boost in publisher's printing costs is inevitable because paper has recently gone up from 55c to 75c per hundredweight and freight rates have gone up from 6% to 9% on various railroads around the country. The printers last changed their rates Jan. 1, 1951.

Each printer will arrange hike according to his own needs. Industry has no fixed price on printing costs and it's expected that they'll attempt to minimize the publishers' assessment wherever possible.

CLEFFERS SUE BMI ON SANDBURG BOOK

Broadcast Music, Inc., was named defendant is an infringement suit brought in N. Y. Federal Court last week by Eugene and Ruth Willis. They charge a book published by BMI contains a tune which was lifted from a composition of theirs called "We Never Mention Aunt Clara."

The Willises claim they wrote the "Clara" number with Mr. and Mrs. Henry Jensen prior to February, 1946. Subsequent to that time, the complaint asserts, BMI brought out a book entitled "Carl Sandburg's New American Songbag" which included a tune named "Aunt Clara." BMI infringed, the Willises contend, by licensing TV stations to use the "Clara" number to the detriment of the plaintiffs. An injunction, accounting and damages are asked. Moreover, the action also seeks to impound the allegedly infringing copies of the book during pendency of the suit.

Teri Josefovits, pianist - composer, reorganized the Teri Trio last week for an indefinite engagement at the Cafe Roland, N. Y. Trio includes Josefovits, bassist George Nida and guitarist Johnnie Cucci.

CONNELLY GRABS SCORE OF STOLZ'S 'RAINBOW'

London, Aug. 28.

Reg Connelly, head of Campbell-Connelly Music, has acquired the rights to the score of Prince Littler's new production, "Rainbow Square," which opens at the Stoll Theatre, London, late in September. Robert Stolz, the Viennese composer, wrote the score for the show, which has a Viennese setting.

Connelly is due to make a trip to the U. S. late in October.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING AUG. 25

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST										SOUTH									MIDWEST				FAR WEST						TOTAL POINTS
						N. Y.	Albany	D. C.	Hanover	Fitchburg	Roch'ter	Baltimore	Nashua	Johnstown	Lawrence	Atl. City	Miami	N. O.	Memphis	Atlanta	Gonzales	K. C.	L'ville	Richmond	San Ant.	Chi.	Dearborn	Ind.	Pitt.	L. A.	Salt Lake	Phoenix	Albuq'que	Denver	Tulsa	
						Ted Steele—WMCA	Howard Malcolm—WTRY	Jerry Strong—WMAL	Milt Kray—WTSL	John Wrisley—WFGM	Mort Nusbaum—WHAM	Buddy Deane—WITH	Lou German—WOTW	Harry Light—WARD	Bob Perry—WLAW	Al Owen—WMID	Bob Lynn—WWPB	Larry Wilson—WNOE	Hal Renson—WMPS	Bill Lowery—WGST	David Walshak—KCTI	Jim Lantz—KCMO	Carl Shook—WKYW	Harvey Hudson—WLEE	Bob Jenkins—KONO	Jim Lounsbury—WIND	Robin Seymour—WEMH	Easy Gwynn—WIBC	Phil Zinkand—WWSW	Al Jarvis—KLAC	Wayne Cody—KALL	Dick Gilbert—KTYL	Jerry Nesler—KGGM	Ray Perkins—KFEL	Bob Anthony—KRMG	
1	1	9	Rosemary Clooney	Columbia	Come-on-A My House	10	..	1	2	..	..	2	6	2	8	3	5	..	2	2	1	..	1	2	1	6	2	2	1	1	..	8	6	1	1	188
2	3	9	Dinah Shore	Victor	Sweet Violets	..	..	3	..	..	7	..	..	..	2	2	7	..	4	4	4	1	2	..	..	3	..	3	3	..	3	..	10	2	6	121
3	2	8	Tony Bennett	Columbia	Because of You	..	1	8	6	..	..	1	..	1	..	1	..	3	..	..	..	2	4	1	..	1	1	..	9	..	..	..	..	..	..	104
4	4	21	Nat "King" Cole	Capitol	Too Young	..	3	4	5	..	4	..	..	6	9	..	6	10	3	8	5	8	3	..	..	10	..	4	..	7	10	..	..	7	2	95
5	8	20	Mario Lanza	Victor	Loveliest Night of Year	..	..	2	..	..	..	..	4	..	7	..	3	..	7	..	..	4	..	..	5	7	..	10	..	..	2	..	..	4	5	72
6	5	13	Guy Mitchell-M. Miller	Columbia	My Truly, Truly Fair	..	..	7	4	..	..	..	3	..	..	..	2	..	..	1	..	3	7	..	..	..	..	..	..	..	..	..	..	8	3	61
7A	7	17	Frankie Laine	Columbia	Jezebel	..	..	6	..	..	3	..	..	8	..	..	..	9	6	..	..	..	5	9	6	..	..	5	..	..	..	9	2	6	..	58
7B	12	9	Les Baxter	Capitol	Because of You	..	..	..	..	..	..	..	1	..	6	..	..	..	1	..	..	..	..	..	4	..	..	1	..	2	..	..	..	..	4	58
9	17	2	Les Paul-Mary Ford	Capitol	World Is Waiting Sunrise	..	..	..	..	2	..	6	7	..	..	..	..	..	..	5	7	6	..	..	7	2	7	..	..	4	..	..	..	..	..	57
10	6	8	Doris Day	Columbia	Shanghai	..	..	..	..	5	..	..	..	7	4	6	..	4	..	..	8	10	6	..	..	..	..	..	..	3	..	..	..	5	10	53
11A	21	4	Vic Damone	Mercury	Longing for You	..	..	..	..	3	5	..	..	..	..	5	..	1	..	..	..	..	..	..	..	9	..	9	..	..	..	..	..	..	..	34
11B	42	4	Tony Bennett	Columbia	Cold, Cold Heart	..	..	..	..	6	..	9	..	..	1	..	8	..	..	6	9	..	..	..	..	4	..	..	..	..	..	..	..	..	..	34
13	11	10	Don Cherry	Decca	Vanity	..	7	..	..	1	..	..	..	..	..	..	..	6	..	..	..	..	..	4	..	..	4	..	..	..	..	..	..	..	..	33
14	9	10	April Stevens-H. Rene	Victor	I'm in Love Again	..	..	9	..	..	..	..	..	5	..	7	..	..	..	..	..	..	9	5	..	..	..	..	..	..	..	1	..	..	..	30
15	35	2	Guy Mitchell-M. Miller	Columbia	Belle, Belle, My Liberty Bell	..	4	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	5	6	..	..	..	..	25
16	16	9	Frank Sinatra	Columbia	I'm a Fool to Want You	..	..	..	..	..	6	5	..	..	5	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	24
17	33	6	Mario Lanza	Victor	Because	..	2	..	10	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	21
18	..	1	Jan Peerce	Victor	Because of You	..	..	..	..	1	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	3	..	20
19	..	1	Les Paul	Capitol	Whispering	8	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	5	..	8	9	..	..	..	..	..	9	..	..	..	..	19
20	..	13	Vic Damone	Mercury	My Truly, Truly Fair	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	2	..	..	..	..	..	..	18
21	33	11	Perry Como	Victor	There's a Big Blue Cloud	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	13
22	18	22	Les Paul-Mary Ford	Capitol	How High the Moon	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	5	..	..	9	12
23	..	1	Jerry Lewis	Capitol	I Like It	..	..	..	9	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
24A	..	1	Bobby Wayne	Mercury	Sweetheart of Yesterday	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
24B	..	1	Dennis Day	Victor	Mary Rose	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
24C	..	1	Kay Starr	Capitol	Come-on-A My House	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	10
27A	45	6	Tommy Edwards	M-G-M	Morning Side of Mountain	..	9	..	..	10	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	9
27B	..	16	Frankie Laine	Columbia	Rose, Rose, I Love You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	7	9
27C	..	1	Patty Andrews	Decca	How Many Times	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
27D	..	1	Les Baxter	Capitol	Vanity	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
27E	..	1	Emil DeWann Quintones	Mercury	The Butcher Boy	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
27F	..	4	Jane Turzy Trio	Decca	Sweet Violets	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	9
27G	..	1	G. Lombardo-G. DeHaven	Decca	Because of You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	9
34A	..	1	Ralph Flanagan	Victor	While You Danced	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	8
34B	..	1	Eddy Howard	Mercury	I'll Hold You in My Heart	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
34C	..	1	Jan Garber	Capitol	My Wonderful One	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
34D	..	1	Andrews Sis	Decca	I Want to Be With You	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
34E	..	1	Sammy Kaye	Columbia	Longing for You	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
34F	39	2	Bing Crosby	Decca	Row, Row, Row	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
34G	..	1	Buddy Morrow	Victor	Good Morning, Mr. Echo	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
34H	13	11	Rosemary Clooney	Columbia	Mixed Emotions	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	8
34I	..	1	Freddy Martin	Victor	My Truly, Truly Fair	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	8
34J	14	4	Weavers	Decca	Kisses Sweeter Than Wine	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	8
44	..	1	Frankie Laine	Columbia	The Girl in the Wood	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	8	..	..	..	..	7
45A	..	5	B. Crosby-J. Wyman	Decca	Cool, Cool, Cool Evening	..	6	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
45B	31	2	Frank Sinatra-H. James	Columbia	Castle Rock	..	..	..	..	..	..	8	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
45C	24	2	Georgia Gibbs	Coral	While You Danced	..	..	..	..	..	..	..	..	..	..	..	..	7	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
45D	18	2	April Stevens-H. Rene	Victor	Gimmie a Little Kiss	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
49	20	11	Perry Como	Victor	There's No Boat Like R'boat	..	8	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
50A	..	1	Frankie Laine	Columbia	Wonderful, Wasn't It	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	4
50B	14	5	Paul Weston	Columbia	Morning Side of Mountain	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	4

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Thinks Calling Every Casual Radio Announcer a DJ Is Another Mistake

Rochester, N. Y.

Much of the fuss and hollering about the deejays may not be as cold as the Kefauver gags, and consequently this letter is not being written so much with an eye to publication as a sincere attempt to pass along my views on the subject so much.

I believe there are many evils existing in the deejay system, but I also believe they apply to the minority and consequently should not be considered an indictment of the entire profession. Let me tell you of a couple of these evils:

In the first place, I believe that the phrase "deejay" is being erroneously applied to too many people. For example, in this city where there are six radio stations, every staff announcer, who in the course of his announcing shift happens to be on the air at the time of a recorded program, calls himself a disk jockey. And to further perpetrate the misnomer, publishers and record companies immediately accept him as such.

Several bad things happen as a result: In the first place, he says things (with purported authority) for which he has no qualifications or background. The public has a way of accepting things they hear on the air and assuming it must be so because they hear it. And yet irresponsible and unqualified people on the air are constantly saying things and making predictions for which they are completely unqualified.

More important is the fact that these "over-night disk jockeys" suddenly find themselves in a momentary position of importance without any of the feelings of responsibility or duty that are felt by an established, recognized deejay. These are the men more often than not who can be easily "persuaded" to play certain tunes regardless of the merit of the tunes themselves. After all, they have everything to gain and nothing to lose.

Those Phoney 'First'

The second evil, it seems to me, is the deejay who falls into a different category: He is a legitimate disk jockey, so far as background and qualifications are concerned, but he is madly obsessed by the idea that he must be first with the tune. To attain this "first" he is willing to make all sorts of pledges and promises to publishers and exploiters in return for an exclusive first. He will ride a tune to death (regardless of the merit of the tune) as long as he has had it first. As a matter of fact it becomes somewhat of a vicious circle because he often feels the necessity for defending the tune in view of the fact that he first introduced it in a locality.

Another of the major evils in the industry is the practice of publishers and record exploiters to send so-called "advance exclusives" to certain jockeys in certain areas. As a guy on a 50,000-watt station with 17½ hours on the air each week with records. I often find myself in this position in spite of the fact that I have told publishers on many occasions that I do not approve of these so called "exclusives." In a way, this evil is connected with the one immediately outlined, above because of the fact that if a deejay accepts an "exclusive, he feels obliged to plug the record often out of proportion to the merit of the tune. This practice, I insist, is an evil of the publisher and exploiter and not of the deejay.

Payola

As to the payola system:

I have been in radio 16 years and have never accepted a single penny from any publisher, record company, artist or publicity agent. Now this does not mean that I don't have a lot of friends in the business. On the contrary, I pride myself on having an enormous number of personal friends, both among the artists and the other fields. I don't think a week goes by without my receiving at least three or four long distance calls from either the artists themselves or the publishers. But the point is that these calls and conversations are to call to my attention records which they believe are good. They know, however, that if I don't think the tune is good (or if the listening public doesn't think the tune is good) the tunes will not be unduly plugged, nor will the titles appear in any of the trade listings. The point I am trying to make is that a disk jockey can exert his influence with the public to the extent of calling new tunes to their attention; if he thinks a tune is particularly good, he can perhaps spin it a few more times than usual (still remaining well within the boundaries of good taste) to give it a thorough chance to catch on. But no self-respecting jockey will continually spin a record which he knows does not warrant that much plugging when his only reason for doing so is a request (for which he is compensated, or not) by a publisher, artist, etc.

Just Too Many Records

I don't think it's necessary at this point to wave the flag for the disk jockey by pointing out the good things they have done. And it's probably equally redundant to point out the fact that many of the evils belong at the doorstep of the publishing industry itself. When the day arrives that they stop turning out so many records that it's practically impossible to preview each and every one—when we revert to the good old days when disk jockeys hungrily awaited the release of good tunes that they could be proud of—I think the situation will clear up by itself. But, unfortunately, as long as we guys are deluged with 50 and 60 new records a week, and so long as the competition remains so terrifically keen to get records played on the air—so long will there be a few unscrupulous money-grabbers who will succumb to the inducement of the "big city slickers."

With tongue in cheek I close with the ironic feeling that I am probably in a new field of endeavor which will start a hullabaloo all over again: in addition to my 17½ hours a week on the air with records I have a half-hour daily television show in which I am billed as a "film jockey." This program uses television (film) versions of songs, and I imagine it won't be long before pressure is put on guys like me from the television angle.

Mort Nussbaum, WHAM.

Victor Cutting Its Pop Roster

In line with its aim to cut back its weekly pop releases to a small and manageable quantity for the retail trade, RCA Victor has gradually been paring back its pop artists roster over the past year. In comparison to the 31 artists on the Victor label in 1950, present roster is down to 25 names, with the likelihood that a couple of more names will be sliced in the next few months.

Cutbacks have affected several bands and vocalists, who have failed to deliver saleswise for the diskery. With the reduced roster, Victor feels it will be in a better position to give more attention to the remaining top names, with a better distribution of material also made possible.

Victor, however, is not following any hard-and-fast policy on inking new artists. This week the diskery pacted vocalist June Valli to a term pact. Miss Valli, who was a bookkeeper in the Bronx at the outset of this year, won the Arthur Godfrey "Talent Scouts" show contest several months ago for her initial break. She is currently subbing for Kay Armen on "Stop The Music," and DuMont has spotted her in a regular TV series.

In the blues and rhythm field, Victor has inked Savannah Churchill and Terry Timmons. In the case of the latter, Victor pacted the songstress after buying several indie-produced masters. Miss Churchill formerly recorded under the Manor label.

King Inks Mann Orch

Bernie Mann orch was inked to five-year pact by King Records, Cincinnati diskery.

Mann will cut his first sides next week.

New Ap-peel

Minneapolis, Aug. 28.

Burlesque long has been considered a training school for show business, but in Minneapolis it now contributes to the arts, too. Cedric Adams, Star columnist, points out that two members of the orchestra at the Alvin, local burley house, are throwing in their lots with symphonic music.

Eddie Horak, a violinist, quits the Alvin to join the Minneapolis Symphony, while Max Mattenson, the theatre's leader, departs to join the NBC orch in Chicago. Both have been at the Alvin for several seasons.

Martin Block Has Aussie and Brazil Bids for His 'MBB'

Martin Block's "Make Believe Ballrooms" will probably go international on two fronts and on two continents, according to present bids from 2DB, the commercial network operated out of Melbourne, Australia, and the Brazilian radio network which is dominantly commercial. The Australian Broadcasting Corp., like the BBC in England, is the other state-owned network in Aussie, hence sustaining.

The N.Y. to Rio plane problem of getting platters hot-off-the-waxworks is a bit less acute on the time-table schedule, but the Aussie flight is figured to put the half-hour recorded programs (once weekly) 5-7 days behind New York. Block's prime concern is to keep the "MBB" as current as possible via air.

Dick King (Ex-DJ) Sez Pubs 'Real Frankenstein'

U. S. Army Hospital,
Camp Cook, Cal.

I am a former disk jockey (KXLA, Pasadena, Cal.) and former president of Crown Record Corp., Hollywood, right now spinning feet for Uncle Sam. In all the time that I did spin disks I never received a cent in "payoffs" and have never known a D. J. who has. I believe that those who have are far and few. The so-called "Frankenstein of the Music Biz," if you were to take a good look, would be the publishers who let the artists work like mad to cut a good side, record companies to pay for these sides and the disk jockeys to spend hours going through cards and letters picking the tunes that public wants to hear.

While president of Crown Records I sent many records to D. J.'s from coast to coast. I got many a plug because these D. J.'s thought they were fair cuts, and maybe their audiences might like them, not because they were paid off. As long as I was with Crown I received more help from the D. J.'s than from any publisher.

Some seem to forget that, when a new song is put out, a record company has to pay for pressing and cutting of this side, that disk jockeys work hard to program them, and distributing outfits have to stock them. If a publisher doesn't back these people (most of time they don't), they are going to lose more time and money than the publisher. All he has to worry about is a few hundred copies of sheet music, or maybe he'll give the tune back to the composer and say, "I tried my best, sorry!"

Pvt. Dick King.

Cleffer Back on Campus

Boston, Aug. 28.

Lee Morris, Hub's only Phi Beta Kappa cleffer, winds his sabbatical leave, which he spent in Tin Pan Alley, to return to his duties as history teacher at the Patrick J. Campbell Junior High School, next week.

During his leave of absence he wrote and placed "Thirsty For Your Kisses," "Too Many Tears," "Diamonds and Tears" and "Blue Velvet," which he cleffed with vocalist Bernie Wayne.

Top Deejay Credits Jock Clan With Saving Sinking Music Biz 15 Yrs. Ago

A disk jockey of standing, whose rating in the clan is of sufficient stature to respect his request not to be mentioned by name, is another to rise to the defense of the industry. He has sundry arguments in favor of the jocks, and these are reprised for the records. Without naming the author, this is a more or less verbatim quote:

"Perhaps VARIETY's memory was too short, instead of too long as some of my colleagues have charged. The latter state that perhaps the music publishers are living in a sort of 'Claudia' dream-world, harking back to the 'good old days when the publisher was king.' I say that the publishers don't recall back enough, say to 1935, when the record and sheet sales were at all-time lows and the DJ helped revive a dying industry.

"Sure there are ills in every industry as there is also in government. A couple of Commies in high places in Washington doesn't mean that ours is a Red state. A couple of crooks in Wall Street doesn't make the bourse 100% crooked. A couple of stinkers in the disk jockey business shouldn't indict an entire industry. There are even a large number of honest politicians!

"It's not fair to the group, as a whole, I argue, to generalize. But even granted that many deejays are guilty, who is the cause of payola? If there were no publishers or record companies to offer bribery there'd be no bribees. If crooked gamblers didn't work on corrupting basketball players there'd be no disgraced college athletes I am sure.

Larceny Pitch

"But it is a fact that the publishers come in to 'romance' us regularly; their top executives woo us; the heads of record companies also woo us and, frankly, try to corrupt us. I'll tell you about one of the Big Four sales managers who came especially to see me on a hush-hush appointment. He philosophized, 'We bring out a certain record, let's say it's called "The Moon Is a Cheesecake," and it's No. 1 sales in Cleveland and No. 1 in Philadelphia. Why do you suppose that's so?', he asked me. 'It means only one thing—unusual pressure was put on that record in those cities.' He heartily agreed, 'Exactly! And that's why I'm here. In certain key cities we have the representative deejay signed up to us as our special exploitation man, be it for Philly or Cleveland, and we'd like to sign you similarly to be our special exploitation man here.' (It's in the New York area).

"I politely told him there are lots of deejays in the metropolitan New York area; I have an idea you'll find plenty willing to assist you. So far as we're concerned, if it's a good record we'd be foolish not to hop on it enthusiastically; if it's a dog I hardly think anything can save it or, at most make it go very far."

This deejay proposes an affirmative functional idea for VARIETY to propagate. Having so vigorously spotlighted the DJ situation ("call it 'Frankenstein' if you still want to"), he urges VARIETY to organize an affirmative Assn. of Disk Jockeys. (Somehow he deprecates a present existing organization as "too loosely built and loaded with childish publicity gimmicks").

He stresses the influence of the DJ as limitless in impact. "Consider that most of us are heard 3-4 hours a day in many thousands of homes. Our personal influence for good, even for power, is limitless. True, our sponsors wouldn't approve plugging a Presidential candidate over another, or indulge in any 'causes,' but I'll bet that an intelligent campaign for the Red Cross flood relief, if done in concert, could have gotten that fund drive over the top in no time, instead of the haphazard manner in which a handful of deejays handled it from their own conscience."

Victor Nixing Advance Disk Conies to Deejays

In a move to bring its disk jockey promotion in line with retail sales promotion, RCA Victor is cutting out the distribution of advance copies to the deejays. Formerly, releases were mailed to the jocks about a week in advance of the distribs, with the result that retail outlets have not been in a position to cash in on any demand if a fast hit developed.

Under the new setup, release of pop disks will be made simultaneously to jocks and distribs. It's felt moreover, that this policy will help to maintain order in the release date scramble, since jocks will not be in a position to play any platter until Victor gives the signal.

A Thrush's Best Friend Is the DJ

By MONICA LEWIS

Hollywood.

As you know, I'm in the peculiar position of being both a recording artist and a sort of national substitute or guest disk jockey. I'm also a girl with ideas on the subject—and here are a few of them:

First of all, I honestly don't feel that the disk jockey's form of advertising is one bit different or worse than any other form. We all know the colossal advertising campaigns that the movies, TV and radio networks hurl at the public. In my opinion, the only difference with the jockey's campaign is that his personal taste is quite often evidenced rather than the taste of his sponsor. However, I don't believe a deejay's taste can force the sale of a particular record on the public. He can plug it and he can promote it, but he can't make his listeners like it or buy it.

Now for the payola. When someone does something for me, or says something nice about me, I'm grateful, and I've always been taught to say "thank you." As a singer, therefore, I express my feelings in a letter of thanks, occasional flowers to lady columnists, and am even guilty of sending a Christmas gift to a disk jockey and his wife in Pittsburgh who were very nice to me. This I enjoy. From the platter spinner's side, I have found that most of us are terribly definite in our tastes and that our integrity is all wrapped up in that taste. A Kenton man is a Kenton man and a Lombardo man is a Lombardo man—and never the twain shall meet. If there is a payola between artist and d.j., I have yet to see it. And I hope I never do.

It has been my personal experience that the disk jockey is doing a public relations job for artists which has never before been done on radio. For years, the format of a radio program was to have a singer sing a song just to give the comic a breather. The singer's personality remained an unknown quantity. Now, the d.j. is often the singer's best friend. He introduces a guest artist to his listeners as an individual and gives him a chance to make a definite impression as a personality. As a rule, the deejay is "hep," not a celebrity hound but a real friend to the artist, particularly to a traveling artist. When I was on tour (and I played everything from hog-calling contests, one-nighters and chic bistros), sometimes the only person with whom I could relax and let down my hair was the local platter-spinner.

Oscar Robbins to Head Lion Firm, Big 3 Subsid

Oscar Robbins has been named professional manager of Lion Music, Big Three subsid organized to handle pop tunes. Initial song will be "Wind of the Sea," which was transferred from the Miller catalog.

Robbins (no relation to Jack Robbins) has been a plugger on the Feist staff.

Clark Exits Block Firm To Set Up Own Flackery

Mack Clark, professional manager of Martin Block Music, exited his post there recently to set up his own publicity firm.

The publishing firm is currently operating without a professional manager. According to Block, pubbery's topper, post won't be filled for some time.

Inside Orchestras—Music

With "Because of You" breaking through for a hit via Tony Bennett's cut for Columbia Records, the tune becomes the second solid click to be published by Broadcast Music, Inc., pubbery direct, since its formation about 10 years ago. Other hit was "Big, Wide Wonderful World" in 1949. In both cases, the numbers have been written several years ago, with Julie Stearns, BMI professional manager, picking the songs out of BMI's earliest catalog entries. "Because of You" also maintains the Hammerstein family's clefting tradition, having been composed by Arthur Hammerstein, 83-year-old uncle of showtune writer Oscar Hammerstein, 2d, in collaboration with Dudley Wilkinson.

The United Red Feather Campaigns of America has waxed two tunes to promote its 1951 Community Chest-United Defense Fund drive. The songs, "U. S. Red Feather March," penned by Phil Davis, and "Give Your Best To Community Chest," written by Gus Haenschen and Bea Adams, will be used in jukeboxes around the country. "Red Feather March" was waxed by Earl Paul Brass Band & Chorus, while "Community Chest" was etched by Gordon MacRae and the Railroad Hour orch. Richard Steinberg, prexy of the Music Guild of N. J., has arranged with the Community Chest of Newark to place 1,000 records in jukeboxes in Newark and Hudson County.

"Manhattan," the Richard Rodgers-Lorenz Hart tune from the 1925 legit musical, "Garrick Gaieties," is being revived by E. B. Marks Music with a lyric change to update the tune. Permission for the change was granted by the Hart estate. Original Hart lyric, "Our future babies we'll take to 'Abie's Irish Rose'—I hope they'll live to see it close," has been modernized to "And 'South Pacific' is such a terrific show they say—We both may see it close some day."

Tune is getting a flock of disk releases and is being used in RKO's filmusical "Two Tickets To Broadway."

Charles Grean, RCA Victor pop artists and repertory chief, is making a bid to become the top adapter of public domain tunes in recent times. Having clicked in a little over six months with "The Thing" and "Sweet Violets" (latter having been written with Cy Coben), Grean has now come up with "The Musicians." Tune is based on an old German folksong, "Ich Bin Ein Musikant" ("I Am a Musician"), plus a smattering of three or four other old European melodies. Grean adapted the tune in collaboration with Tom Glazer, children's disk singer.

Handpicked jazz combo that worked a series of 14 airshows for the Marine Corps Recruiting Service, will be heard on some 1,800 stations. Crew, which taped its sessions at Universal Recorders in Hollywood, consisted of Nick Fatool, drums; Matty Matlock, Eddie Miller, Wilbur Schwartz, Charlie Teagarden, trumpets; Ted Desely and Emler Schneider, trombones; Stan Wrightman, piano; Phil Stephens, bass. Bob Crosby fronted and dueted on vocals with such chirps as Jo Stafford, Ginny Simms and Gisele MacKenzie.

It may not be a hit tune throughout the U. S., but in the Cleveland Stadium baseball park, a song called "There's No Place Like First Place" is sparking the Cleveland Indians between innings. The song has been adopted by the team for its theme song, and sheet music is sold at the Stadium. Tune was written by Paddy Labato, of Youngstown, and Vince Ruggerio of Cleveland, and is often heard on Cleveland radio and television shows. Labato is an entertainer who plays the guitar, and bills himself as "Nick Lucas' Protege."

Edward Samuels, 19-year-old son of Milt Samuels, manager of Bregman, Vocco & Conn's Coast office, initial attempt at pro lyric writing is being published by Southern Music. Tune, titled "Calla! Calla!" ("The Bride"), an adaptation of an Israeli folk tune, has already been etched by Vic Damone on the Mercury label for release this week. Young Samuels collaborated on the lyrics with a schoolmate, Leonard Adelson.

Columbia Records' Philadelphia distributor, Stuart Loucheim, is an amateur songsmith whose "Mixed Emotions" is among the more popular Rosemary Clooney waxings. Songstress' manager, Joe Shribman, publishes the tune via his Roger Music firm.

Best British Sheet Sellers

(Week ending Aug. 18)
London, Aug. 21.

Too Young	Sun
My Resistance Is Low	Morris
With These Hands	Dreyer
Ivory Rag	Macmelodies
My Truly Truly Fair	Dash
I Apologize	Victoria
Jezebel	Connelly
Too Late Now	World Wide
Be My Love	F.D & H.
On Top of Old Smoky	Leeds
Loveliest Night	F.D.&H.
Unless	F.D.&H.

Second 12

Shot Gun Boogie	Connelly
Mockin' Bird Hill	Southern
God Bless You	Carolin
Our Very Own	Wood
Chr'st'ph'r Col'mb's	Connelly
Beggar In Love	Cinephonic
September Song	Sterling
Tulips and Heather	Fields
You Are My Destiny	Swan
Sweet Violets	Morris
Mlle. de Paree	Maurice
Little White Duck	Southern

New Reich Tune Perks U.S. Diskery Coverage

First tune originating in post-war Germany to cue diskery interest in the U. S. is being rushed into release by several majors. Song, titled "Kleine Hampelman" ("Little Jumping Jack"), was penned by Ralph Maria Siegel and published in Germany by Peter Schaeffer.

Initial interest in the tune was launched by Gene Rayburn and Dee Finch, WNEW, N. Y. indie disk jocks, who plugged a German platter of the tune. Decca's version, etched by Tuti Camarata's orch, will be released next week. Hollis Music, a Howie Richmond subsid, is publishing the song in the U. S.

Selvin Gets Renewed At Southern Music

Ben Selvin, general manager of Southern Music, had his contract renewed for another year by Ralph Peer, firm's topper. Selvin joined Southern last year after leaving Columbia Records' Coast office.

Peer heads for Europe next week with Selvin postponing his Continental jaunt until October. Selvin will o.o. firm's European outlets for about two months.

King Guion Double Rhythm Orchestras, Inc., chartered to conduct a musical and theatrical business in New York. Capital stock is 1,150 shares. Directors are King Guion, Edna M. Collins and Cornelius B. Chapman, all of N. Y.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Dinah Shore-Betty Button-Tony Martin-Phil Harris: "The Musicians"-"How D'Ye Do And Shake Hands" (Victor). This parlay of four top Victorites turns out to be considerably more than another gimmick disk. "Musicians" is an ingeniously produced side that should mop up in the juve market via its clever instrumental imitations by the vocalists. This is one case at least where the gimmick is subordinated to an imaginative adaptation of a classical theme. The reverse is a cute novelty from Walt Disney's "Alice In Wonderland" score done with a Spike Jones background. The special lyric, however, is not for kids and that may be a mistake in view of the "Musicians" slant.

Vic Damone: "Be Mine Tonight"-"It's A Long Way" (Mercury). "Tonight," based on a Latin tune, is in the "I Get Ideas" kick, with Damone working it over with a fine lilt and George Siravo orch furnishing excellent backing. Good potential. Flip is a snappy rhythm ballad on which Siravo's instrumental outshines Damone's mild vocal.

Tony Martin: "Vanity"-"Oh! Beauty"-"You'll Know"-"Over A Bottle of Wine" (Victor). Standout of these four sides is "Oh! Beauty," another William Saroyan-Ross Bagdasarian number which follows on their "Come On-a My House" click. "Beauty" is another exotic item in a colorful groove, both lyrically and musically. Martin handles it more commercially than Bagdasarian's original slice for Coral. Martin's cut of "Vanity" is too late to mean much. "You'll Know" is a pleasing ballad from the RKO pic, "His Kind of Woman." Martin's cut giving it good chances. "Wine" is in the rhythmic Latin genre in which Martin belts hard.

Robert Q. Lewis: "Where's-A Your House?"-"There She Goes" (M-G-M). Parody of current novelty click, "Come On-A My House," "Where's-A" will rate spins only because of the popularity of the original. It's a cute idea, however, with occasional clever lines to give it some comic value. Lewis, disk jockey-comedian, handles the vocal with a warmth and humor that projects. Reverse is another novelty item with a pleasant lilt.

Connie Haines: "Don't Fan The Flame"-"Lemme Go" (Coral). Connie Haines works over "Flame" with the energetic piping that has distinguished most of her previous sides. It's an okay ballad with a neat melodic flavor. The 6 Hits & A Miss, vocal combo, assist Miss Haines in building sentimental mood. "Lemme Go," a blues item, gets a solid rendition by Miss Haines and the combo.

Lionel Hampton Orch: "Hannah! Hannah!" - Shalom! Shalom!" (M-G-M). Lionel Hampton's switch to Israeli folk songs comes across with the same drive as his previous swing sides. "Hannah" displays the orch's expert musicianship and the vocals are handled with spirit by an unbilled chorus. "Shalom" shows off some more good band and vocal chorus work.

Dick Haymes: "And So To Sleep Again"-"Long Ago" (Decca). "Sleep Again" is one of the best ballads to come out of Tin Pan Alley in a long time and Dick Haymes handles the vocal with care and appreciation. It's his best platter since "Little White Lies" and should boost his stock in the male vocalist sweepstakes. Victor Young's orch backs nicely and the 4 Hits & A Miss come in occasionally for a nice vocal assist. Reverse is an okay number that gets a neat Haymes treatment.

Earl Williams: "Beware"-"This Love of Mine" (Columbia). Although on a blues and rhythm label, this new vocalist shows definite promise for the regular pop trade. Williams has a big voice with a striking style displayed on these sides. Both have good pop potential. "Beware" is a solid bolero, reminiscent of "Temptation" and impressive performance material. "Mine" is a fine slow ballad effectively rendered by Williams.

Evelyn Knight: "This Is the Kiss"-"I'm Gonna Be a Long Time Forgetting You" (Decca). One of the quality femme vocalists in the business, Miss Knight has been having bad breaks in coming up with a hit recently. Her material has been okay but hasn't caught on in the current unpredictable state of the business. These two sides are cases in point. Both are highly listenable tunes that Miss Knight handles in topflight style. "Kiss" is in a light Latin tempo while "Forgetting You" is a better-than-average torch ballad.

Jimmy Dorsey Orch: "A Kiss to Build a Dream On"-"Cherry Pink and Apple Blossom White" (Columbia). "Kiss" is a routine side that's particularly disappointing in view of the Oscar Hammerstein, 2d, and Ruby Kalmar credits on the song. It's an oldie featured in the Metro pic, "The Strip." Dorsey's showcasing of this tune in a familiar swing pattern, with Sandy Evans and Pat O'Connor vocalling, is lacklustre. "Cherry Pink" is a pretty number, Evans handling the lyric in nice style.

Platter Pointers

Arranger-conductor **Neal Hefti** and his vocalist-wife **Francis Wayne** team effectively on a cute novelty, "Bing Bong Bing" for Coral . . . **Kitty Kallen** scores on "The Old Soft Shoe," a buck-and-wing nostalgic vaude item, and a special material number, "I Wish I Had a Daddy in the White House" (Mercury) . . . **Gloria DeHaven** and **Guy Lombardo's** orch join again in a nice workover of "Hold Me-Hold Me-Hold Me" (Decca) . . . More cliched harmonizing by the **Ink Spots** on "I Don't Stand a Ghost of a Chance With You" (Decca) . . . **Bill Hayes** is too schmaltzy on a schmaltz item, "The Love of a Gypsy" (M-G-M) . . . **Jan Peerce** has a natural followup to his "What Is a Boy" click in his "What Is a Girl" slice for Victor, another sentimental recitation . . . **Nellie Lutcher** has a couple of good sides in "I Want to Be Near You" and "Birth of the Blues" (Capitol).

Standout western, folk, blues, rhythm, religious, polka, etc.: **Vivian Cooper**, "The Lord Blessed Me" (Decca) . . . **Rex Allen**, "Lonely Little Robin" (Mercury) . . . **Carson Robison**, "Sunday Drivers" (M-G-M) . . . **Jimmie Davis**, "Cherokee Boogie" (Decca) . . . **Red Callender Sextet**, "Poinciana" (Federal) . . . **Bob Newman**, "Rover, Rover" (King) . . . **Lee Anderson**, "Dimples or Dumplings" (Decca) . . . **Arthur Smith**, "Fence Jumper" (M-G-M) . . . **Rudy Taylor**, "I'm Lucky to Have You" (Victor) . . . **Roy Rogers**, "Punkin' Punkin'" (Victor).

Met tenor Kurt Baum is in Vienna, recording Italian operatic arias for Remington Records, and will sing as guest artist at Rome's outdoor opera season in the Baths of Caracalla Ruins before returning to the U. S. next month for the San Francisco Opera season.

Vet Victor Asst. Treas. Haines Set to Retire

Eugene F. Haines, asst. treasurer of the RCA Victor division, is retiring from his post at the end of this month.

Now 65, Haines has been with Victor and its predecessor companies, including the Eldridge R. Johnson machine shop and the Victor Talking Machine Co., for the past 50 years.

Orchster Catizone Gets Pitt Nixon Batonery

Pittsburgh, Aug. 28.

Bill Catizone, longtime dance band and cocktail combo leader here, will become the new conductor of the Nixon Theatre house orch when it reopens next month for the 1951-52 legit season. He is replacing Charles Marsh, who directed the music at the old Nixon for a score of years or more and also for its successor, the New Nixon, last year.

Catizone, a violinist, hasn't done theatre work since he was in Dick Powell's old stage band at the Enright Theatre in the early 30's.

Morgan's Southwest Trek

Dallas, Aug. 28.

Russ Morgan has signed an exclusive contract with the Chic Scoggins agency here to handle his bookings in the southwest, and will arrive here Oct. 15.

He will come here from the Statler Hotel, N. Y., and after he finishes his southwestern tour will go to the Biltmore in Los Angeles.

VARIETY 10 Best Sellers on Coin-Machines Week of Aug. 25

1. COME ON-A MY HOUSE (8) (Duchess)	Rosemary Clooney	Columbia
2. BECAUSE OF YOU (4) (Bros'cast)	Tony Bennett	Columbia
	Les Baxter	Capitol
3. SWEET VIOLETS (6) (Morris)	Dinah Shore	Victor
4. I GET IDEAS (3) (Hill-R)	Tony Martin	Victor
5. TOO YOUNG (19) (Jefferson)	Nat "King" Cole	Capitol
	Richard Hayes	Mercury
6. MY TRULY, TRULY FAIR (9) (Santly-J)	Guy Mitchell-Mitch Miller	Col.
	Vic Damone	Mercury
7. MR. AND MISSISSIPPI (10) (Shapiro-B)	Patti Page	Mercury
	Dennis Day	Victor
8. JEZEBEL (19) (BMI)	Frankie Laine	Columbia
9. BELLE, BELLE, MY LIBERTY BELL (1) (Oxford)	Guy Mitchell-Mitch Miller	Col.
10. LOVELIEST NIGHT OF THE YEAR (9) (Robbins)	Mario Lanza	Victor

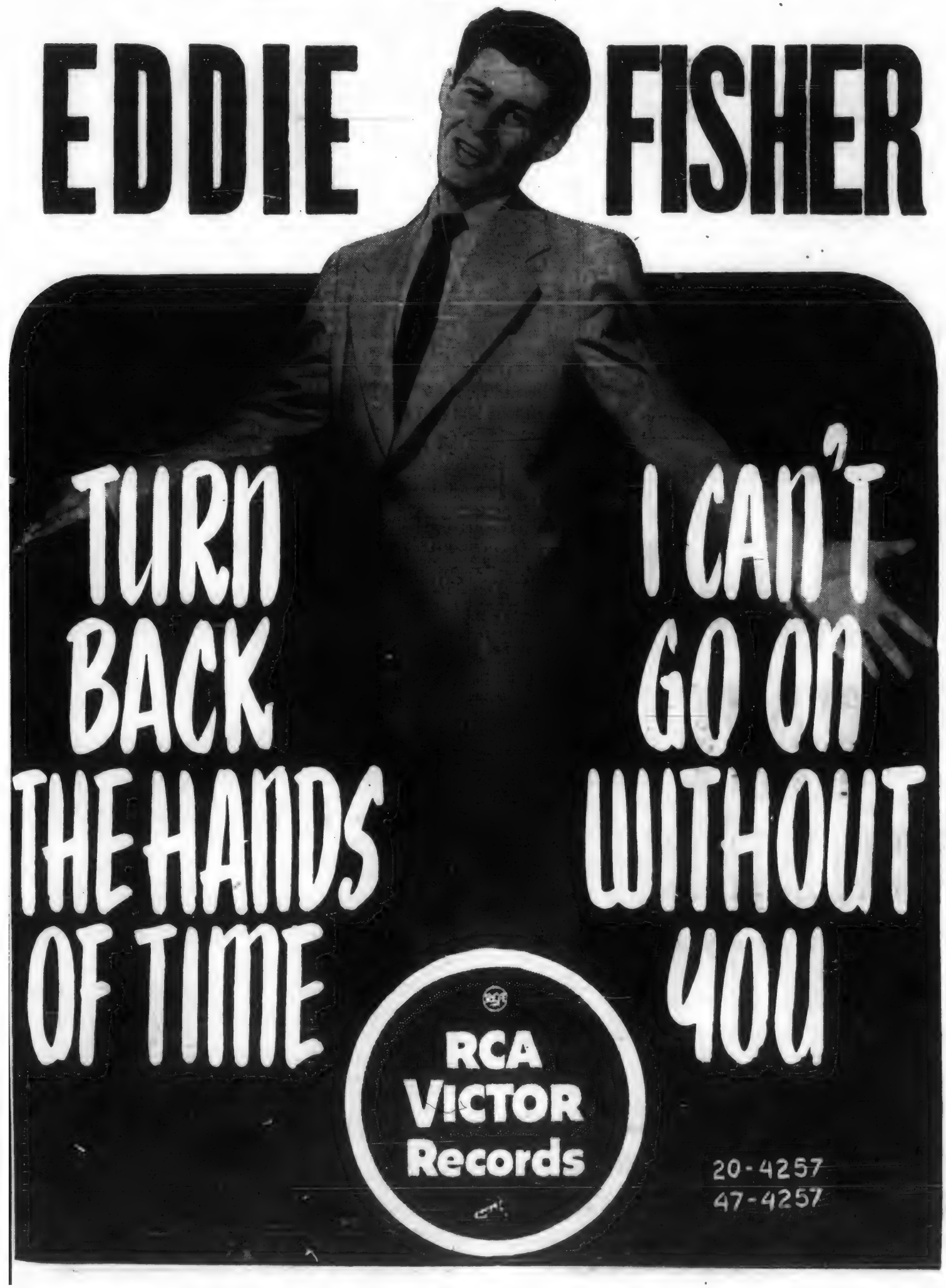
Second Group

SHANGHAI (3) (Advanced)	Doris Day	Columbia
	Billy Williams Quartet	MGM
JOSEPHINE (Feist)	Les Paul-Mary Ford	Capitol
BECAUSE OF RAIN (Maypole)	Nat "King" Cole	Capitol
HOW HIGH THE MOON (14) (Chappell)	Les Paul-Mary Ford	Capitol
I'M WAITING JUST FOR YOU (Jay-Cee)	Lucky Millinder	King
THESE THINGS I OFFER YOU (Valando)	Sarah Vaughan	Columbia
	Patti Page	Mercury
MORNINGSIDE OF THE MOUNTAIN (Remick)	Tommy Edwards	MGM
	Paul Weston	Columbia
ROSE, ROSE I LOVE YOU (8) (Chappell)	Frankie Laine	Columbia
I'M IN LOVE AGAIN (4) (Harms)	April Stevens-Henri Rene	Victor
I APOLOGIZE (6) (Crawford)	Billy Eckstine	MGM
GOOD MORNING MR. ECHO (Forrest)	Jane Turzy Trio	Decca
ON TOP OF OLD SMOKY (14) (Folk-W)	Weavers	Decca
	Vaughn Monroe	Victor
BE MY LOVE (21) (Miller)	Mario Lanza	Victor
MOCKIN' BIRD HILL (15) (Southern)	Les Paul-Mary Ford	Capitol
	Patti Page	Mercury
UNLESS (2) (Bourne)	Eddie Fisher	Victor
	Guy Mitchell-Mitch Miller	Col.

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

a DYNAMITE double BY

EDDIE FISHER



45 RPM Jukebox Impact Spreads on Global Scale

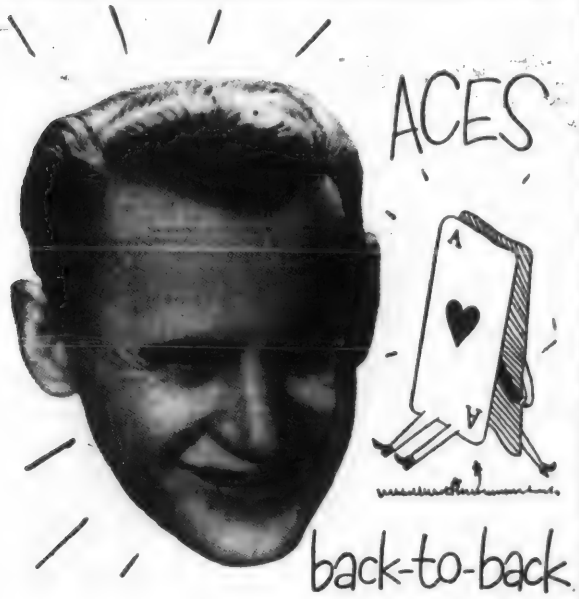
Impact of the 45 rpm disk speed system on the jukebox industry is spreading on a global scale. Latest country to introduce the 45's is Belgium, where numerous coin machines designed for that speed have been introduced. Several months ago, Mexican jukebox operators were understood readying the importation of 2,000 machines for the same purpose.

Foreign juke ops get the immediate advantage of cheaper diskers with less breakage and more spins out of the vinylite 45's. No immediate reaction, however, is expected on the foreign retail trade, since there is a problem of distributing and selling new playback machines.

Three Old Timers Symph Concerts for Trust Fund

The Music Performance Trust Fund and Local 802, AFM, will present a series of three concerts by the Old Timers Symphony Orch on the Mall, Central Park, N. Y., starting Sept. 1. Other concerts are skedded for Sept. 2 and Sept. 8.

Orch will be under the direction of Dr. Frieder Weissman.



by SAMMY KAYE

"IT'S ALL IN THE GAME"

and

"BE MINE TONIGHT"

78 rpm 39531 • 33⅓ rpm 3-39531 • 45 rpm 4-39531

Going Great

"DIXIE" paired with "TENNESSEE TEARS"

78 rpm 39492 • 33⅓ rpm 3-39492 • 45 rpm 4-39492

Columbia Records

FOR MUSIC THAT SENDS THEM . . . TO YOU!

Trade Marks "Columbia," "Masterwork," Reg. U. S. Pat. Off. Marcas Registradas

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Aug. 25

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Philadelphia, Charles Dumont	Detroit, Grinnell Bros.	Seattle, Capitol Music Co.	Pittsburgh, Volkwein Bros.	Rochester, Neisner Bros.	Kansas City, Jenkins Music Co.	St. Louis, St. Louis Music Supply	Minneapolis, Schmitt Music Co.	TOTAL POINTS
1	1	"Because of You" (Broadcast)	1	1	3	1	1	..	2	1	2	4	1	2	102
2	3	"Loveliest Night Year" (Robbins)	2	4	1	6	2	3	1	5	1	1	5	1	100
3	2	"Too Young" (Jefferson)	3	2	4	2	3	8	5	4	7	5	2	4	83
4	4	"Sweethearts" (Morris)	4	3	2	3	6	10	4	9	5	2	7	3	74
5	6	"My Truly, Truly Fair" (Santly-J)	8	5	5	..	4	2	..	7	8	7	9	6	49
6	5	"Come-on-A My House" (Duchess)	..	6	..	5	10	4	..	3	..	10	3	5	42
7	7	"Shanghai" (Advanced)	10	9	8	4	8	5	8	2	..	..	4	..	41
8	13	"Morningside of M'tain" (Remick)	..	7	..	7	7	..	9	..	..	9	..	7	20
9	9	"On Top of Old Smoky" (Folk-W)	..	8	7	..	..	..	6	8	..	..	..	..	15
10	14	"Cold, Cold Heart" (Acuff-R)	6	..	..	..	..	..	..	..	3	..	..	..	13
11	10	"Mr. and Mississippi" (Shapiro-B)	..	..	..	9	..	9	..	..	..	8	6	..	12
12	15	"Hello Young Lovers" (W'mson)	..	..	..	..	..	6	..	..	..	6	..	10	11
13	..	"Because" (Chappell)	..	..	..	..	..	1	..	..	..	..	..	..	10
14A	8	"I Get Ideas" (Hill-R)	9	..	..	10	..	..	10	6	..	..	..	..	9
14B	12	"These Things I Offer You" (Val)	..	10	..	..	..	..	..	..	..	3	..	..	9

AL MORGAN EXITS LONDON FOR DECCA

Chicago, Aug. 28.

Singer Al Morgan last week walked out on his five-year recording contract with London Records with three years left to run and inked a two-year deal with Decca, plus a year's option. New deal for the windmill-styled keyboarder calls for 5% royalties and a minimum waxing sked of 16 sides a year.

Morgan, who was recently exited from his DuMont network tele show, said if he's not picked up again he'll make a series of 13 half-hour films to be sold on the local tele market. Singer is set, meantime, for a week at the Olympia theatre, Miami, Sept. 5.

Small Label Breaks Thru With Big Hit in Seattle

Seattle, Aug. 28.

Another instance of a small label breaking through with a big local hit has cropped up in Seattle with organist Korla Pandit's cut of "They Say" for Vita Records. Tune was picked up at KRSC, Seattle, by the record librarian and was plugged on Wally Nelskog's disk jockey show, with the result that some 10,000 disk copies were sold in this area.

Pandit is a TV organist originally from India and currently playing on KTLA in Los Angeles. The tune, "They Say," is a rewrite of the oldie, "Tonight You Belong to Me," by Mack David and Billy Rose. Vocalist on the Vita disk is a Honolulu thrush who goes under the nom de disk of Jette Satin.

AFM to Reconsider Coast Residence Rule

Hollywood, Aug. 28.

In response to Coast Local 47's plea for reconsideration of the ruling which lifts a one-year restriction on musicians coming into this area, the international board of the American Federation of Musicians agreed to place matter on January agenda.

Execs of local 47 told board that removal of the residence requirement would work "untold hardship." A new three-month restriction ruling is due to take effect Sept. 15.

Granz Sets JATP Tour

Chicago, Aug. 28.

Norman Granz' new edition of Jazz at the Philharmonic has been set for 21 dates in the midwest area this fall.

Touring packet plays Civic Opera House here Oct. 14 for one night, and will carry Ella Fitzgerald, Illinois Jacquet, Hank Jones, Buddy Rich, Flip Phillips and Bill Harris as leading cadre.

AFM Preps TV Strike Fund

Hollywood, Aug. 28.

International exec board of the American Federation of Musicians ruled that the 1% theatre defense fund applies to vidfilms as well, effective last July 2, thus upping total tax on telepix to 2½% of gross union scale. Fund, originated many years ago as a strike benefit for musicians working in theatres, will be a strike benefit for video, according to execs of Coast Local 47.

AFM has quietly taken steps to speed building of a strike fund against the possible day when it may have to call a television walkout. Union has occasionally levied taxes for this fund but never to extent it now has increased and generalized them. Despite "theatre" tag, union execs freely admit fund is being built against the time, that the union might strike television if some Petrillo demand is not met. Since most scoring of vidfilms is done on Coast, tax is falling heaviest on members of Local 47. Contractors, approved by local, who hire musicians for telepix work, are held responsible for collection of tax money.

M-G-M Entering Foreign Language Disk Market

M-G-M Records moves into the foreign language field next week with the release of its album "Songs of My People." Platters feature Cantor Moses J. Silverman in a series of Yiddish liturgical and folk music.

Diskery expects to follow with other foreign language albums.

De Franco Orch Pulls Big In Cuffo N.Y. Park Dances

Buddy De Franco orch set record last week at N. Y. Park Department cuffo dance dates playing to 17,000 dancers in three nights.

De Franco drew 8,000 at Victory Park, Queens, 4,000 at Pope Park, Bronx, and 5,000 at Central Park in Manhattan. He opens at the Apollo Theatre, N. Y., Friday (31) with Billy Eckstine.

AMI's $346,494 Net Gain

Grand Rapids, Aug. 28.

Automatic Music Industry, Inc., manufacturers of record changers, jukeboxes and wall boxes, reported net earnings before taxes for the six months ended June 30 of $346,494, or the equivalent of $2.19 a share on the 158,156 shares of common stock outstanding.

As of June 30, AMI's assets totaled $1,751,465.37, as compared with $1,627,153 at the end of 1950.

SPIKE TEEING OFF DET. FOX FOR 2-A-DAY

Detroit, Aug. 28.

The 5,000-seat Fox Theatre will inaugurate a new policy of two-a-day stage-screen shows when Spike Jones' "Music Depreciation Revue" comes in for a week beginning Thursday (30).

David M. Idzal, Fox managing director, said there will be a matinee with the stage fare sandwiched between two screenings. Then the theatre will be dark until early evening, when the second show again will be sandwiched.

General admission tickets only will be sold in advance and at the boxoffice up to the capacity of the house for each performance. The tickets will be good for only a specific show. Scale is $1.25 for matinees and $1.50 evenings.

Idzal said that while the total gross may not be as high as on a five or six-a-day basis, the theatre should make a tidy profit and the public will be more comfortably entertained by a better grade of show. He said the plan should attract stars who can now afford to take a "cavalier" attitude toward undertaking the five-a-day grind. It would enable them to give longer and more conscientious shows, instead of resorting to a quick, casual appearance designed to save their energy for many daily stints.

Idzal emphasized that the plan, if successful, would be used in all future high-calibre stageshows at the Fox.

Duo Leases Antonio Spot

San Antonio, Aug. 28.

John Hamilton and Gus Collas, of the local Cork Room, are new operators of the Pan-American Terrace, which they will run as a nitery.

The spot was opened by Raoul Cortez, prez of KCOR, Inc., on the terrace of the outlet.

THE GREAT CARUSO

THE LOVELIEST NIGHT OF THE YEAR

ROBBINS MUSIC CORPORATION

PROGRAM

JUMP FOR JOY

Great Jump Standard

Paul Francis Webster

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Aug. 25

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Indianapolis—(Pearsons)	San Antonio—(Central Radio Co.)	San Francisco—(Sherman-Clay)	Philadelphia—(Wanamaker)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Kansas City—(Jenkins Music Co.)	Omaha—(A. Hospe Co.)	TOTAL POINTS
1	1	ROSEMARY CLOONEY (Col) "Come-on-A My House"—39467	1	2	1	1	2	1	1	6	2	2	3	4	106
2	5	NAT "KING" COLE (Capitol) "Too Young"—1449	7	..	2	..	4	2	2	2	..	4	2	5	69
3	3	TONY BENNETT (Columbia) "Because of You"—39362	3	1	..	2	..	..	..	1	..	1	4	2	63
4	2	MARIO LANZA (Victor) "Loveliest Night of Year"—10-3300	4	4	6	9	6	5	4	..	7	5	1	9	61
5	4	TONY MARTIN (Victor) "I Get Ideas"—20-4141A	2	6	3	5	7	..	6	7	..	6	9	3	56
6	6	DINAH SHORE (Victor) "Sweet Violets"—20-4174A	5	..	..	6	5	3	7	4	9	..	6	7	47
7	8	TONY BENNETT (Columbia) "Cold, Cold Heart"—39449	8	3	..	3	..	..	..	..	..	..	..	1	29
8	10	FRANKIE LAINE (Columbia) "Jezebel"—39367	..	5	4	..	..	7	9	..	..	..	5	..	25
9	9	LES PAUL-MARY FORD (Capitol) "World Waiting Sunrise"—11-1748	9	..	5	8	..	..	..	..	1	..	..	..	21
10	..	LES BAXTER (Capitol) "Because of You"—1760	..	..	..	..	3	..	3	..	..	..	..	..	16
11A	11	APRIL STEVENS (Victor) "I'm in Love Again"—20-3148A	..	..	..	4	..	..	..	..	..	..	8	6	15
11B	11	G. MITCHELL-M. MILLER (Col) "My Truly, Truly Fair"—39415	..	..	..	..	8	..	5	5	..	..	..	..	15
12A	7	DORIS DAY (Columbia) "Shanghai"—39423	6	..	..	..	9	8	..	..	..	8	..	10	14
12B	..	LES PAUL-MARY FORD (Capitol) "How High the Moon"—1451	..	..	8	..	..	..	8	3	..	..	..	..	14
13A	14	PATTI PAGE (Mercury) "Detour"—5682	..	9	..	..	..	..	..	..	..	3	..	..	10
13B	..	DEL WOOD (Tennessee) "Down Yonder"—775	..	..	..	..	1	..	..	..	..	..	..	..	10
14A	15	JANE TURZY TRIO (Decca) "Sweet Violets"—27668	..	7	..	..	..	..	..	..	..	7	..	..	8
14B	16	B. WILLIAMS QUARTET (M-G-M) "Shanghai"—10998	..	..	..	..	..	..	..	..	3	..	..	..	8
15	..	G. LOMBARDO-G. DeHAVEN (D) "Because of You"—27666	..	..	..	..	..	4	..	..	..	..	..	..	7
16	12	WEAVERS (Decca) "KissesSweeterThanWine"—27670	..	..	..	..	..	..	..	..	5	..	..	..	6

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Columbia	6	252	Mercury	1	10
Victor	4	179	Tennessee	1	10
Capitol	4	120	M-G-M	1	8
Decca	3	21			

FIVE TOP ALBUMS

1	2	3	4	5
SHOWBOAT	GREAT CARUSO	KING AND I	GUYS AND DOLLS	VOICE OF XTABAY
Hollywood Cast	Mario Lanza	Broadway Cast	Broadway Cast	Yma Sumac
M-G-M	Victor	Decca	Decca	Capitol
M-G-M84	DM-1506	DL-9008	DA-825	CD-244
K 84	LM-1127	9-260	9-203	CC244
E 559	WDM-1506	DA-876	DLP-8036	

Mercer Records chartered to conact a recording and music pubshing business in New York. Capal stock is 200 shares, no par alue.

DREAMY MELODY

EENE-APRIL STEVENS.....Victor
L CLINTON-PAULETTE SIS..Bdwy
HARRY JAMES.....Columbia
OWEN BRADLEY.....Coral
TAMARA HAYES.....Decca
JERRY GRAY.....Decca
JACK FINA.....MGM
DINNING SIS.....Capitol

CROMWELL MUSIC, INC.
129 West 52nd St., New York 19, N. Y.

I NEED YOU SO!

Ambitious versatile female lyricist needs music writer to collaborate on popular songs. Please write Box Y-9205, Variety, 154 W. 46th St., New York 19, N. Y.

— Growing BIGGER Everyday —

LONESOME AND SORRY

WIDELY RECORDED — WIDELY PROGRAMMED

MILLS MUSIC, INC., 1619 Broadway, New York 19

Glen King Doesn't Think Music Biz Built Him Up

Oakland, Cal.

Editor, VARIETY:

You apparently believe in blankets — blanket indictment, and blanket flattering. All the disk jockeys are Frankensteins and all music publishers are innocent, lily-white-handed victims of altruism.

So the music business has built me up? Why didn't somebody tell me that 10 years ago? Think of how much more pleasant life could have been. I could have told those sponsors, those station managers who pounded their fists and demanded sales results on my program, to go take a flying jump at the moon—because after all, what did vacuum cleaners, vitamin pills, cough syrup, cigarets mean to me —they weren't building me and making me famous—I was being well taken care of by "The Music Business!"

Everything you say about disk jockeys is true—in instances. I'm shocked when I think of the representatives of the Music Business who have called upon me at KLX. Sure, a great many of them ridiculously take me for granted — as if all I've got to do on my three hours there at KLX is knock myself out telling the public about his latest "hit." But I am still cordial to all representatives of the music business — and I will continue to be, just as I am cordial to the janitor, office-boy, taxi-drivers, rival disk jockeys. I'm not even rude to men who were arrested for beating their wives. I am no angel, I don't want to be one—yet. But I feel reasonably certain that if I had an axe to grind that I could make a pretty good case against the music business for their stupid handling of disk jockey relations. *Glen King (KLX).*

K.C. Orch in $465 Black For '50-'51; Sets 20-Wk. Season

Kansas City, Aug. 28.

The Kansas City Philharmonic Orchestra, under its music director Hans Schwieger, will present 56 concerts during the '51-'52 season, with 22 of them skedded for children. Season will run 20 weeks. Orch will also play at U. of Kansas in Lawrence and at Kansas State Teachers College in Pittsburg.

Orch is also reported dickering with a major network, believed to be Mutual, for national airing during the season. Last season's concerts were broadcast by local stations and sponsored by Kansas City Southern R. R.

DECCA data

The Versatile Maestro in a Latin Mood!

VICTOR YOUNG

conducts The Castillians

in

VALENTINO TANGO

from Columbia Picture "Valentino"

and

EL CHOCLO

Decca 27511 (78 RPM) and 9-27511 (45 RPM)

A Great First Record by Radio's Zany DJs

GENE RAYBURN

and

DEE FINCH

featuring their inimitable versions of

WAY UP IN NORTH CAROLINA

and

DRY BONES

Decca 27739 (78 RPM) and 9-27739 (45 RPM)

An Exciting New Record by The Virtuoso of the Guitar!

GEORGE BARNES

plays

CLARINET POLKA

and

HOT GUITAR POLKA

Decca 27706 (78 RPM) and 9-27706 (45 RPM)

DECCA RECORDS America's Fastest Selling Records!

On the Upbeat

New York

Sidney Bechet band into Rendezvous, Phila., Oct. 29 for four weeks . . . **Dan Terry** orch opens at the Totem Pole, Boston, Sept. 19 for eight weeks . . . **Milton Saunders** orch, winding up at Tavern on the Green, N. Y., Sept. 9, into the Warwick, Phila., for five weeks beginning Sept. 10. He returns to Tavern Oct. 16 . . . **Georgia Gibbs**, Mercury Records artist, back from European jaunt . . . **Billie Holiday** opens at Lindsay Sky Bar, Cleveland, Sept. 17 . . . **Griffin Bros.**, vocal combo, into Apollo, N. Y., Oct. 19 . . . **Morris Diamond** handling record exploitation for Robert Q. Lewis . . . **Peggy Lee** into Chicago Theatre, Chicago, for two weeks beginning Sept. 21 . . . Singer **Tommy Edwards** to Richmond, Baltimore, Washington, to promote his M-G-M platters . . . **Slim Gaillard** into Celebrity Club, Providence, Aug. 30 . . . **Joe Turner**, blues singer, heads to Coast for three weeks of one-nighters beginning Sept. 11.

Chicago

Casa Loma Ballroom, St. Louis, reopens for fall season with **Billy Bishop**, Sept. 7 for 10 days, following with **Chuck Foster**, Sept. 18 for one week; **Ted Weems**, Oct. 2 for six days; and **Tommy Reed**, Oct. 15 for two weeks . . . **Xavier Cugat** band inked into the Oriental theatre, Chi, Sept. 6 for two weeks, first band to play the vaudery in several years. Maestro follows at Chase Hotel, St. Louis, Sept. 27 for three weeks . . . **Frank York** cut his first set of sides last week for Tower Records . . . **Griff Williams** plays Peabody Hotel, Memphis, Sept. 1 for three weeks, with **Ted Weems** holding down Oct. 15 for one month . . . **Ken Griffen** goes to Palace Theatre, Rockford, Ill., Oct. 19 for three days . . . **Cappy LaFell** returns to Cairo Lounge, Chi, Sept. 5 . . . **Sax Maillard** replaces **Big Three** at Crown Propellor Club, Chi, latter going to Brown Derby, Toronto, this week . . . **Ben Arden Quartet** returns to Sky Club, Leland Hotel, Aurora, Ill., Sept. 11 for third year . . . Flack **Dick LaPalm** tucked chirp **Jeri Southern** under a five-year personal management pact . . . **Billy Bishop** set for Casino Ballroom, Quincy, Ill., Sept. 18 for six days . . . **Max Miller** plays Towne Room, Milwaukee, Sept. 4 for one month . . . **Sidney Bechet** into Blue Note, Chi, Sept. 21 for two weeks . . . **Red Nichols**, who closes The Flame, St. Paul, Nov. 4, follows up with three weeks of solid one-nighters in the midwest . . . **Turk Murphy** picks off two weeks at the Zanzibar, Denver, Oct. 3 . . . **Dan Belloc** etched four sides for Erv Victor's new Jeb label . . . **Peggy Lee** set for Chicago Theatre, Sept. 21 for two weeks . . . **Larry Fotine** plays Wald Lake Casino, Wald Lake, Mich., Oct. 6 for three days . . . **Joy Kayler** all-femme orch set for air base, Omaha, Neb., Sept. 18 for five days, then moves over to air field at Rapid City, S. D. Sept. 25 for six days. Gal goes into location at Steak House, Jackson, Miss., Oct. 23.

Pittsburgh

Guy Lombardo plays a one-nighter tonight (Wed.) at the Vogue Terrace and another at West View Park the following evening . . . **Murray Allen**, formerly with **Tex Beneke**, has replaced **Tommy Moses**, recently called up by the Army, on sax with **Tommy Carlyn**. Other changes in the band are **Don Taylor**, ex-**Ray Pearl**, in trumpet section, succeeding **Johnny Cordes**, and **Lou Chappo**, ditto, following **Bill Riggs** . . . **Luke Riley** goes back to the Casino this season as conductor of house orch when burlesque season reopens end of this week . . . **Ralph DeStephano, Herman Middleman's** horn man in band at Carousel ever since that spot teed off nearly five years ago, has quit nitery work to free lance . . . **Fran Warren** cancelled out of **Bill Green's** spot week beginning Friday (31) and **Sonny Skylar** is replacing her . . . **Russ Morgan** plays a one-nighter at West View Park Labor Day (3). **Bobby Cardillo's** trio renewed again at Monte Carlo for an indefinite stretch.

GEORGE SHEARING

Plays

"DON'T BLAME ME"
"BRAIN WAVE"
MGM 11046 78 RPM
K 11046 45 RPM

"I REMEMBER YOU"
"THE BREEZE AND I"
MGM 10986 78 RPM
K 10986 45 RPM

Album—All 3 Speeds
"YOU'RE HEARING GEORGE SHEARING"

M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT
701 SEVENTH AVE. NEW YORK 19, N. Y.

Band Review

PEREZ PRADO (17)
Civic Aud., Pasadena

Newest Latin band to hit North America, Perez Prado, creator of the "Mambo," looks like a cinch bet to clean up in a series of bookings around the country. Union regulations keep him from bringing south-of-the-border windjammers along for this trek but he has assembled a crew of Coast Local 47 members and rehearsed them thoroughly. Rough spots are gradually being smoothed and with a few more dates, the afficionados won't be able to distinguish this crew from the group he uses on RCA-Victor record dates. It's the music that counts anyway—and the way Prado keeps 'em tootin' and thumpin'.

Only one of the discrew with him on the current trek around Southern California is Cascarita whose vocals and maraccas fit neatly into the pattern. Chief thing about the band is the excitement generated by the Prado arrangements. Everything is "Mambo," even such standbys as "Malaguena," and it's walloped over by three bongos and a bass drum while the brass keeps the melody fluid. Five trumpets and one trombone are only mildly offset by a battery of four sax that provide the counterpoint. Prado also is using one bassist, but the piano on stage is deserted most of the time. Maestro himself sits down rarely for some topnotch keyboarding that provide extra kicks for the addicts.

A canny showman, Prado apparently realizes that dancing the "mambo" all night is an impossibility for the majority of his auditors hereabouts. As a result, his programming is eued for top auditory response as well—and he's as effective on a concert date as he is in a terpery. He conducts with his hands, head, shoulders and feet, and he just about has to. The arrangements meld a little bit of every kind of rhythm including a jungle beat and he keeps it perking. *Kap.*

Fox Re-enters Field Via Pitt Monte Carlo

Pittsburgh, Aug. 28.

Harry Fox, who operated old Mercur's Music Bar here before it burned to the ground several years ago, has re-entered the nitery field as a partner in the Monte Carlo. Fox bought a half interest in Alan F. Clark's room last week and he and the original owner will run the spot.

Since the demise of Mercur's, Fox has been associated with a local brewery, and intends to continue this connection while engaged in the cafe venture. Under the new ownership setup, Frank Johnson will remain as the Monte Carlo manager. Room is only two years old, having first opened in July, 1949.

Music Biz Boff

Continued from page 1

sumer cash around and less goods to buy, the diskers stand to benefit from the unbalanced economy. That was the ticket to the wartime windfalls for the music biz, as well as other forms of entertainment media.

While shortages are slated to develop generally, the disk industry at this time is facing no pinch on production materials. Some costs have gone up, but materials are still available in sufficient quantities, with no scarcity on the horizon for any critical manufacturing phase. As during the last war, the diskers are not expected to be hemmed in the production sphere, barring a drastic change in the world situation.

While several disk hits have helped palliate the hot weather dip, sheet music sales have been way off in the last period. This situation, however, is now changing also, with Music Dealers Service currently doing the best business in the last six months.

Pubs anticipate that the first solid copy seller to come up next will put the whole industry back in business. Such disk hits as "Come On-A My House," for instance, have not been notable copy sellers. The current click, "Because of You," will probably touch the 300,000 mark, which is slightly disappointing for a big record click. The summer period, however, has always been particularly slow for copy sales, and pub expect to ride along with the general upturn in the fall.

Songs With Largest Radio Audience

Week of August 17-23

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index & Audience Trend Index—A National Survey of Popular Music Heard Over Network Broadcasts. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

Because Of You—†"I Was An American Spy"	Broadcast
Bonne Nuit—†"Here Comes the Groom"	Burke-VH
Come On-a My House	Duchess
Dark Is the Night—†"Rich, Young & Pretty"	Feist
Everything I Have Is Yours	Miller
Go Go Go Go	Famous
Hello Young Lovers—*"The King and I"	Williamson
How High The Moon	Chappell
I Get Ideas	H & R
I Wish You the Best	Life
I'm In Love Again	Crawford
In the Cool Of the Evening—†"Here Comes Groom"	Burke-VH
It Never Entered My Mind	Chappell
Jezebel	Broadcast
Lonesome and Sorry	Mills
Loveliest Night of the Year—†"The Great Caruso"	Robbins
Mad About Love	Life
Mary Rose	Shapiro-B
Maybe It's Because I Love You Too Much	Berlin
Mister and Mississippi	Shapiro-B
Mixed Emotions	Roger
Morningside Of the Mountain	Remick
My Truly Truly Fair	Santly-J
On The Motor Boat	Life
Out O' Breath	Valando
Pretty Eyed Baby	Pickwick
Shanghai	Advanced
Song Is Ended	Berlin
Too Young	Jefferson
Wonder Why—†"Rich, Young & Pretty"	Robbins
You're Just In Love—*"Call Me Madam"	Berlin

Second Group

Be Mine Tonight	Peer
Because of Rain	Maypole
Deep Night	Advanced
Dimples and Cherry Cheeks	Leeds
Do You Really Love Me	BVC
Gimme a Little Kiss	ABC
Got Her Off My Hands	Remick
Hold Me Hold Me Hold Me	Morris
How Like Eggs In Morning—*"Rich, Young, Pretty"	Feist
How Many Times (Can I Fall In Love)	Paxton
I Can See You	Feist
I Whistle a Happy Tune—*"The King and I"	Williamson
It's All In the Game	Witmark
Let That Be a Lesson To You	Beacon
Make Believe Land	BVC
My Day Dream	Wings
Syncopated Clock	Mills
There's a Big Blue Cloud	Spinlan
There's No Boat Like A Rowboat	Bourne
These Things I Offer You	Valando
Wang Wang Blues	Miller
We Kiss In a Shadow—*"King and I"	Williamson
World Is Your Balloon—*"Flahooley"	Chappell
Would I Mind	World
You Belong To My Heart	Peer
You'll Know—†"His Kind of Woman"	Chappell

† *Filmusical.* **Legit musical.*

R H Tele Log

Week of August 16-22
(Numerically Listed)

			Total Pts.
1.	Because of You	BMI	120
2.	Come on-A My House	Duchess	80
3.	We Kiss In a Shadow	Williamson	50
4.	Go Go Go Go	Famous	40
5.	Cool Cool Cool of Evening	Paramount	40
6.	Morning Side of Mountain	Remick	40
7.	My Truly, Truly Fair	Santly	40
8.	Shanghai	Advanced	40
9.	Too Young	Jefferson	40
10.	Mister and Mississippi	Shapiro	30
11.	Wonder Why	Robbins	30

Mex Disk Makers Face Walkout of Musicians

Mexico City—Aug. 21.

Mexican disk makers face a strike of musicians unless they boost their hourly pay from the present $2.31 to $5.78, and allow the tunesters a 16c royalty on every disk sold for which they provide the music.

Musicians have nixed the offer of a 10% pay lift. The disk makers have vetoed tooters' royalty demand, claiming that they only get 29c wholesale per disk. If there is a walkout, it will practically shutter the disk making studios because music features 95% of their products. Federal board of conciliation and arbitration is striving to unsnarl the tangle.

Another BMI Pin-Up Hit!

COLD, COLD HEART

Another BMI "Pin Up" Hit—Published by Acuff-Rose

Recorded by

TONY BENNETT---Columbia
TONY FONTANE---Mercury
HANK WILLIAMS---MGM

BROADCAST MUSIC INC. 580 FIFTH AVENUE
NEW YORK • CHICAGO • HOLLYWOOD NEW YORK 19, N. Y.

Weavers Show Up at O. State Fair But Are Nixed; Heidt Puts $ With AFM

Columbus, Aug. 28.

The Weavers, folk singing quartet, who two weeks ago were forbidden to appear at the Ohio State Fair because of complaints charging that they had performed for left-wing organizations, turned up here last Saturday (25) to fulfill their contract with Horace Heidt, whose troupe is at the fair this week. However, fair director Howard Foust stuck to his original decision, ruling that the quartet must not appear. The four have denied the charges made against them.

Heidt's attorney, Richard F. Sater, made this statement on Foust's decision:

"In view of possible public disturbances, he (Foust) has directed that the Weavers do not appear. His authority under the Ohio General Code gives him the right to decide which acts may appear at the fair."

The Weavers, who are making their first appearance with Heidt, were to be paid $3,850 by him for 11 performances at the fair. The bandleader said he would turn the money over to the American Federation of Musicians, which will decide who gets the money under regular union procedures. For the time being Heidt has lost $3,850 and the act for the fair besides.

Letters to Gov. Frank J. Lausche and Columbus newspapers first aired the complaints about the folk singers, citing Counterattack magazine as the source. It was claimed

(Continued on page 52)

'Holiday on Ice' for K.C.

Kansas City, Aug. 28.

First indoor show to play here in the new fall season is "Holiday on Ice," set for Aug. 31-Sept. 7 in the Municipal Auditorium.

John Antonello agency is bringing it in.

Chicago's
NEW LAWRENCE HOTEL

SPECIAL PROFESSIONAL RATES

Lawrence & Kenmore Avenues at Sheridan Road
Chicago 40, Illinois LOngbeach 1-2100

N.H. OK's Bottle-Toters

Concord, N. H., Aug. 28.

The establishments which come closest to what New Hampshire can call "night clubs" may yet win out in a battle in the legislature.

The House rejected House Bill 220, which would have permitted the consumption of privately purchased liquor in public places. The action was aimed at establishments where ginger ale and other "setups" are provided for patrons bringing their own liquor.

Now the Senate has reversed the decision of the lower branch and approved the measure.

A. C. Crowds Up, Ditto Spending

Atlantic City, Aug. 28.

With quite a few of the chips yet to be counted, it's safe to say that it's been an exceptionally good season for this resort this year. Crowds are larger and spending more money.

Atlantic City racetrack figures showed that 26,681 people bet $2,285,355 at the Saturday (25) meet. This is the second succesive Saturday that records for attendance and handle were broken.

To take advantage of the influx this year, all motion picture houses offer midnight shows through the week. Burlesque and "Bagels and Yox" sked shows at midnight and do good business. All niteries, a spot check made this past Saturday night (25) showed, were packed to the doors. Most of them did better the past week than previously this season because of the cold spell which made the beaches a lure only for the hardy.

Cafes have brought in better acts this year than any in several seasons past. For example, Sophie Tucker with Ted Shapiro did capacity over the weekend and well above average the rest of the week at Paul D'Amato's 500 club. Joe E. Lewis, who followed (26), is expected to draw big, especially in view of the Labor Day holiday.

In the Yacht club, Harry Richman, George DeWitt, Pearl Bailey, et al., appeared. Other spots, without the aid of big names, are doing better than average.

With city getting into Senate Crime Committee limelight, plus murder of Philadelphia gangster here last week, resort has received plenty of bad publicity this season, none of which seemed to affect boxoffice. One result, however, has been tight closing of all gaming.

The 'Show Me' State

St. Louis, Aug. 28.

"There is nothing immoral, lewd, or obscene" about Sally Rand's bubble dance routine, according to Gov. Forrest Smith, who visited the Missouri State Fair at Sedalia, last week and give Miss Rand the o.o.

The Governor said that after receiving letters of protest he decided to make a personal inspection.

Vegas' Frontier Sold to Combo For $5,500,000

Las Vegas, Aug. 28.

In one of the major amusement spot transactions in some time, the Last Frontier Hotel here was sold by its present owner, Texas theatreman R. E. Griffith, to a syndicate headed by Guy McAfee, former Los Angeles police officer, for nearly $5,500,000.

Syndicate now in control includes, in addition to McAfee, who owns the Golden Nugget Casino here, J. Kozloff, also of the Golden Nugget, and Beldon Katleman, major owner of El Rancho Vegas.

No changes of talent policy are contemplated by the new owners. Spot uses name talent on a year-round basis.

CAN. VARIETY CLUBS TO B.R. VAUDE UNITS

The Variety Clubs of Canada will sponsor two vaude units for a tour of that country, according to Hyman Zahl, of the Harry Foster Agency, London, who arrived last week in the U. S. He'll hit Canada this week to confer with Variety Club execs.

Zahl is submitting two units, one headed by British comic Tommy Trinder and the other by Norman Evans.

Upon returning from Canada, Zahl will case U. S. talent for British vauders.

Gyp to London Palladium Sept. 10, Then Sightsee

Deal was finalized last week for Gypsy Rose Lee to play the Palladium, London, for two weeks starting Sept. 10. Gypola has been playing various dates in British provinces.

She'll sightsee the Continent with her son Eric upon completion of her Palladium stand.

Deal was set by the Charles V. Yates Agency through the Lew & Leslie Grade office of London.

Indie Agents Feel Showcase Ax As N.Y. Palace Cards 2-a-Day

With the Palace, N. Y., going two-a-day Oct. 16 via the headlining of Judy Garland, the last Broadway outlet for the showcasing of new acts will disappear.

News of the Palace change of policy has hit the indie agents hard. It's the last remaining vauder where the majority of the indie percenters could spot an act. Most of them haven't acts that can play the Paramount, Roxy or Radio City Music Hall. They'll now have to concentrate on the Jefferson and scattered Loew and RKO one-nighters which do not showcase an act as well and where it's difficult to get representative bookers to see the turn.

The indies feel especially put out because of the fact that the Palace has been hitting profitable grosses during the past three months under its 10-act format. As one put it, they wouldn't mind it so much if the house were losing money, but to change courses in the midst of prosperity doesn't seem too logical to them.

Economically, it's a tough break for the independents. Although there wasn't much money to be made at the Palace, the agents were able to get occasional video shots, cafe dates, and other Broadway houses frequently bought turns out of the Palace.

The indies are also pessimistic about the possibilities of being able to get acts on the Palace's two-a-day shows. They feel that the agency supplying the headliner will get the bulk of the surrounding talent.

Their sole hope regarding a Broadway showcase for their acts lies in the possibility that the frequent rumors about Loew's State returning to the vaude standard will one day come true. They feel that there's a market for a straight vaudfilm policy such as is current at the Palace and which prevailed at the State until it went on a straight pix grind several years ago.

AGVA-LQ Pact Lifts Chorines

The American Guild of Variety Artists has set a new pattern of chorus salaries with the new basic agreement signed between the union and the Latin Quarter, N.Y. New contract calls for increase of line wages from $77.50 to $85. Only chorus salary ever to top the LQ figure was the $112 pact signed last year for the now defunct Cafe Theatre operated by Monte Proser. However, that was because of the legit musical format.

Union will now attempt to get that scale in all class A cafes in the area.

Newman's at Spa Nixed On Liquor Pending Probe

Saratoga, N. Y., Aug. 28.

The State Liquor Authority has nixed the liquor license renewal of Newman's Lake House, pending investigation. The SLA action followed the indictment of Gerald E. King on several counts of gambling and conspiracy by the special grand jury sifting Saratoga County gambling and political ties.

The state body said it had received a renewal application from John J. King, Inc., the present licensee, but would take no action until a complete investigation had been made. Gerald King is the son of John J. King.

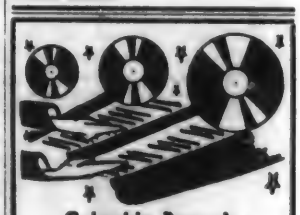
Deputy Commissioner George P. Butterly, Jr., stated "a flag has been placed against this file" until all facts can be reviewed. If there is any violation of the alcoholic law, "the Authority will institute revocation proceedings against present licensee." Permit expires Sept. 30.

Columbus' Burley Return

Columbus, Aug. 28.

City's only burlesque house, the Gayety reopened its doors last Friday (24) after summer shuttering. Start of the new season for the house, part of the Kane chain, coincides with Ohio State Fair Week. Jay McGee is manager.

On the first week's bill are Linda Scott, Ann Powell, Jane Crystal, June Carstairs, Bunny Baer and Donna Costello, comics Walt Stanford and Jack Hayes, and singer Frank Smith.



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MR. FREDDIE FIELDS — Music Corp. of America, for arranging the current engagement and for his many past favors.
MR. AL HERMAN — For his representation in this and other wonderful engagements this season.

Currently
8th BIG WEEK
Mt. Royal Hotel, Montreal, Can.

TO THE FRIENDLY AND RESPONSIVE AUDIENCES IN THE NORMANDIE ROOM FOR MAKING EVERY SHOW A PLEASURE
AND LAST, BUT BY NO MEANS LEAST, FOR THEIR FRIENDLY COMMENTS, A MOST HUMBLE BOW TO

BRUCE TAYLOR—The Herald, Aug. 14th.
"We haven't enough fingers to total the number of times we've watched the Roberts strut their stuff in the past couple of years. of one thing we are certain, their act is always refreshing. They have been at the Mt. Royal almost all summer and we can't see any reason why they shouldn't remain until autumn. Their mindreading feats and easy manner are first rate; an act you'll remember for a long time. . . ."

HAROLD WHITEHEAD—The Gazette, July 13.
"Lucille & Eddie Roberts have an act that should definitely not be missed by anyone in town. In addition to the spectacular mindreading, which is enough to put any act in a star billing, the two have some of the cleverest comedy patter we have heard to date."

MAX NEWTON—The Standard, July 14th.
"Lucille & Eddie Roberts, currently heading the layout at the Normandie, are the kind of people that make show business a pleasure. They have the kind of act that is worth seeing every few months. They have played the Mt. Royal three or four times in the last several years, and their present engagement shows them to be in many ways vastly improved over previous showings. . . ."

VARIETY, August 1st.
"Roberts and frau are no strangers to this menage; their highly developed mentalist offering is a greater draw than ever. Overall presentation of act has improved immensely since last showing here, etc." Newt.

LUCILLE and EDDIE ROBERTS
The Amazing and Amusing Mentalists, Stars of "WHAT'S ON YOUR MIND" (Also radio & TV)

Schnoz Preems to 350G Advance At Toronto Fair's 24,000-Seater

Toronto, Aug. 28.

With close to a $350,000 advance, some $150,000 of it in U. S. money from Great Lakes nearby centres, Jimmy Durante looks to do a capacity $500,000 for 14 nightly performances before the 24,000-seat grandstand of the Canadian National Exhibition. He opened Friday (24).

It's a massively lavish 140-minute session that Leon Leonidoff has devised and staged on a rostrum that is 590 feet long with a 150-foot depth. In addition to act personnel, he has a line of 48 girls, a mixed chorus of 24 men and 24 girls, a 70-piece orch in the pit, and a separate 17-piece crew onstage for the "Club Durante" scene.

Facing that jampacked grandstand audience of 24,000 plus another 2,000 in the emergency bleachers, Durante earlier stated during rehearsal that this is the biggest audience he has ever faced nightly in his long career; but he is having no trouble in winning over the throng from his first entrance. His nose may be his trademark but, in this engagement, he is working some 50 feet from the front row and one can hardly distinguish the proboscis; it's his vocal and pianistic talents, plus shrewd selling style, that find the comic experiencing no difficulty getting across with tumultuous success to the last row of this vast assembly.

'Lost Chord' In Reprise

Durante is on for three generous stints in three costume changes. After the big opening production number, Durante makes his entrance aboard a smoke-puffing locomotive, his white baby grand set up on one of the flatcars. From there on the riot commences with never a letdown on tempo. He discovers the "Lost Chord," rips apart a succession of pianos, hurls the pieces in wild

(Continued on page 52)

Jimmy Durante Show

Starring Jimmy Durante, with Eddie Jackson, Jules Buffano and Jack Roth; Regina Resnik, Donald Dickson, Backburn Twins with Pam Cavan, Nirska, The Dassies, Boy Foy, Lois & David Adams, The Canadian Ballet, The Canadian Chorals. Devised and staged by Leon Leonidoff; production art director, Jack Ray; scenery, Richard Rychtarik; costumes designed by Frank Spencer, executed by Malabar; orchestra and choral director, Antonio Morelli; dance director, Aida Broadbent; assistant choreographer, Gail Grant; original music and arrangements, Antonio Morelli; general stage manager, William Johnson; stage manager, Archie Thompson; production coordinator, Sol Shapiro. At Canadian National Exhibition Grandstand, Toronto, Aug. 25, '51; $2.50 top.

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SUNDAY PICTORIAL
"Full marks to Miss Howard"
DICK RICHARDS
Manager: MELVIN Agent: JOHN

Wm. Hammerstein Wins Award Vs. Monte Proser

Confirmation of an arbitration award of $934 for back salary filed by William Hammerstein against Monte Proser was completed Monday (26) in N. Y. Supreme Court. Hammerstein directed "Billion Dollar Baby" for Proser last season at Proser's Cafe Theatre, N. Y., which folded after a short run. Award was defaulted when Proser failed to appear in court.

Award was made by Chester B. Van Tassal in an arbitration held last June.

Ottawa Fair's Grinds Tee Off Hot, Then Chill

Ottawa, Aug. 28.

Three years ago a stripper called Desira went the limit on the opening night of Ottawa's six-day fair, was haled into court, and fined. After that the Central Canada Exhibition Association, which runs the fair, ruled that no midway shows should have more than one bump grinder, and that she must stay somewhat under wraps.

This unpublicized ruling has greatly improved the quality of at least the main midway show, which used to be mostly a succession of awkward strips—and with no drop in business whatever. This year's, featuring Dorita, had three well-costumed production numbers with an attractive five-girl line, and three standard vaude acts—skaters, xylophonist and a standout comedy acro-dance team, Ted & Denny Peters.

However, the advertised flame

(Continued on page 52)

ATLANTIC CITY PREPS FOR BEAUT PAGEANT

Atlantic City, Aug. 28.

The annual Atlantic City Pageant, which last year grossed approximately $125,000, gets underway here Monday (3), when 51 girls who have their eyes fixed on various goals on the show biz horizon arrive here.

On Sept. 8, via elimination through four nights of talent and beauty contests in Convention Hall, "Miss America" of 1952 will emerge, and start tours which will net her from $65,000 upwards the following 12 months. Honors and cash also are in store for the final nine in order of their elimination.

The femmes will make their first public appearance on Tuesday (4) in the "American Beauty Boardwalk Parade" which will find the strand lined with crowds for some four miles.

Pageant judging starts Wednesdy (5) night, with Bob Evans replacing Bob Russell as emcee this year.

San Antonio Ops Protest Vice Raids

San Antonio, Aug. 28.

Nitery owners on the west side of the city catering largely to the Latin-American trade were scheduled to hold a series of meetings to protest methods being used in vice squad raids here.

According to owners of the clubs, which also include taverns, the raids are hurting their biz and are causing embarrassment to innocent women.

"Many of the waitresses who have been arrested are qualified in every respect for their jobs, and shouldn't be taken to jail," said one of the operators. "I agree some characters shouldn't be allowed in our places but it isn't fair to just arrest every woman in the place."

According to city laws, every person serving food or drinks must carry a health card issued by the health department after an examination. The operators are also mulling the hiring of an attorney to represent them.

U. S. Acts for Iris, Mex.

The Iris Theatre, Mexico City, will open on a production policy this season, with preem set for Sept. 7. Theatre plans to use U. S. talent.

The Clark Bros. are set to join the show Nov. 2.

TV as 2-a-Day Hypo?

Detroit, Aug. 28.

In connection with the Fox Theatre plan to inaugurate two-a-day stage-screen bills here Thursday (30), The Detroit Free Press commented editorially:

"Maybe the impact of television on the entertainment industry has brought a full turn of the wheel. A new policy to be tried at the Fox Theatre suggests it.

"Vaudeville's death has been attributed to several causes, but certainly the movies had a big part in the old two-a-day program's disappearance. Now it will reappear at the Fox in an effort to counter the boxoffice falloff which came with television—whether that medium was wholly responsible or not.

"The idea is that by playing only two shows a day, first-class live talent can be attracted to the movie house stages—just as it used to fill the vaudeville stages. Under the traditional five-a-day policy of the big film palaces, actors who really gave generously of their best could not stand the pace.

"Perhaps the most curious aspect of the whole case—if you're the kind who likes to speculate on cycles—is that television, itself, may be the instrument which can make the two-a-day scheme succeed. People have always flocked to see their screen favorites in person. If the theatre proprietors can book topflight television acts for their houses, they may be able to produce the same result—with television, in effect, furnishing the exploitation which fills theatre seats."

N. Y. Powwowing VFW No Nitery Spendthrifts But Also No Cutups

The Veterans of Foreign Wars, currently in convention in New York, do not mean much in the way of business, but they aren't keeping the regular customers away.

Bonifaces are now wary of large conventions. The convention plums of the year, the American Legion and the Shriners, according to nitery ops, actually kept customers away because of the street shenanigans. The older Vets are better behaved.

There has been a sprinkling of VFW conventionaires in the niteries, but not enough to cause any b.o. upswing. Straight restaurants, however, have been getting a heavy play. Midtown eateries have been jammed. Hotels are also doing excellently.

One of the more amusing facets of the current encampment was the terrific pickup at the Broadway shooting galleries. Many VFWites couldn't resist the temptation to test their skill at the targets after a lapse of so many years.

The VFW group, estimated at 75,000, are generally orderly. There haven't been too many convention capers such as prevailed when the American Legion was in town several years ago. Broadway is crowded, but pedestrians can navigate safely.

Ex-Saratoga Op Gets 9-Count Indictment

Saratoga Springs, Aug. 28.

Arthur Joseph Verra, describing himself as a real estate dealer in Lake George, surrendered to City Judge Stanley L. Van Rensselaer last Saturday (25) after he had been named in a sealed indictment as one of four persons allegedly conducting gambling in 1946, 1947 and 1949 at Piping Rock, formerly Saratoga's swankiest nitery. He was released in $5,000 bond pending arraignment Sept. 11 in Ballston Spa before Justice Leo J. Hagerty, presiding at the Special Term of the State Supreme Court called for the investigation, which Governor Dewey ordered, of gambling and possible payoffs to local politicians.

Verra was indicted on nine counts, one charging maintenance of a gambling house, another conspiracy, a third common gambling, and six of accepting bets and wagers.

Wyllys Newcomb, chief prosecutor's aide in the investigation, said that much of the $50,000 worth of gambling equipment recently seized in a Saratoga warehouse had come from Piping Rock. The club did not open this season.

Ink Spots to Reopen Philly's Latin Casino

The Latin Casino, Philadelphia, will open Sept. 18 with the Ink Spots toplining. Spot will attempt to get name talent throughout the season and is currently dickering for the Andrews Sisters for the bill to start Sept. 27.

Joe E. Lewis may play the cafe after his stand at the Copacabana, N. Y.

Dow-DeMay Burley

Booker Al Dow and dancer Sid DeMay (& Moore) are going in for burlesque operation this season. They've leased the Rialto Theatre, Hoboken, for the purpose.

Opening show is yet to be set.

Captivating Young Dancers
HAL GEORGIA
HARBERS and DALE
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8th Return Engagement
SHOREHAM HOTEL
WASHINGTON, D. C.

HAROLD BARNES
AND HIS WIRE
CURRENTLY
Dallas State Fair Park
DALLAS, TEXAS
Direction: SAM RAUCH
ROXY THEATRE, New York

? THE DOLINOFFS
and Raya Sisters
"DANCING DOLL-USIONS"
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HARRY MORRIS
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KENNETH LATER
(For arranging my entire British tour)

SUSAN WARNER
FRED MULLALLY
(My London Press Representatives)

and to the Gentlemen of the British Press.

VARIETY

Churchill's, London

London, June 13.

Arthur Blake, keeps his one man show going for over an hour, and only the physical effort involved stops him from carrying on much longer. His is the greatest personal success at Churchill's since this ultra-late nightspot reopened at beginning of the year.

Audience acclaim has rarely been more unanimous. He holds the room in rapt attention with an amazing display of 20 impersonations, in which he carbonizes a galaxy of Hollywood stars and American public figures in a whammo entertainment.

It's the impressionist's first London appearance, and the wide range of the act, choice of material and timing make it something unique. Each impersonation is a show on its own; cameos, others in breezy, light-hearted style. *Myro.*

VARIETY

Empire, London

London, July 17.

With current stageshow, Nat Karson is continuing his policy of presenting a new edition of a previous hit. Currently, he is running a fresh version of "Cheers," first staged about a year ago, with a repeat of the best dance routines. Show is given a big lift by inclusion of Arthur Blake, who scores with a wide range of impressions.

Arthur Blake adapts his act to fit the mass audience. His impressions score solid with his standard pop characterizations of Gloria Swanson, James Stewart, Bette Davis, Barbara Stanwyck and Carmen Miranda, among others. *Myro.*

ARTHUR BLAKE

Opening AUGUST 30th

BAR OF MUSIC

Hollywood

with ALL NEW MATERIAL
written by DORA MAUGHAM

special music by JERRY GALLIEN and ROGER ADAMS

VARIETY

Astor, London

London, July 17.

Opening-night response was encouraging and a big celebrity audience gave the U. S. impressionist another sock reception.

The most successful of Blake's previous characterizations are retained, and with new material added, it is a stronger entertainment which is improved by division into two halves. Most of his better known Hollywood impressions click strongly, particularly with the hep show bizzers. *Myro.*

HOLLYWOOD, HERE I COME!

Schnoz Preems to 350G Advance

Continued from page 50

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Continued from page 49

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Seeger explained that he had made a recording that later was dubbed into the "Peekskill" disk. Fred Hellerman, another member of the group, said one of his songs had also been dubbed in. Still another member of the group, Lee Hays, a former minister, has been accused of reading a eulogy at the funeral of actor Bob Reed, an alleged New York Communist.

"I read a eulogy at Reed's funeral," Hays said, "but I was misquoted. Bob Reed was a known Communist. He was known and loved by more non-Communists than any Communist I've ever known. He was my neighbor and my lifelong friend. If any more of my friends die, I don't care whether they're Republicans or Communists, I'll be at their funeral to speak if I'm asked . . . I'm in no position to pick and choose audiences. I don't have to agree with them and I don't propose to be accused or judged by my audiences."

Hellerman said that the group is asked to sing before all kinds of organizations. "We don't know who is in the audience, maybe some are Communists," he declared. "We were darned glad to sing and make a living."

Pete Kameron, manager for the Weavers, explained here that following the story in Counterattack he visited the editor and said he would refuse any future engagements for left-wing groups. Since that time, he said, he has been checking bookings more carefully.

Members of the group say they are primarily interested in songs and singing and not in politics.

HCC-AGVA WRANGLE OVER SERVICE SHOWS

Hollywood, Aug. 28.

Hollywood Coordinating Committee is in a hassle with the American Guild of Variety Artists over control of appearances by entertainers at military posts. Eddie Rio, AGVA Coast chief, declares HCC has jurisdiction over film players only, while all variety acts must get permission from AGVA.

Dispute involves Army and Navy entertainment by Johnny Grant, Nils T. Granlund, Pat Hogan and the Masquers Club. Rio explained: "Acts have on some occasions gone out on junkets for which the person who lined it up actually was paid for the shows, but the entertainers weren't paid. If some of the posts can pay for strip and stag shows they should also be able to pay for other entertainers."

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ANNE SHELTON

"... can take out citizenship papers right now" Abel VARIETY

England's #1 SINGING STAR

"Wowing them at the Copa."
BEN GROSS,
New York Daily News

"Anne Shelton at the Copa wonderful. England's top songstress, makes her American cafe debut, buxom and blondish, with a good clear voice and winning personality. She was a favorite with American soldiers and has assurance here that she is surefire for U.S. appeal. She dished up an interesting warmth and graceful pleasantries."
FRANK QUINN,
New York Daily Mirror

"She certainly knows how to use the mike, and in her occasional discursions away from the mike she manifests a full-range voice that could fill even as tough a room as the Copa.

Her buxom personality is draped in an attractive black lace-over-green gown, and both set off her strawberry blond good looks. In turn, her vocal prowess is the convincer. She makes her half-hour on the nitery floor a tour-de-force.

This is Miss Shelton's Yank in-person debut and judging by her Copa click she can take out citizenship papers right now."
Abel,
Variety

"Anne Shelton, England's #1 singing star, is attracting attention with her New York debut at the Copacabana. The audience went wild. I never heard such applause. Since her premiere, offers are tumbling into her lap from the Shamrock Hotel in Houston, the Town Casino in Buffalo, Ciro's in Hollywood, the Palmer House in Chicago, the Riverside in Reno and the Desert Inn in Las Vegas."
NICK KENNY,
New York Daily Mirror

"Long a big singer in England, but virtually unknown here except thru her London records, few expected her to live up to advance notices.

Gal opened fast with the rhythmic Shanghai and hadn't gone beyond the first eight bars when she was in. Then a change of pace, 'Too Young,' showing she knew what to do with a ballad—and the crowd was hers. Miss Shelton should go places in this country on voice alone. There's hardly a fem singer in the pop field today that can touch her."
BILL SMITH,
Billboard

* "A new summer record for attendance and receipts has been established at the Copacabana ... Anne Shelton a sturdy British redhead who speaks American, who just steps out on the floor, opens her mouth and sings, But loud, and good. I couldn't get too much of her ..."
GENE KNIGHT,
N. Y. Journal-American

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Counterattack has charged that Seeger made a record, "The Peekskill Story," for People's Arts (successor to People's Songs) with Paul Robeson and Howard Fast. The record was made, it was charged, after the Peekskill, N. Y., riots in 1949.

Seeger explained that he had made a recording that later was dubbed into the "Peekskill" disk. Fred Hellerman, another member of the group, said one of his songs had also been dubbed in. Still another member of the group, Lee Hays, a former minister, has been accused of reading a eulogy at the funeral of actor Bob Reed, an alleged New York Communist.

"I read a eulogy at Reed's funeral," Hays said, "but I was misquoted. Bob Reed was a known Communist. He was known and loved by more non-Communists than any Communist I've ever known. He was my neighbor and my lifelong friend. If any more of my friends die, I don't care whether they're Republicans or Communists, I'll be at their funeral to speak if I'm asked . . . I'm in no position to pick and choose audiences. I don't have to agree with them and I don't propose to be accused or judged by my audiences."

Hellerman said that the group is asked to sing before all kinds of organizations. "We don't know who is in the audience, maybe some are Communists," he declared. "We were darned glad to sing and make a living."

Pete Kameron, manager for the Weavers, explained here that following the story in Counterattack he visited the editor and said he would refuse any future engagements for left-wing groups. Since that time, he said, he has been checking bookings more carefully.

Members of the group say they are primarily interested in songs and singing and not in politics.

HCC-AGVA WRANGLE OVER SERVICE SHOWS

Hollywood, Aug. 28.

Hollywood Coordinating Committee is in a hassle with the American Guild of Variety Artists over control of appearances by entertainers at military posts. Eddie Rio, AGVA Coast chief, declares HCC has jurisdiction over film players only, while all variety acts must get permission from AGVA.

Dispute involves Army and Navy entertainment by Johnny Grant, Nils T. Granlund, Pat Hogan and the Masquers Club. Rio explained: "Acts have on some occasions gone out on junkets for which the person who lined it up actually was paid for the shows, but the entertainers weren't paid. If some of the posts can pay for strip and stag shows they should also be able to pay for other entertainers."

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Her buxom personality is draped in an attractive black lace-over-green gown, and both set off her strawberry blond good looks. In turn, her vocal prowess is the convincer. She makes her half-hour on the sitery floor a tour-de-force.

This is Miss Shelton's Yank in-person debut and judging by her Copa click she can take out citizenship papers right now."
Abel,
Variety

"Anne Shelton, England's #1 singing star, is attracting attention with her New York debut at the Copacabana. The audience went wild. I never heard such applause. Since her premiere, offers are tumbling into her lap from the Shamrock Hotel in Houston, the Town Casino in Buffalo, Ciro's in Hollywood, the Palmer House in Chicago, the Riverside in Reno and the Desert Inn in Las Vegas."
NICK KENNY,
New York Daily Mirror

"Long a big singer in England, but virtually unknown here except thru her London records, few expected her to live up to advance notices.

Gal opened fast with the rhythmic Shanghai and hadn't gone beyond the first eight bars when she was in. Then a change of pace, 'Too Young,' showing she knew what to do with a ballad—and the crowd was hers. Miss Shelton should go places in this country on voice alone. There's hardly a fem singer in the pop field today that can touch her."
BILL SMITH,
Billboard

* "A new summer record for attendance and receipts has been established at the Copacabana ... Anne Shelton a sturdy British redhead who speaks American, who just steps out on the floor, opens her mouth and sings, But loud, and good. I couldn't get too much of her ..."
GENE KNIGHT,
N. Y. Journal-American

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Riviera, Ft. Lee, N. J.

Victor Borge, Ralph Curtis, Ethel Burns & Melodymen (5), Nanci Crompton, Clark Ranger, Sherry Stevens, Donn Arden Line (12), Walter Nye Orch, Rene Touzet Orch; minimum $5.

Bill Miller apparently is attempting to broaden the appeal scope of the Riviera. He's been making a potent pitch for the east-side trade with the last three headliners to play the spot. Beginning with Mary McCarty and through Peter Lind Hayes-Mary Healey and the current Victor Borge, these entertainers are better known for their work in the swankeries than in the mass-appeal rooms. The fugitives from the Persian and Wedgwood Rooms are apparently bringing in a new crop of customers for this Miller hospice.

During the summer months when many of the Riviera's regular clientele are vacationing, spot has to draw from a wider area to keep the room filled. It's apparently working out well.

Victor Borge, current topliner, should mean considerable boxoffice in these environs. He's guested frequently on video in addition to having had his own show last season. Borge is more accustomed to the intimeries and theatre and concert platforms, hence there's some need of adjusting his routines to meet the requirements of kingsized cafe floors. In his preem showing, Borge indicated his staying power by keeping the customers interested for a total running time of 55 minutes, which is a marathon stint for any floor. There were times when the crowd drifted away, but Borge has sufficient material to bring 'em back.

Borge is a performer of considerable wit and charm. He's literate, has a great deal of finesse and shows a great deal of background both pianistically and in the spiel departments. His dissertation on punctuation is still one of the highlights on his long stint. Variations on the theme of "Happy Birthday" in the style of the old masters are rich in wit and musical humor. Borge used an extensive part of his comedic catalog as well as segments of serious pianistics and walked off a hit.

Another newcomer here is Ralph Curtis (New Acts), who formerly top-tenored with the Melodymen. Curtis is frequently backed by the harmonies of this quintet, a mixed male group comprising two Negroes and three ofays. Melodymen show some rich tonal work in their efforts and rate heavy mittings. Ethel Burns does the piano accomps for this group and Curtis.

Surrounding show is still going along in high gear with Nanci Crompton dispensing a top brand of ballet work. Vocals are by Clark Ranger and Sherry Stevens. The Donn Arden-routined line provides eye-filling displays. Walter Nye showbacks excellently and Rene Touzet doles out the rhumba rhythms. *Jose.*

Desert Inn, Las Vegas
(PAINTED DESERT ROOM)
Las Vegas, Aug. 21.

Ritz Bros. (3), Mattie Sondi, Romanos (3), Gene Griffin, Arden-Fletcher Dancers (8), Carlton Hayes' Orch (11); no cover, no minimum.

In putting on the Ritz, Desert Inn tosses a natural which should not only daub black ink on ledgers but harass the maitre d' in supplying demand for tables.

Three split personalities, Harry, Al, and Jimmy rock the room with their ofttime familiar shenanigans—a continuance of same beldlam they bring into the casino and D. I. environs before and between shows. Harry instigates plenty of off-color gestures, pantos, and ad libs, yet it's not a kiddies' shivaree the lads perform for, so much of their indigo may be expected.

Frantic pace begins at walkon with a double-talk chatter and swishantics. Leads into "Bridgeport," enlarging upon the Ritz' genesis in showbiz. Only new routine in layout is introed—an operatic parody on ciggie theme, "Be Happy, Go Lucky," in which Harry sasheys forth a la Italian opera composer with Jimmy as assistant. Belt across dialect gags with Al playing straight. Resolve into special lyrics contoured to several w.k. operatic arias. Harry's mugging is chief laugh-roper in this.

Oldie "Continental Gentlemen" ribs "foreign" warblers Brisson, Chevalier and Sablon. Swing into "Collegiate" steppery to grab first big ovation. Trio still appears to be about tops in the biz for such burlesqued three-way hoofing. "Gypsy Tea Ball" finds Harry waving his bag of Liptons and other two firing questions from house. "Sascha, Mischa and Gus" wraps routine for great walkoff. "Guy in the Middle" is fave in which Al and Jimmy shunt Harry offstage while they moan plight.

After Harry's return, mad slapstickery ensues with boffo splash into whipped-cream pie. Seg into "Tiger Rag" challenge cleating bash with terrif exit. On begoff gab by Harry, Jimmy and Al return with mop and broom to clean up parquet for sock curtain mitts and yocks.

Mattie Sondi attempts to sell a batch of tunes during her deuce slot, but falls short. Seems to be a no click personality this room in spite of hard work. Reels off "I'm Gonna Live 'Til I Die," "Good Man is Hard to Find," to reach a few chuckles in "Don't Ever Give Your Number."

Romanos prime with loads of sparkle uncorking mobile knockabouts, flips and comedics. With constant acro romps, trio works into back flips, twists, spot butterflies and hair-raising three-high and fall, energizing screams from distaffers ringside. Triple back flips into reverse piggyback cart-off garners, whistles and cheers.

Arden-Fletcher line returns this show with eight femmes who fill out costumes nicely and wave becomingly. Gene Griffin makes bow as emcee and production warbler in "Get Happy" and "Mambo." Good-looking appearance plus easy manner marks him as excellent pilot for this room. Carlton Hayes' Orch blows standout show all the way. *Will.*

Saxony, Miami B'ch.
(SHELL-I-MAR ROOM)
Miami Beach, Aug. 26.

Patsy Shaw, Tano & Dee, Chavez and Cortez Orchs; $1.50 minimum.

Patsy Shaw, returning to the Saxony, has been around for quite some time now and has worked many spots in this area. Much streamlined and well provided with special (Eli Bass) material, she currently adds up as a more subdued albeit potent comedienne. Her timing and handling of the comedy stuff she essays stamp her as a highly satisfying cafe act, though still in need of disciplining.

Her opener sets laughs with number based on "Just One Of Those Things." "Maharajah" is straight "Broadway Hall of Fame" in which she limns short and effective impreshes of Eva Tanguay, Helen Morgan, Merman and Tucker for the femme entries and winds with trib to Jolson. Another straight that clicks is "How Deep Is The Ocean." Returns to comedy with howler on "Music, Music, Music." They kept her on for some 35 minutes.

Hotel dance studio team, Tano & Dee, are okay with Latin interps and a Charleston that is authentic and smartly routined. Chavez emcees, tees off matters with his robust South American song versions of which "Baba Lu" is standout. Cortez and orch mix Latin and American tempos to keep the dancefloor filled. *Lary.*

Hotel Bellerive, K. C.
(EL CASBAH)
Kansas City, Aug. 25.

Joaquin Garay, Joe Vera Orch (5); $1, $1.50 cover.

Usual policy of a single act along with the Joe Vera orch is in force again at the midtown Bellerive. Show has plenty of music and comedy, and keeps customers interest high through most of the 40 minutes.

Fortnight is the final date here for Joe Vera crew, which closes out after two and a half years. Vera has the spotlight to open the show, and comes through with his usually fine keyboard work on a rhumba, "Lamento Borinqueno." Art Devaney brings his seven-piece orch in beginning Sept 7, anniversary week at the hotel.

Casbah date is the first in town for Joaquin Garay, songster and funnyman from the Coast. It's readily evident he's a vet performer, and knows well his way around a mike and an audience. This one he had fairly well at his command with both excellent singing and personable comedy. For some reason he chose to mar the proceedings here and there with some rough stuff, out of order from a performer of this calibre.

Entree is straight vocal on "Gay Ranchero" done in both Spanish and English, and follows with chatter which gives the lighter touch to the proceedings throughout. "Would I Love You" and "Clancy Lowered the Boom" both done in fine fashion, the latter as closer. Midway, Garay works in session of impressions and characterizations on Texans and Irishmen, both good for passel of laughs. "Enjoy Yourself" and "Smoke, Smoke, Smoke That Cigaret," also come in for some vocalizing and kidding, most of it delightful. *Quin.*

Mocambo, Hollywood
Hollywood, Aug. 23.

Ella Logan, Tippy & Cobina, Eddie Oliver's Orch; minimum $1.50-$2.

Ella Logan moves in and Tippy & Cobina, the rhesus monkeys, hold over for a promising session. Miss Logan leans completely on her old standby songalog this time, and that would appear to be precisely what the Loganiacs require. The highland lassie belts over a highly enjoyable half-hour, so it looks like money in those bonnie, bonnie banks for Mocambo's Charlie Morrison.

Miss Logan's storied knack of making every word sound like it's being sung for the first time is very much in evidence throughout her exciting turn. Her big numbers are the Irish come-all-ye, "Girl of the County Down," sans music or mike, and "The Thrill Is Gone." She gives her standard bounce treatment to "Who Cares?," "After You've Gone," 'I've Got the World on a String," "Take Me Out to the Ball Game," "A Pretty Girl Is Like a Melody," "Sunny Side of the Street" and "My Bonnie Lies Over the Ocean," and all are solidly applauded.

Eddie Oliver's orch is back on the podium, Emil Coleman having wound his pleasant run and skipped back east. Oliver himself accomplishes the seemingly impossible by keyboarding an accompaniment for the simian who solovoxes "People Will Say We're in Love," and the band's beat is still up there with the best. *Mike.*

Ciro's, London
London, Aug. 23.

Cecil Landeau's "What's New?", with Rasma Dukat, Diana Monks, Aleta Morrison, Patricia Dare, The Jagger Twins, Irving Davies, Warren Mitchell, Eleanor Fazan, Paddy Stone, Fenella Field. Lyrics, Geoffrey Parsons, Peter Myers, Alick Grahame; music, Berkeley Fass, Ronnie Cass; choreography Irving Davies, Paddy Stone; Ambrose's Orch, Francisco Cavez Samba Band; minimum $5.

Ciro's remains one of the few West End night spots that goes in for a full-scale floorshow and doesn't rely on just a single act. For nearly two years, the productions have been staged by Cecil Landeau with varying degrees of success. Current effort, which opens the new season, is above average in entertainment quality, but still lacks spice and pace.

Landeau has recruited for these nitery presentations what is now, virtually a resident company. But a newcomer in the present production is a Latvian multi-lingual songstress with charm, style and personality. Rasma Dukat knows how to put a number across in German, English, French and Italian. Her version of "Lili Marlene" in three languages and the other numbers in the routine provide a fresh touch among the more familiar faces.

One of the fundamental weaknesses of the show is the poor standard of some of the original lyrics. The only standout number is Geoffrey Parsons' "Camp Followers," but there is also a near-hit with "Persian Lament," a topical song which doesn't quite make the grade.

The main song and dance routine has been pegged to "Jezebel," currently high on the hit parade. This is a colorful number, vigorously danced by Paddy Stone, with effective support coming from Eleanor Fazan, Patricia Dare and Aleta Morrison. The Jagger Twins have a pleasant little number to themselves called "Twin Set," but Irving Davies' singing of "The Begat" with Diana Monks and Aleta Morrison could hardly be heard. For the closing sequence, Landeau has resuscitated "If I Were Not Upon the Stage," which has been done several times at this spot during the past two years. The customers seem to like it.

Ambrose's orch did an okay job with the background music, and Francisco Cavez's Samba Band caters to the rhythm fans. *Myro.*

Bellevue Casino, Mont'l
Montreal, Aug. 25.

The Olguins (3), The Pitchmen (3), Sis & Sonny Arthur, Galeena Netchi, Charles Tyrell, Manuela del Monte, John Kelly & Remy Tricov, Casino line (8), Biz Belair Orch (12), Julio Reyes Quartet; admission 50c-$1.

Despite the high cost of living and general moaning going around about the lack of dough, people still seem to have plenty of the folding stuff for entertainment, if SRO biz at Bellevue Casino and other flash saloons for the past few weeks means anything.

Much of this business, in a season that is normally spotty, is due to unusually cool weather and one of the biggest years for tourists from the U. S. and other parts of Canada. To take care of the visitors, and also to get his share of the floating bucks, owner Harry Holmok has spread himself again, and with Madame Kamarova doing the productions, present layout is one of best to date.

Headliner with local patrons is the Olguin trio, who return for a second engagement within the year. Their sensational tumbling and general acro abilities make one of the most colorful finales this room has offered.

Newcomers to Montreal, the Pitchmen have the vaude approach necessary to compete with the lavish spectacles. These three affable guys acquit themselves neatly and draw salvos for their gimmicked music session and off-the-cob instrumental impresh stanzas.

Sis & Sonny Arthur make for a lively opening with their personality-loaded terping. Starting straight, team break into the comedics for a solid reception but overdo session with a tiresome audience partish stint which makes their begoff anti-climactic.

Manuela del Monte exhibits her various charms through the medium of a demure strip number and follows with some nifty toe work that scores. Charles Tyrell, a holdover, does emcee chores and shares vocal honors with Galeena Netchi, well-stacked blonde with more appearance than voice.

Dancers John Kelly & Remy Tricov hypo the line work and Biz Belair's orch ably backgrounds entire showcase and splits customer sets with the Julio Reyes combo. *Newt.*

Last Frontier, Las Vegas
(RAMONA ROOM)
Las Vegas, Aug. 24.

Wiere Bros. (3), with Mildred Seymour; Mae Williams, Jerry Pederson, Jean Devlyn Dancers (9), Bob Millar Orch (11), Don Baker; no cover, no minimum.

Fiddle-faddle antics of the Wiere Bros. garnish this new casement with 30 minutes of assorted chuckles and yocks, while busty Mae Williams tosses in a lot of oomphy thrushing for enticement of desert prospectors. With the changing of hotel ownership taking place current to opening, biz will be eyed closely by new management — Jacob Kozloff, Guy McAfee, and Beldon Katleman.

Throngs of midweek tourists are boosting takes, thereby creating a rather "false" economy. Still, by comparing Frontier cash boxes with other resort hotels on the Strip, a certain measure can be obtained. This comparison is made by a combination noting of entertainment draw, plus amount of dice tables working, over amount of moola being bet per game. In such fashion it can be said that certain spots are doing no biz, although showspots and casinos are filled, when table bets amount to only a few bucks.

Present packet in Ramona Room has enough zoom to make pretty fair showing, although stacked against some formidable arrays elsewhere on the Strip. Wiere Bros., with Herbert as pseudo-serioso emcee, the mischievous puckishness of Sylvester, and Teutonic spoonerisms of Harry, amount to an easy, loping half-hour. Aided by their long-suffering accomper, Mildred Seymour, the lads tour with fiddles through plenty of hokum. Terp sesh takes a fling with Harry and Sylvester stomping "Charleston," "Jitterbug" foolishness with Sylvester attired in zoot, "Barn Dance," and return to trio's "Charleston."

"Fantasie Espagnol" is attempt at serious dueting between Herbert and Miss Seymour, broken up at finish with "Cumana" entrance of femme-attired Harry and Sylvester shaking maracas and derrieres. Odd quietude settles on room after such absurdities when Miss Seymour ripples through Debussy's "Reflets Dans L'Eau" in creditable classical form. Wieres cap proceedings with short dance sesh for zany exit and hefty mitts.

Mae Williams displays a deep, throaty set of pipes and easy-to-glom assurance from intro tune "Big Wide Wonderful World," through "All the Things You Are," and uptempo "Live Til I Die." Neat reprise of her recent Coast "Girl Crazy" stint brings up a well-conceived "But Not For Me." Tour de force, and always included in the Williams' book, is "Tenement Symphony," garnering appreciative kudos. Bouncy "You Do Something To Me" rounds out a very satisfactory songstint.

Jean Devlyn line improves this outlay with gals gowned by Billy Livingston and Mme. Berthe originals. Two productions solo personable Jerry Pedersen, lovelies Renee, Dolores Frazzini, and Betty London. Bob Millar batons orch backstopping effectively. *Will.*

Palmer House, Chi
(EMPIRE ROOM)
Chicago, Aug. 23.

Mary McCarty, Teddy & Phyllis Rodriguez, Paul Sydell, Merriel Abbott Dancers (9), with Bob Frellson; Eddie O'Neal Orch, with Marshall Gill; minimum $3.50, cover $1.

Mary McCarty has moved into this ornate supper room to more din and fray than the cut-glass chandeliers can stand. Opening night (23), as a matter of fact, was the wildest melee witnessed around here in more than a year. Even the headwaiters broke down. It was personality night all the way, the staid patrons here glimpsing what may be the hottest, super-charged female singer to stand on any Merriel Abbott podium.

What's more remarkable is that Miss McCarty's material is salty enough to send Empire Room clientele off in a huff under ordinary circumstances. She clouts 'em from the beginning with her monolog, "I'm Gonna Stay Sober Tonight," and has them pleading for more. Wallop packed in her opener is big enough to get her across some tedious moments, particularly her "Lonesome Gal" takeoff. Number is fairly clever but needs more big chucklers to tilt. Gal's "Flaming Youth" number, for which she dons flapper togs, is the turn's high point. She twists, kicks and shimmies till the joint's in a bedlam. While they're still groggy she measures them off with a panto on silent pix, then mops, up with her raucous takeoff on femme singers.

It's probably true that Micc McCarty's dynamic personality is her mainstay. Her one serious vocal effort acted more as a respite from the excitement than as a change of pace. And her closer, an impresh of folk singers, impresses as much too subdued a closer for the gal. As it was, she "merely" begs off.

Rest of the show is exceptional. Teddy & Phyllis Rodriguez are excellent with five suave, albeit not patent-leathered, ballroom numbers that grab plenty applause. While all five routines are good for extraordinary dividends, their Charleston bit and a combo of soft-shoe plus sttraight ballroomology are the standouts.

Opener Paul Sydell gets across handily with his coordinated mitts. He does his standard hand-to-hand with the almost human pooches, and for a closer puts a pint-sized Chihuahua through its paces for plenty of laughs.

Merriel Abbott gals dance capably through two production numbers with Robert Frellson, latter registering strongly with his lead terping. Eddie O'Neal, who does his customary excellent job from behind, lures plenty dansapators out between shows. And Miss McCarty's accompanist Billy Roy fits hand-to-glove with the lady. *Mel.*

Hotel Biltmore, L. A.
(BILTMORE BOWL)
Los Angeles, Aug. 21.

Marjorie Garretson (with Alex Studer), Ruth Harrison & Alex Fisher, June Edwards, Dorothy Dorben Adorables (10), with Hermine & Christopher; Stuart Rose, Hal Derwin Orch (13), Gene Bari Trio. Cover $1, $1.50.

Having switched successfully to girl shows about two months back, manager Joe Faber has the formula down pat now. This new layout, second to feature a line of girls, adds up to the best entertainment package he's had in the downtown hotel spot for some time. Business should be brisk, with locals as well as tourists attracted by the offering.

Three standard acts are spiced by a trio of production numbers in each of the hour-long floorshows to insure peak attention. Fashion foibles of the distaff side provide the thin thread to hold the production numbers together, and Dorothy Dorben has created some fine new eye-filling routines to keep the show moving.

Sophisticated songs of Marjorie Garretson hold the spotlight. She earns a begoff after a hard-working stint that takes her through such numbers as "Rowboat for Romance" and "Not Much Difference In Men." Well-paced offering is slickly timed to make the most of the lyrics, getting a fine assist from Alex Studer at the piano. Satirist sits in for some keyboarding herself on a quick medley of oldies and closes to smash response with a takeoff on La Tucker and a bit of patter that answers the obvious ringside questions about similarities in style.

Dance team of Ruth Harrison & Alex Fisher earns rapt attention with terpsichorean takeoffs that delight. Best is their satire on

(Continued on page 55)

VARIETY BILLS

WEEK OF AUGUST 29

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Music Hall (1) 31
Marilyn Murphy
Senor Cortes
B & G Lambert
Bettina Rosay
Patricia Dryile
Brunhilda Roque
Corps de Ballet
Eric Hutson
Rockettes
Sym Orch
Palace (R) 30
D & D Workman
Betty Clark
Gillette & Richards
Sharkey
Delmars
Delage & Shirley
Herbert & Saxon
Roger Ray
Paramount (P) 29
Jan Murray
Toni Arden
Ray Malone
Hyde & Clay
Elliott Lawrence O
Roxy (I) 29
Frank Fontaine
Harmonicats
Norwood Smith
Carol Lynne
Arnold Shoda
John Walsh
BALTIMORE
Royal (I) 31
Johnny Hodges O
Tiny Grimes
Swallows
Baby Scraggs
Bart Williams
Don Bexley
Edwards Sis
CHELSEA (Mass)
Olympia (P) 30 Only
Asylum of Horrors

CHICAGO
Chicago (P) 31
Milton Berle
Dagmar
4 Texaco Men
Christianas
Magid Triplets
Fatso Marco
Leonard Sues
Sid Gary
Stan Ross
Regal (P) 31
Billy Holiday
Herb Fields O
Buck & Bubbles
Dynamite Jefferson
Earles
LYNN (Mass)
Paramount (P) 31 Only
Asylum of Horrors
MIAMI
Olympia (P) 29
Tony Olida
Jack Parker & Doll
Bill Darnel
Nip Nelson
Milt Herth 3
NEWTON (Mass)
Paramount (P) 29 Only
Asylum of Horrors
PITTSBURGH
Penn (L) 30
R & M Carnevale
Don Henry 3
Guy Mitchell
Jay Lawrence
Patti Page
WASHINGTON
Capitol (L) 30
Going Native
Howard (I) 31
Ravens
Arnett Cobb O
Manhattan Paul
Eunice Davis
Moke & Poke

Palladium Girls
Skyrockets Orc
Mongadors
MANCHESTER
Hippodrome (S) 27
Sam Browne
Wilson Keppel & Betty
A & L Ward
Bobby Brandt
Joe Black
Ellen Kauer
Walthon & Dorraine
H & A Ross
NEWCASTLE
Empire (M) 27
2 Nadias
Lee Lawrence
MacDonald & Graham
Sally Ann Howes
Terry Hall
Peter Sellers
Hotley 3
Michael Bentine
Milton Woodward
NORWICH
Hippodrome (I) 27
Cavan O'Connor
La Celeste
Linda & Lana
Allen & Lee
A & V Farrell
Valmar 3
Leslie Adams
Doreen & Virter
NOTTINGHAM
Empire (M) 27
George Robey
Hetty King
Georgie Wood
Rene Houston
Donald Stewart
P & M Honri
Peter Bernard
Scott Sanders
Jack Edge
T & G Durante
Gordons Girls
PORTSMOUTH
Royal (M) 27
Frances Duncan
Eddie Gray
Val Merrall
Arthur English
Lowe & Ladd
Donovan & Hayes
Eddie Gordon & Nancy
Merle & Marie
SHEFFIELD
Empire (M) 27
Coronets
Sam Costa
Finlay Bros
Nitwits
Amazing Briton
Bobby Breen
El Granadas & Peter
Les Spanglers

SHEPHERDS BUSH
Empire (S) 27
Davy Kaye
Hazel Wilson
Earl & Oscar
Les Femmes
Montmartre
Vyne & Valentyne
Homer & Hal
Derek Dixon
Slick Edwards
Yvonne
Jon de la Fuente
Mlle Josette
SUNDERLAND
Empire (M) 27
D & J O'Gorman
Dudley Dale
3 Hicks
Andree Nudes
Kotchinsky & Gretyna
Freddie Harrison
Paulette D'Orsay
Betty Broughton
De Lelo Ballet
SWANSEA
Empire (M) 27
Nat Mills & Bobbie
Radio Revellers
Ken Morris
Slim Rhyder
Tarzan & Pongo
2 Randows
Pat Hatton & Peggy
Clayton & Ward
WALTHAMSTOW
Palace (I) 27
Joe Poynton
Bert Dudley 3
Flying Renos
Valentine Girls
Karen Lindsey
Mlle Tou Tou
Yasmin
WOOD GREEN
Empire (S) 27
Jimmy Gay
Tommy Godfrey
Jimmy Bruce
Goldwyns
De Vere Girls
Valerie Hare
Kris Duvak
Margaret Bullen
Peter Raymond
Steve Corrin
Des Darie
YORK
Empire (I) 27
Alan Alan
Ladd West
Campbell & Rogerson
Leon Acland
Gt Felixio
Regina Maida
Chief Eagle Eye & B
Amazing Rhoerle
Reggie Dennis

BRITAIN

BIRMINGHAM
Hippodrome (M) 27
Gypsy Rose Lee
Bebe & Belle
V & J Crastonian
Jackie
2 Arvings
Carl Carlisle
Maisie Weldon
Harry Bailey
Donald B Stuart
Royal (M) 27
Leo Franklyn
Hy Hazel
Frank Leighton
Marten Tiffen
BLACKPOOL
Opera House (I) 27
B & B Bernard
Vera Lynn
Jack Radcliffe Co
Harry Secombe Co
Erica Yorke
Palace (I) 27
Jack Train
Steve Conway
Gail Gail
Billy Bartholomew
Morgan & Gray
Chris Sandi
Betty Hobbs Girls
Mabel Melgoe Sis
Tower Circus (I) 27
Charlie Cairoli & 3 Smiths
Knies French Horses
Oscar Konyots Lions
Gt Alexander Tp
Victor Julian & Pets
Estes Animals
4 Richays
3 Lorandos
Mars Tp
Arrigonis
3 Houcs
Jimmy Scott
Flying Constellation
Little Jimmy
Annettes Circusettes
WINTER GARDEN (I) 27
Norman Evans
Senor Carlos
Canfield Smith & Snodgrass
12 Whiteley Girls
4 Zio Angels
Derlys Dogs
Joy Beattie
Anna Mae
Cyneth Lascelles
BOSCOMBE
Hippodrome (I) 27
Billy Whittaker
Mimi Law
B & T Clayton
Phil Lester
Eric Marsh
Gail Harvey
Jack Lennard
Gardiner & Baxter
Bl Diddle Diddle Debs
Terrys Juves
BRIGHTON
Hippodrome (M) 27
Frankie Howerd
Mary Naylor
Arthur Richards
Joy Beattie
3 Jokers
Greta Unger 3
BRISTOL
Empire (I) 27
Lauri Lupino Lane
Reid Twins
Vera MacLean
George Truzzi
Ken Wilson
Pop White & Stagger
Welcome Singers
Hippodrome (S) 27
Oscar Chile
Robinson
Ali Bey Co
Dowie & Kane
Tattersall & Jerry
Paula Conte
Paul & Paulette
Joy Joy & Joy
BRIXTON
Empress (I) 27
Dr Crock & Crackpots
Jack Watson
Harry Tate
Joe Church
Dolaire
Sydney Shaw
3 Atlantas
CHELSEA
Palace (I) 27
Collison & Breen
Ray Cavendish
Dick Henderson
4 Dernos
Lucky & Henry
Valee
Jon Gresham

Sydney Shaw
Original Peter
CHISWICK
Empire (M) 27
5 Smith Bros
Caryll & Mundy
Billy Thorburn
Roger Carne
Fara Nine
Fe Jover & Jack
Richards Sis
COVENTRY
Hippodrome (I) 27
Albert Modley
Billy Russell
Jack Daly
Nicholls & Martin
Reco & May
5 Speedmacs
Daveen & Blondes
Yolandos
EAST HAMPTON
Metropolitan (I) 27
Forbes & Barrie
Leslie Welch
Arthur Worsley
Adrian & Spero
Woods & Jarrett
Robb Murray
Jones & Foss
Balmoral 4
Palace (I) 27
Hutch
Jimmy James Co
Michael Howard
A J Powers
Grace Mars
Frank Marx & Iris
Billy Redman
Les Traversos
FINSBURY PARK
Empire (M) 27
Agnette & Sylvio
Arthur Askey
Williams & Shand
Florence Desmond
4 Kentons
Mooney & King
Harry Jacobson
Archie Elray
Bernt Gloria & Lindy
HACKNEY
Empire (S) 27
Cyril Doeler
Rhoda Rogers
Billy Hancox
Kirby & Hayes
Regency Twins
Richard Martin
Nudes Rev
Evelyn Tatlor
Sam Linfield Co
LEEDS
Empire (M) 27
Carroll Levis Co
Christine Norden
Charlie Clapham
Lester Sharp & Iris
2 Venards
Swan & Leigh
LEICESTER
Palace (S) 27
Bartlett & Ross
Ford & Sheen
Zampa & Ondioline
Douglas Harris
Kenn Lucas
Les Morgan
Cliff Sherlock
Lee Dounes
Eddie Helme
Bruce Calder
Express Levlies
Accordion Aces
Douglas Currie
John Davis
LINCOLN
Royal (I) 27
Jimmy Malvern
Fisher Dixon
Freddie Carlisle
Glamorous Levlies
Roy Smith
Ellen Dunham
Lilian Pearson
Joy & Baron
Sydney Pearson
Jeanette & Jay
Michael Morgan
Dick Besmish
Dickie Bird
Ernie Ellis
Steps Leo
Derek Weotton
LIVERPOOL
Empire (M) 27
Billy Cotton Bd
Millie & Bellia
Iris Sadler
Arthur Dowler
Les Mathis
George Meaton
Alfordi Tp
2 Cromwells
LONDON
Palladium (M) 27
Jack Carson
Honey Bros
Marion Colby
Tommy Wells
Deep River Boys
Christine & Moll
Clifford Stanton
Rosinas

Delano Hotel
Willie Hollander 3
Zina Reyes
Mickey Walker
Louis Adler Orc
Johnine Hotel
Michael Strange
Tony Matas
Helene Almeo
Jimmy Woods
Leon & Eddie's
Eddie Guertin
Tubby Boots
Gaby DeLane
Billy Austin
Martinique Hotel
Mañolo & Kithel
Danny Yates Orc
Mother Kelly's
Pat Morrissey
Freddie Stewart
Bea Morley
Arne Barnett 3
Paul Chapman
Harry Elliott
Nautilus Hotel
Alan Drake
Betty Barclay
J & S Reyes
Marty Beck Orc
Poinciana Hotel
Phil Napoleon 5
Robert Richter H'rt
Don Lanning
Roberta Sherwood
Charles Castel 3
Sea Isle Hotel
Frances Lager
Seymour Hoffman O
Sherry Frontenac
Dave Fisher
Larry Stewart
Frank & Lita
Leonora & Evans
San Canez Orc
Roney Plaza Hotel
George Hines Orc
Sans Souci Hotel
Helen Forrest
Jimmy Byrnes
Magner & Herman
Arne Barnett 3
Sacasas Orc
Saxony Hotel
Patsy Shaw
Chavez
Tano & Dee
J Cortes Orc
Sea Gull Hotel
Kitty Davis
Andrea Lea
Jack Murphy
Wanda & Rudolf
Shelbourne Hotel
Juan & Marilyn
Alan Kole Orc

CHICAGO

Blackhawk
Norma Lou Doggett
Hope Zee
Ray Arnett
Connie Baxter
Ken Remo
Bobo Lewis & Bobby Barry
Joel Friend
Henry Brandon Orc
Chez Paree
Billy Daniels
Jackie Miles
Doris Ruby
Arden Fletcher Ders (11)
Pancho Orc (4)
Cee Davidson O (8)
Palmer House
Mary McCarty
Paul Sydell
T & P Rodriquez
M Abbott Ders (8)
Eddie O'Neal Orc
Edgewater Beach
Xavier Cugat Orc
Abbe Lane
Hotel Stevens
Scarecrows (3)
Romayne & Brent
Jo Barnum
Elimar
Jerry Mapes
Jack Raffloer
Harper Flaherty
Bob Fitzgerald
Buddy Rust
Ollie Clarks
Boulevar-Dears (4)
Mariane Fitzgerald
Scottee Marsh
Orrin Tucker Orc

LOS ANGELES

Ambassador Hotel
Mary Hatcher
Artini & Consuelo
Carlos Molina Orc
Biltmore Hotel
Harrison & Fisher
Marjorie Garrettson
June Edwards
Hal Derwin Orc
Ciro's
Kay Thompson
Williams Bros
Matty Malneck Orc
Gert Galan Orc
Mocambo
Ella Logan
Latin-Aires
Emil Coleman Orc

Wall St. Gambling

Continued from page 4

until recent indications from the FCC that the merger may take a long time getting approved—if at all. Since failure of the deal to go through would leave the arbitragers holding ABC and "short" in UPT common and could clip them for considerable coin, they're being wary at the moment.

Both United Par and the broadcasting company's stockholders have already approved the plan of merger. FCC, however, while not giving any direct hint on its attitude, has included the issue of the proposed merger as part of a "package hearing" on 16 items slated for this fall. Involved is the Paramount-United Paramount relationship and their eligibility to hold radio-TV licenses because of their status as anti-trust law violators.

Selling Short

The arbitrage operations on Wall St. are based on the plan announced by UPT and ABC for the merger. This provides that for each share of ABC he owns, a stockholder will get in exchange 15/38 of a share of UPT common and 36/100 of a share of UPT 5% $20 par preferred. Or, to simplify the computations, it means that for each 100 shares of ABC turned in, the exchange will be 39.47 shares of UPT common and 36 shares of preferred.

What the arbitragers have been doing is buying 100 share blocks of ABC and selling short 39.47 shares of UPT common. Selling short comprises selling the stock before they own it on the promise to deliver it later at the price currently stipulated.

This operation leaves them with the potential of 36 shares of preferred when the merger is consummated and they have turned in their ABC for exchange.

Carrying out the mathematics, the cost of the 100 ABC shares at the recent market quotation of about $12 is $1,200. The selling price of 39.47 shares of UPT common at the recent market of about $20 is $790. The net cost of the 36 shares of preferred with which the operator is left is thus $410. That amounts to about $11.40 per share.

Since the stock, figured by book and other computation, will be worth $17 to $18 as soon as it is issued, the arbitrage expert obviously will have a profit of around $6 per share.

There's a good bit of risk involved, of course. If the merger doesn't get FCC okay, the arbitrager has the ABC shares on his hands and has to buy up Par common to cover himself on the short sale. Gamble involved is the price at which the two stocks will be selling in what may be the long distant future before the FCC announces its decision.

Cabaret Bills

NEW YORK CITY

Birdland
Arnett Cobb Orc
Roy Eldridge Orc
Leannie Tristano
Bon Soir
Alberta Hunter
Eugene Fields 3
Chateau Madrid
Manuel Astudillo
Catalino Orc
Copacabana
Harvey Stone
Anne Shelton
Clark Bros
Jean Caples
Elyse Weber
Bob Millar
M Durso Orc
F Alvarez Orc
El Chico
Rosita Rios
Ramonchito & Leon
Victoria Barcelo
Isabel Campo
Fernando Sirvent
Rodriguez 4
Ramon Torres Orc
Embers
Red Norvo 3
Bobby Hackett Orc
Havana-Madrid
Bobby Escoto
Roberto & Alicia
Lola & Lita
Tanya & Tondelayo
Leon & Eddie's
Eddie Davis
Larry Daniels
Libby Dean
Al Dellay
Carmen Montoya
The Rogers
Little Club
Ernie Warren Orc
No. 1 Fifth Ave
Downey & Fonville
Hazel Webster
Old Roumanian
Sadie Banks
Lou Seller
Irene Carroll
Carol Linzer
Joe LaPorte Orc
D'Aquila Orc
Park Sheraton
Cy Coleman 3
Mimi Warren
Ernestine Holmes
Hotel Ambassador
Jules Lande Orc
Hotel Astor
Sammy Kaye Orc
Hotel Biltmore
Mischa Raginsky O
Hotel Edison
Joel Shaw Orc

Hotel New Yorker
Bernie Cummins
Cavanaughs
Kevin O'Sullivan
Mary Over
Johnny Flanagan
Gloria Dawn
Blade Beauties
Hotel Roosevelt
Mark Monte Orc
Nocturnes
Hotel St. Regis
Milt Shaw Orc
Horace Diaz Orc
Hotel Statler
Shep Fields Orc
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Gloria Elwood
Latin Quarter
Juanita Hall
Jack Kilty
Honey Bros
F Mazzone Ders
Gloria Le Roy
Les Pabloo
Can Can Ders
Art Waner Orc
Park Ave.
Davey Rogers
Gloria Elwood
Penthouse
Paul Taubman
Mirko
Riviera
Victor Borge
Ralph Curtis
Majodymen
Sherry Stevens
Nanci Crompton
Clark Ranger
Line
Walter Nye Orc
Rene Touzet Orc
Versailles
Carmen Torres
Robert Maxwell
Emile Petti Orc
Panchito Orc
Village Barn
Burt Hilber
Louise & Harris
Dick Shawn
Dolph Traymon 3
Bobby Meyers Orc
Village Vanguard
Orson Bean
Shoshana Damari
Clarence Williams 3
Wivel
Kaj Ericson
Sal Noble
Bob Lee
Waldorf-Astoria
Miguelito Valdes O
Hamilton Trio

MIAMI-MIAMI BEACH

Casablanca
Marion Morgan
Stanley-Boucher O
Clover Club
Beverly Hudson
Al Bernie
Gomez & Beatrice
Dancers (6)
Woody Woodbury
Tony Lopez Orc

Night Club Reviews

Continued from page 54

Hotel Biltmore, L. A.

modernist dancers in tango tempo. Slow-motion lifts spark their other offerings effectively.

Show gets off to a smash start with the contortions of June Edwards, best human pretzel seen in these parts in a considerable period. Gal has a back like putty and creates almost constant awe working from a perch. Stunts include a floor pickup of a handkerchief from the perch stance and a couple of virtually complete dislocations.

Hermine & Christopher are featured in the production numbers and Stuart Rose capably handles the vocals on the special production songs. Hal Derwin's orch, in addition to providing top show backing, is gaining an increasing dance audience. Interim musichores are rhythmically handled by the Gene Bari Trio. *Kap.*

Clover Club, Miami

Miami, Aug. 26.

Beverly Hudson, Al Bernie, Nick & Francine Zarra & Dancers (6), Tony Lopez Orch; $1.50 *and* $3.50 *minimum.*

Brace of topliners here make for a potent entertainment duo who keep the regulars and vacationing nitery-minded patronizing this mainland club a year-round pop spot.

Beverly Hudson, a slight miss with a zingy delivery, plus odd costuming—blue jeans and high-on-a-windy-hill hairdo—belts them from walkon with series of pop song versions done in a full ranging voice that belies her physical stature. After novelty of first impact via the costuming is over, she keeps them interested with her surprisingly authoritative conception and projection of her vocal attributes, of which she has plenty; and a styling that reminds of a Merman or a more subdued Hutton. Had to beg off.

Al Bernie, who has played the better spots around this area, has never been in finer form. Returns with a full round of original material, with many of his deliberately timed gags bringing yocks. On the vocal side, he works in the old vaude style for additional appeal, with his impreshes standouts. In closing solo slot, he leaves them wanting more. Guy has become a smooth and well-versed comic who knows his way around an aud's reactions, to add overall values.

Nick & Francine Zarra set up authentic Latino dance ideas, with switch to American jitterbug well worked out. All of their ideas—both as duo and for company—are handled for full ringsider reaction. Tony Lopez and his crew are apt on the backings and get them on the floor for the dance segments. *Lary.*

Cafe Gala, H'wood

Hollywood, Aug. 24.

Portia Nelson, Bobby Short, Robert Clary, Bobby Troup Trio; $1.50-$2 *minimum.*

A new face has been added to the entertainment roster at Jim Dolan's hillside bistro, most intimate of the rendezvous that dot the Sunset Strip. Newcomer is chirp Portia Nelson and she fits in neatly with the pattern of the spot.

Miss Nelson is back on the Coast after clicking at the Blue Angel, N. Y., and she looks like a good bet for repeat biz hereabouts. Spot's intermittent entertainment policy puts her on a couple of times per evening and she clicks easily. Turn is loaded with slow ditties but she manages to give them a pacing that pays off. Tunes are authoritatively interpreted and win an ever-growing response, reaching begoff proportions on "No Lover for Me." Only general pop numbers in the stint are "Fancy Free" and "Come Rain or Come Shine."

Robert Clary, gnome-like French singer, continues to improve and bids fair to become a fixture at this cafe. He's dropped straight singing for styling and the results are fine, particularly on such standards with him as "Pigalle" and on a new French-lyriced "Come On-A My House" that earns top plaudits. Pair of "Guys and Dolls" tunes, "Sue Me" and "If I Were A Bell," are sold slickly and, with the musical's current smash stand locally are especially apropos.

Bobby Short, who spent better than two years here at one stretch, appears to be settling down for another long run in return date. Breezy personality and bouncy rhythm take over the spot completely and he backs his neatly-phrased songalog with exuberant keyboarding. Mixed deftly are such tunes as "Idle Rich," "World On A String" and "Comic Valentine," but he gets his best results on such specials as "Solomon," "Senorita Nina from Argentina" and "You Make Me Feel So Young," latter an effective opener that wins a reprise.

Showbacking and instrumental solos are handled by the Bobby Troup Trio, which does a top job. There's no room for dancing at the Gala, but the Troup trio keeps the patrons foot-tapping all the time. *Kap.*

Stevens Hotel, Chi
(BOULEVARD ROOM)

Chicago, Aug. 21.

Scarecrows (3), Romayne & Brent, Elimar, Jo Barnum, Jerry Mapes & Jack Raffloer, Marianne Fitzgerald, Skating Boulevar-Dears, Orrin Tucker Orch (11), with Scottee Marsh; minimum $3.50, cover $1.

Fall ice show in the Boulevard Room is probably the brightest number in the hostelry's three-year ice cube policy. This edition, tagged "Ice Frolics: Country Style," is in the hayseed idiom all the way, with costuming (John Bauer & Bernard Peterson) and score (Hessie Smith) both in the proper groove. Overall production stands to snare plenty of the currently prodigious convention trade, and has the fillip of being tailor-made for the younger crowd.

Permanent cadre of bladers has improved markedly, both in quality of skating and in stage savvy. Production work, hence, is a plus factor to the show and sets up a solid springboard for the three new entries—Scarecrows, Romayne & Brent, and Elimar.

Scarecrows are three lads who have a lot of class on skates but don't offer too much originality in their turn. This isn't a deterrent, though, the boys doing a lot of fast, knockabout blading which is always a pleaser here. Lads are togged in rags and straw wigs and do some bulldozer-type tumbling that gets them strong mitting.

Elimar, an import juggler, works mostly with sticks and spheres, keeping the skating at a minimum. He has a clever bit in a hat and cigar balance routine, plus a potent number in juggling a dozen or so rings while skating. His closing bit, which employs the help of the ringsiders, is his best trick. Payees toss in rubber balls from ringside, which he effortlessly catches on a rod clutched in his mouth.

Phil Romayne & Terry Brent, lad and lass adagio team, are a pair of good-looking youngsters. If their lifts and twirls appear awkward at times, it's from the gal's poundage. Otherwise, the skating is top-level all the way.

Jo Barnum leads the production skating in good style, and Jack Raffloer & Jerry Mapes have a pleasing turn with some precision skating. Background vocalling by Marianne Fitzgerald is top-drawer. Orrin Tucker orch handles a difficult cutting job capably and keeps the dance floor crowded between shows. *Mel.*

Casablanca, Miami B'ch
(CLUB MOROCCO)

Miami Beach, Aug. 25.

Marion Morgan, The Albins, Boucher-Stanley Orch; $2.50, $3.50 *minimum.*

Add Marion Morgan, ex- "Stop The Music" thrush, as one of the more potent bets for class cafes and hotel spots, via a fresh, handsome, appearance, plussed by a top set of arrangements that embrace her vocalistic abilities.

Working in simple albeit effective style, she sets impact with opening "Ol' Devil Moon," follows with "The Boy Next Door" for switch in tempo, and then grabs them fully with her special on "Stop The Music," complete to the phone ring stops. "Hello, Young Lovers," "I Only Have Eyes For You" make for wind, with encores bringing "Old Fashioned Waltz" and "Too Young" to make for best songstress sint presented here since Patti Page.

The Albins tee off matters with their comedy ballroomology. Pint-sized femme is handled adeptly in the legit spins and lifts, fitted into the clowning. Boucher-Stanley orch excellent on the show backs. *Lary.*

Phelan's St. Regis Date

Maisonette of the St. Regis Hotel, N. Y., has signed Margaret Phelan starting Sept. 25. Options call for extensions up to 12 weeks.

Miss Phelan will follow the run of Julie Wilson, who opens the room for the season Sept. 13.

House Reviews

Palace, N. Y.

Johnny Argo & Doris Faye, Capt. Shaw & Bobby, Dorothy Loudon, Rigoletto Bros. & Mme. Aimee, Danny Crystal, Elly Ardelty, Orson Bean, Jack & Mildred Pitchon, Buck & Bubbles, Don Albert House Orch; "Criminal Lawyer" (Col), reviewed in current issue.

Fresh Palace bill is a blend of new and old faces that for the most part adds up to palatable entertainment. Boy and girl dance team of Johnny Argo & Doris Faye (New Acts) open the session to pave the way for Capt. Shaw & Bobby. Latter is a monkey which Shaw cleverly leads into a variety of tricks, including playing a piano, tambourine and electric organ. Turn scores handily.

Dorothy Loudon is a gravel-voiced songstress who puts plenty of volume and nostalgic seasoning into "Some of These Days" and a medley of "Swanee," "Waitin' for the Robert E. Lee" and "Alabamy Bound." For a change of pace she shows that she can chirp a tune straight via her interpretation of "Swonderful." Bows off neatly with "The Nickelodeon Rag." She sells it well, but the tune doesn't do her voice justice.

Rigoletto Bros., assisted by Mme. Aimee, contrib a bit of magic and juggling. Veteran act clicks with its colored handkerchief routine but muffed the ball-tossing at show caught (23). Close with their standard novelty of shaking bells on hands, feet and head to ring out "When Irish Eyes Are Smiling."

Orson Bean may be a very funny type in an intimate cafe. When confined to 12 minutes on-stage here he never succeeds in getting his material across. His comic monolog lacks punch and is too subtle for vaude audiences. Bean's self-deprecation: "I really don't have an act here . . . I just come out and mess around" is a decided tactical error.

Elly Ardelty is a fine sight turn. She gracefully swings on the trapeze some 15 feet above the stage in several breathtaking routines. Finale is a classic balancing stint in which she does a headstand on the moving bar to net hefty salvos.

Danny Crystal has a varied line of songs and patter that pleases the payees. His act appears to be cut to meet house time requirements. Despite the abridging, he manages to score with ribs of TV commercials, anecdotes and a vocal interpretation of "I Don't Why" as sung in the bop, Continental and concert manner.

Singing team of Jack & Mildred Pitchon, grooved in next-to-closing, is reviewed under New Acts. Buck & Bubbles, yet Negro song-and-dance duo, wrap up the layout niftily in the closing spot. Their hoofing, pianoing and warbling are a pleasant memory of the Palace in an earlier era.

Opening day the Four Bartons dropped out due to illness replaced later by Sosimo Hernandez, acrobat. *Gilb.*

Casino, Toronto

Toronto, Aug. 24.

Florian ZaBach, Tony Fontaine, Eve Lynn, Ralph & Lorraine, Joey Carter, Gaudsmith Bros., Jimmy Cameron, Archie Stone House Orch; "Second Woman" (UA).

On entertainment draw, this is the lightest layout that Murray Little has assembled in many months. His marquee co-headliners are violinist Florian ZaBach and singer Tony Fontaine. And there was a general atmosphere of apathy, when caught, on both sides of the footlights.

ZaBach, of "Hot Canary" fame, goes through his violin numbers with pleasing presence, notably in "Meditation From Thais" and a plucking stint without use of bow, but chatters too much between pop and classical selections that, on latter, should be cut for a vaude audience.

Fontaine, who has a voice of dramatic volume, plus fine shading technique to a freak falsetto, presents a diversified repertory of his disklicks, particularly "Why Was I Born" and "Too Young," but had to beg off bobby-soxers' requests for other platter numbers, notably his "Old Man River," because "it's my fault I didn't bring the arrangements along." Apology indicated an audience brushoff that was not amenably received by vociferously annoyed youngsters who presumably buy his waxings. Fontaine has a powerful voice but needs an extensive course in stage deportment.

(Both of them should also cease panhandling support for the purchase of their recordings. Invariably presaging a number was the artist's announcement, naming the label, plus price, and — in both headliners' spiels—mentioning that they only make a nickle-per-disk sale. This charity stage pitch will do nothing to maintain the dignity of the vaude tradition, as was evident in reaction of cash customers who were grimly walking out. Both these youngsters, rich in talent, have been quickly propelled to marquee billing, but they should be taken to one side by their mentors and apprised of the facts of stage salesmanship.)

Bill also has a plethora of dancing. This is not a reflection on merit of the acts but faulty booking. Eve Lynn, in black ballet costume for opening, is terrific for her graceful on-points work; then sheds the skirt to black velvet briefies for a dramatic bolero and subsequent full-stage spins that rated a begoff when caught. Here is a brunet with looks and stage style who scores a hefty audience response. Ditto the team of Ralph & Lorraine, particularly in their manikin and store-window-dresser bit, in which the girl scores with her loose-jointed eccentrics and acrobatics, with the boy also over well for his leaps.

Rounding out neatly are Joey Carter for his patter, drunk routine and screen star impersonations, and the Gaudsmith Bros. for their comedy with a couple of contrary but well-disciplined pooches. Jimmy Cameron, singing m.c., who has his own enthusiastic local following, commendably skippers the proceedings. *McStay.*

Apollo, N. Y.

Freddie Mitchell Orch (13), Jackie Betty, Lil Green, Pigmeat & Co. (3), Lola & Lita, Baby Scruggs, Dominoes (5); "Pygmy Island" (Col).

Apollo returns to vaude with this layout after a two-week hiatus and two weeks of Negro legit. It's a diversified bill with plenty of appeal in all departments. Biz, however, was only moderate at third show opening day (24).

With the Dominoes, a five-man vocal combo, toplining, session moves at clicko pace. In the closing niches, they whip across a flock of tunes that have made them Harlem's platter faves. They're a good-looking bunch and project enough charm to draw femme wolfcalls throughout their turn.

Combo opens nicely with "That's What You're Doin' To Me," then goes into "Do Something For Me," a sentimental ballad featuring a tenor solo. Group shows good change of pace with "60 Minute Man," a suggestive but bouncy item, and "Chicken," an okay rocking number. They're a well integrated unit and use their unusual styling for good effect.

Lil Green, one of the top blues singers, fails to impress in her return to the New York scene after a long absence. She rushes through a three-number set and doesn't get blues mood across. Best of the tunes is "In The Dark," one of her standards.

Pigmeat & Co. offers some mediocre comedics in brief blackout sketch about ghosts. Lola & Lita, okay novelty turn, net excellent returns in the fourth spotting. Male's comedy twirling and terping are hypoed by rubber-faced grimaces and garb which includes elongated shoes. Lita adds eye appeal. Jackie Betty, a hoofer and Baby Scruggs, an exotic dancer, are recorded in New Acts.

Freddie Mitchell's 13-piece crew doesn't get much chance to show here. His reduced unit, comprised of three rhythm, four brass, two reed and the maestro on tenor sax, make the most of a couple of fast-paced tunes. "Watch Out" and "Louise" get solid renditions, with Mitchell's tenor saxing standout. Big band supplies okay backing all the way.

Chicago, Chi

Chicago, Aug. 24.

Susan & Fred Barry, Donald Richards, Jack Carter, Marilyn Maxwell, Carl Sand's Orch; "He Ran All the Way" (UA).

This is one of the weekly name fests that the B&K leadship house is packaging to lure the tourist trade. Jack Carter and Donald Richards are the teevee standbys, with Marilyn Maxwell the recruit from the picture lots. While the revue may not be the top grosser of the summer, it still offers pleasant fare. It could be even stronger if Carter worked throughout the show, tieing up some of the loose ends doing some of the emcee chores. Comic could use some culling himself and better spotting of some of his strongest stuff, which he tends to throw away. His vocal takeoffs on pic stars is much better than most of the "impresh" artists. His war film cycle with "Halls of Montezuma" parady is fine, followed by sock clincher, with flicker spot, of sigs of various newsreels. However, specialty tune about new faces is anti-climactic and dull.

Marilyn Maxwell stacks up with the better things from the Coast both vocally and physically. She wears a drop-down gown, which should give Dagmar, star of next week's revue, something to grind her teeth about, and provides the seatholders with some anxious moments as she accepts their cheers. Beautiful blonde is notches above the usual pic "singer," scoring with some fine beat tunes, and for a change of pace, a torch, "Come Rain, Come Shine." Laughs come fast and furious when Carter, in hillbilly garb, and Maxwell go through some hot clinch scenes for strong closer.

Donald Richards' dramatic baritone goes over well with this crowd, who've been saturated by whispering crooners. Although he makes some concessions to current pops most of his library is from standards, and of course, a medley from "Finian's Rainbow," in which he was starred. His air corps switch on "Whiffenpoof Song" is clever and the handsome singer follows strongly with "Sound Off." "New York's My Home," while good, isn't top stage fare and seems weak after solid "Sound Off."

Susan & Fred Barry remain in the top-drawer of ballroom teams with their clever terp executions. Starting off with a waltz, they gain momentum with a jivey bit and then top with a tango. No-hold shoulder airplane spin gets a tremendous hand. Slumber number as an encore with male tiptoeing off with femme cuddled in his arms is sock finale.

Carl Sands takes over the orch helm, with band doing a tight job backing the acts. *Zabe.*

Steel Pier, A. C.

Atlantic City, Aug. 23.

Mary Small, Georgie Kaye, Pierce Knox, Ade Duval & Co., Three Edwards Bros., House Orch (10); "Three Steps North" (UA).

Dynamic Mary Small okay in Music Hall here this week as season nears conclusion. Blonde singer, making nice appearance in black strapless evening gown, offers as opener a fast "I Like It," then swings into "Too Young" and "Loveliest Night of the Year," offered as medley.

She does a terrific job with the dramatic number, "Had a Talk with the Lord," an unusual offering for vaude. Goes off and is begged back to sing "Come-on-a-My House" for top response. Stage appearance and her patter between songs score with audience. Numbers are well selected for best public appeal.

Pierce Knox, blind xylophonist, in teeoff spot. His offerings, especially "Second Hungarian Rhapsody," win audience. Ade Duval & Co. offer neat magico in second spot. Georgie Kaye, emcees, stacks up well with his nonsense. Three Edwards Bros. in closing spot with musical and balancing act, topping with chair-bottles-piano pyramid. *Walk.*

Olympia, Miami

Miami, Aug. 25.

Arlene Dahl, Eddie White, Raymond Chase, Andrews Twins, The Fontaines, Les Rhode House Orch; "Belle Le Grand" (Rep).

There's a fairish show on tap here this week, with nothing outstanding. Topliner Arlene Dahl of the films fills her spot physically, but is not too assured on the vocal side.

Thanks to svelte appearance and assured delivery on arrangements of the better show tunes, plus special material written, she overcomes somewhat her obviously unsure approach to the vocalistic segment. Offers up as best of her stint the hits from "Gentlemen Prefer Blondes" and version of "Sweet Violets." Offs to fair mitt.

Eddie White, in the emcee slot, is a smoothworking introer and in own spot garners handy portion of laughs with his waggery. Acro work of the Fontaines makes for gasps and palms, with the femme earning major portion of attention. Raymond Chase is an able concertina artist, accenting novelty integration. Teeoff pace is set aptly via the tap work of the Andrews Twins, with some of their ideas fast and reaction-bringers. Les Rhode house orch is okay on the backings. *Lary.*

Tex. Spot Changes Hands

McAllen, Tex., Aug. 28.

The Covered Wagon nitery, located between here and Pharr, has been sold by Eddie Thompson to Cotton Lyons.

New Acts

RALPH CURTIS
With Ethel Burns & Melodymen
Songs
15 Mins.
Riviera, Ft. Lee, N. J.

Ralph Curtis marks his debut as a single in the big leagues with this Riviera stand. Curtis, a former member of Ethel Burns & Melodymen, a mixed Negro and ofay group, has stepped out to do solos away from them. During parts of his stint he's backgrounded by his colleagues. It's a rich and frequently satisfying turn that shows individually good voices and excellent harmonics.

Curtis has a promising tenor. He can hit high notes with ease. There's an unusual degree of lyricism and vigor in his pipes and he has carefully tailored arrangements. This youthful singer and the group backing him will most likely work out excellently on the song circuits.

At this point, there's still some work cut out for him. His tune catalog needs some distinguishing facets. The sole departure from the orthodox is the rendition of "Where Can I Go," with backing from the Melodymen. This number has the quality of a liturgical chant at times. It maintains interest. On the preem night, Curtis' voice showed a considerable waver, which may have been the result of opening-night jitters. However, it's evident that Curtis has the makings of an excellent singer and he should work out well. *Jose.*

JACK & MILDRED PITCHON
Songs
7 Mins.
Palace, N. Y.

Jack & Mildred Pitchon are a standard warbling team that smack of the Victor Herbert operetta school. They capably duet "All the Things You Are" and "Be My Love," but lack a definite style of their own. Couple's delivery isn't particularly original. Moreover, Miss Pitchon, although possessing ample volume, is inclined to be a bit shrill at times.

The Pitchons toss in a novelty tune about a kitten for a change of pace. Unfortunately, it doesn't come off as well as "Things" and "Love." Pair are suitable for lesser parts in musicals, but before moving to the fore in vaude, niteries, TV or recordings they'll have to develop more distinctive arrangements and a repertoire which will display their pipes to maximum advantage. *Gilb.*

BABY SCRUGGS
Dance
10 Mins.
Apollo, N. Y.

This dance turn seems like a singlehanded attempt to revive burlesque. In a frenetic 10-minuter, Baby Scruggs manages to include bumps, grinds, semi-peeling and tassle twirling (from derriere and bosom) that lease house begging for more.

Sepian gal exudes plenty of s.a. without any attempt at subtlety. She works without letup and at windup almost sans clothes. After her peel all that remains is scanty bra and loin cloth. Vari-colored lighting effects throughout her turn hypo mood. Her terp artistry, which is only incidental here, is fair, but she knows how to get exciting audience reaction by just walking across stage.

Okay for intimeries and limited vaude bookings only, since it's too suggestive for family trade.

JOHNNY ARGO & DORIS FAYE
Dance
5 Mins.
Palace, N. Y.

A boy and girl dance team, Johnny Argo & Doris Faye open the Palace show with conventional terp routines and somersaults. Climax their stepping with a "modern Calypso" in taps. Latter stint, as might be imagined, has a West Indian motif.

However, the hoofing material of Argo and Miss Faye isn't sufficiently original to make them strong contenders in either vaude or niteries. Further experience is required before the promising duo is ready for more lucrative bookings. *Gilb.*

HELEN BOICE
Comedy-Songs
15 Mins.
Bar of Music, L. A.

A big gal who's been around the bar-and-entertainment spots for some time, Helen Boice is currently registering strongly with Bar of Music patrons. There's nothing subtle about her humor—which limits the places she can work effectively—but she builds a following in the smaller spots.

Singing is held to a minimum and limited to such items as "Who Slapped Annie in the Fannie With a Flounder?" Bulk of her turn consists of loosely strung together anecdotes. Material could stand sharpening since the reaction ranges from simpers to shrieks and there are occasional lags. It's well purveyed for what it sets out to do. Humor is ribald, raucous and frequently Republican—a circumstance that apparently no longer has any real political implications. *Kap.*

JACKIE BETTY
Dance
5 Mins.
Apollo, N. Y.

Jackie Betty, seplan hoofer, needs better diversity of tap routines to lift turn out of so-so class. Gal's stepping is fast and neat, but standard terps dissipate overall effect. She also appeared ill at ease at show caught opening day (24), but this undoubtedly will be overcome with more performing time.

Gal is an okay looker and attractive costume shows off neat chassis to advantage.

Unit Review

Grandstand Follies

Ottawa, Aug. 24.

Presented by George A. Hamid, with Art Matheus, Jean Pascal, Rita Perry, Henry's Canines, Lamarettes (5), Henry Robinson's Baby Elephants, Three Rays, Koko the Chimp, The Glenns, Dr. Cooper's Horses, Aerial Winters, Clark & Bailey, Less Idalys, Madcaps, Ladd Lyon (2), Brady's Greyhounds, Tucker Troupe (3), Therons (9), Amandis Ricardys (5), Gae Foster Roxyettes (20), Governor General's Footguards Band; Lee Barton, general manager; scaled to $2.

Veteran showman George Hamid grouped some of his finest acts, mounted them on a lavish outdoor spectacle and turned up with a truly boff show worthy of any stage. The 1951 edition of his "Grandstand Follies," caught at the Central Canada Exhibition, has a terrific pace, great costuming and intelligent staging. With two separate shows, different afternoons and evenings, it drew nearly 85,000 spectators in the six days it played at Ottawa's Lansdowne Park.

The afternoon show, with elephants, dogs, chimp and acrobats, maintains the circus atmosphere, using the stage only to centre attention. It is the evening show that gets the dressing and the attention from the mobs who more than jammed the grandstand every night.

Show lacks only two things—a really good sock act and good singers. This is not to belittle the comics and warblers on hand, but the comedy is second to the talent in all cases, and the singers, while adequate, are on the weak side.

Clark & Bailey's comedy acro turn is an okay opener but facial expressions are lost in the distance between stage and seats. Only evening high act is Les Idalys, man and woman riding a unicycle upside-down atop a pole with trapezing on the run. It's a boff thriller and shows good producing.

Madcaps, harmonica duo, is too intimate an act for this place but gets satisfactory hands. Ladd Lyon who, with his sister, does some delicate balancing, draws plenty laughs as he hauls her from the audience and treats her as an inexperienced gal getting her first taste of being an acro assistant. His comic gabbing is good.

Tucker Troupe, trampoline femmes, has all the act needs, including ability and looks. The Therons and their zany bike act is the show's highlight and holds the stage longest. The Armandis Ricardys display okay training on the teeterboard.

Hamid dresses and presents the 20-girl Roxyettes as though he were showing them to Broadway. Routines are fresh and clean-cut, costumes colorful, clean and neat, and the girls themselves selected for ability and looks. They do four production numbers, themed to the four seasons and backed by scenery changes wrought by scenery-cases swiveled to switch the backing. The Christmas finale, full of Yule accoutrements, stands out.

Songs by Rita Perry and Jean Pascal, often joined by emcee Art Matheus, are scattered throughout the program. The girls use hand mikes most of the time with Matheus working at the mike in front. Show ends with 20 minutes of spectacular fireworks. Governor General's Footguards Band does an okay job in the pit. *Gorm.*

Political Angle Seen In Sabinson Affair; Have Two Weeks to Settle

If the "Lee Sabinson affair" isn't settled within two weeks, special committee representing the League of N. Y. Theatres and the Assn. of Theatrical Press Agents & Managers will keep on trying to reach a solution, but producer Herman Shumlin has agreed to hire another company manager for his incoming show, "Lace on Her Petticoat."

The union, having refused Sabinson's application for membership, picketed the Booth Theatre, N. Y., last Saturday (25) to force the employment of another manager for the show. That held up the unloading of the "Lace" scenery, so Shumlin signed the negotiation agreement.

A meeting scheduled for yesterday (Tues.), when representatives of the League and ATPAM were to have started confabs toward settling the dispute, was called off by the union, and new date has not been set. According to a League representative, although Shumlin cannot push the issue if an agreement isn't reached in two weeks, the producer-theatre owner group could and might do so, possibly by legal action.

There appears to be considerable mystery as to why the ATPAM Board, acting upon the recommendation of the membership committee, voted to reject Sabinson's application. Milton Weintraub, the union's secretary-treasurer, has refused to discuss the reason for the action. He denies a report that he told members of the League board that the union feels that Sabinson would represent the interests of the employer.

It is known that at the meeting at which the final turn-down was made, Shumlin, who sponsored Sabinson's application under the "new blood" clause in the League contract, engaged in a violent and bitter quarrel with certain ATPAM members. There are reportedly political issues involved in the situation. Also, the fact that the producer got another manager into the union earlier this year under the "new blood" clause was offered as an argument against admitting Sabinson.

'Language' in Rewrite As Guild Preps B'way Bow; Hopes Lunt Will Direct

The Theatre Guild is going ahead with plans for a Broadway production of "Foreign Language," which it is trying out in strawhats. During last week's break-in engagement at the Westport (Conn.) Country Playhouse, the script underwent considerable revision by S. N. Behrman, who adapted it from the Somerset Maugham story, "Jane." The play is being further rewritten this week at the John Drew Theatre, East Hampton, L. I.

Edna Best, who is starred, and John Hoyt (formerly Hoysradt), featured, are being retained, but some of the other parts will reportedly be recast. Also, it's understood, the Guild hopes to get Alfred Lunt to stage the Broadway production, which is slated for premiere around the Christmas holidays.

Behrman's rewrite is aimed to lighten the play's tone, emphasizing the comedy and strengthening Miss Best's role, while eliminating some of the grim references to concentration camps and trimming several of the minor parts.

Bendix Hopes to Be Back In Barns Next Season

Worcester, Aug. 28.

Bill Bendix concluded a tour of summer stock companies Saturday (25) at Guy Palmerton's Lake Whalom Playhouse in suburban Fitchburg. Before he entrained for Hollywood, he told newspapermen he hopes to hit the stocks next season, but will do a comedy, not a serious play.

Star toured in "Detective Story" this year, but ran into some embarrassment when a few audiences assumed he was aiming at comedy, and laughed in wrong places. This summer was his first time on a stage since Broadway in 1939. Previously he had jobbed in stocks in Ivoryton, Conn., and Bucks County, Pa., so the route wasn't entirely new to him.

RCA Seen Stepping Out Of Angeling With 'Paint'

RCA, which started a rush of recording companies into legit financing last season, will probably wash up its own activity in that field with an investment in "Paint Your Wagon," new Alan Jay Lerner-Frederick Loewe musical being produced by Cheryl Crawford. The company has a $24,750 slice in the $225,000 venture, subject to 10% overcall. It has first call on the album rights.

Starting with "Call Me Madam," for which it supplied the entire $225,000 bankroll, RCA has had sizable investments in "Make a Wish" and the current "Seventeen." In the case of "Madam," produced by Leland Hayward, with music by Irving Berlin and book by Howard Lindsay and Russel Crouse, the recording firm receives $35% of the profits, but in all the other shows it gets the usual 50%.

Playwrights Seen Doing 'Fourposter'

The Playwrights Co., possibly in association with Robert Whitehead, will probably do the Broadway production of "Fourposter," co-starring Jessica Tandy and Hume Cronyn. Roger L. Stevens, who recently joined the Playwrights, saw the Jan de Hartog comedy-drama last weekend at the Falmouth Playhouse, Coonamessett, Mass., and is said to have reached a virtual agreement with Cronyn, who holds the stage rights. Cronyn had a previous first-refusal deal with Whitehead, so the idea of a partnership setup was suggested.

A factor in the situation may be the possibility that Jose Ferrer would take over the restaging of the play. He saw it last week on the Cape and expressed interest, but apparently hasn't made a deal with Whitehead or the Playwrights. It's figured that the two-character show, involving a single setting and fairly elaborate costumes, could be produced on Broadway for about $30,000.

Besides being a relatively inexpensive show to operate, "Fourposter" has proved a strong grosser during its strawhat tour. It had a mild week as the opening production at the Westhampton (L. I.) Playhouse, but has since played to near-capacity trade in every stand. Cronyn is still trying to arrange for the author, who is currently in Paris, to come to the U. S. to revise the script.

Stanley Kramer's film version of the play, to costar Rex Harrison and Lilli Palmer, is due for production this fall, but probably won't be released for a year hence.

HEAVY RUSH FOR 'SP' TIX IN LONDON; EVANS INKED

London, Aug. 28.

Almost unprecedented interest in an American musical importation is being displayed for "South Pacific" which is set to open at the Drury Lane, Nov. 1. Applications for opening night tickets have already passed the 20,000 mark, equivalent to eight times the theatre's capacity. Requests are still coming in with each mail.

Jerome Whyte, who returned here last week, is now making final casting arrangements. Wilbur Evans was signed as male lead. New additions to the cast are Ray Walston, principal comedian. This is the role he played in Chicago. Bill Nagy has been signed as Stewpot.

Mary Martin, who arrived in England recently, comes to London early in September to start rehearsals.

Rudolf Bing, general manager of the Metropolitan Opera, arrived in New York Monday (27) after a three-month visit to France, Italy, Germany, Austria and Holland, where he auditioned singers and o.o.'d operatic productions.

'Barefoot' Preem Will Bow London, Ont., Season

London, Ont., Aug. 28.

"Barefoot in Athens," Maxwell Anderson's new play, is scheduled for its world premiere at the Grand Theatre here Oct. 4, after four days of on-the-spot rehearsals, which will start on Sunday, Sept. 30.

The Barry Jones starrer, produced by Playrights Co., is the first out-of-town production scheduled here this season. The Grand will be lighted by the Shelton-Amos Players summer stock company until the night before the "Barefoot" company arrives.

B-T Gets 'Paint' Ad Away From Strohl

Advertising for "Paint Your Wagon," incoming Alan Jay Lerner-Frederick Loewe musical, was transferred last week from the Clifford Strohl agency to Blaine-Thompson, apparently under pressure from the Shuberts, who have an interest in the latter firm. Although Cheryl Crawford, producer of "Wagon," declined to comment on the situation, Shubert practice is to insist that B-T handle the ad accounts of shows playing their theatres, and trade reports are that such was the case in this instance.

Strohl has handled the advertising for Miss Crawford's current production of "Rose Tattoo" since it opened last spring, but it is at the Martin Beck, N. Y., a non-Shubert theatre. "Wagon," on the other hand, is booked for the Shubert-controlled Winter Garden, N. Y., opening Oct. 15. Until the Shuberts intervened, it's understood, Strohl had the "Wagon" account and had already designed the poster for the show.

With "Tattoo" due to close Oct. 27, Strohl will probably be without a single legit account this fall, instead of the four or five shows he customarily has at this period. He reportedly has several prospects among the incoming shows, but nothing sure, partly because of uncertainty of what theatres the productions in question may play. If the shows are booked into Shubert houses, Strohl isn't expected to get the advertising.

Since the choice of ad agency is relatively unimportant compared to such matters as the choice of theatre, sharing terms and so on, most producers don't put up a battle about it. However, managements like Rodgers & Hammerstein, Leland Hayward and a few others, apparently have no trouble placing their ad accounts where they wish. R & H, for instance, frequently use Lawrence Weiner Associates, although their shows invariably play Shubert houses.

Composer Blane Goes Into 'Jamie' in Final 4 Showings For 'Show Must Go On' Saga

San Francisco, Aug. 28.

Show biz's recurring saga of "the show must go on" had been repeated for the past four performances in "Three Wishes For Jamie" which concluded its final performance here Saturday night (25).

Following the illness of Cecil Kellaway, who was forced out of the show by a back injury, his understudy, Robert Holliday, seriously bedded by a cold, was also unable to go on, leaving the role hanging in midair. The breach was filled by the only other person familiar with the lines, the composer and librettist, Ralph Blane. He went on unrehearsed, to achieve a personal triumph, and to hold down the major role for four successive performances to the acclaim of Frisco theatregoers.

Although producer Arthur Lewis had provided numerous prompters to help carry Blane through, he turned in a flawless performance both in singing chores and dialog.

Village Players Extend

Augusta, Mich., Aug. 28.

The Village Players Barn Theatre here has extended its season an extra week through Sept. 15. The boxoffice click of "Tobacco Road" last week caused the group to continue the revival through this week, so the two succeeding bills, "Come Back, Little Sheba" and "Springtime for Henry," were pushed back a week. That will bring the season to 12 weeks.

'Guys & Dolls' to Double Earnings Soon; Two Troupes Netting $19,500 Weekly

With the touring edition of "Guys and Dolls" about to get into the black, and both it and the original Broadway company continuing at standee boxoffice pace, the Cy Feuer-Ernest H. Martin production will soon more than double its earnings.

The second troupe, currently at the Philharmonic Auditorium, Los Angeles, involved a production cost of $180,317.14, but the local Coast managements paid $155,000 advance on the engagements there, and at its reported weekly operating net of over $10,000, it will shortly be in the clear. Meanwhile, the Broadway edition, grossing an invariable $44,400 at the 46th Street, N. Y., and currently netting about $9,500 weekly, has earned over $200,000 profit.

According to the latest statement from the accountants, as of July 31, the Coast version of the Frank Loesser-Jo Swerling-Abe Burrows musical still had $25,589.47 to be recouped, so presumably it is by now actually in the black. The production outlay for the troupe included $37,930.49 for scenery, $28,820.07 for costumes, $4,592.55 designing expense, $4,587.22 property expense, $33,640.06 electrical and sound expenses, $920.24 orchestration and copying expense, $24,877.66 rehearsal expense, $2,950.97 advertising expense, $3,785 choreography expense and such additional items as $3,284.39 direction expense, $1,850.26 casting expense, $10,357.39 transportation, $6,218.78 producers' traveling expense, $3,216.72 office expense on the Coast and $1,592.14 for telephone and telegraph.

Added Expenses

Individual items included $37,339 for building and painting scenery, $20,815.91 to Brooks Costume, $2,500 fee to scenic designer Jo Mielziner, $1,250 fee to costume designer Alvin Colt, $25,325.56 to Century Lighting Co., $7,500 to the American Legion for equipment from the latter's flop, "Red, White and Blue," revue of last season, $14,088.37 rehearsal salaries for cast, $2,807.39 rehearsal pay for musicians, $4,326 living expenses for employees and crew, $2,500 fee to choreographer Michael Kidd, and $2,500 fee to stager George S. Kaufman.

Besides the $155,000 advance paid by the Los Angeles and San Francisco Civic Light Opera Assn., the road edition has received $1,253.30 souvenir program royalties. The same company has $23,000 in union bonds and has had incidental expenses of $1,525.63 since its opening.

The Broadway company has distributed $30,000 profit, leaving $150,625.71 available for distribution as of July 31, plus a sinking fund of $25,000.

Gilda Gray, Lillian Roth Set in New Tent Revue

Santa Fe, Aug. 28.

For the final production of her El Teatro de Santa Fe season here, Ann Lee will present a new revue, "Fiestivities of 1951," to star Gilda Gray, the shimmy dancer of quarter-century ago, and Lillian Roth, with comedian George Riley featured. The show will be moved from the El Teatro to a tent playhouse on a downtown parking lot, opening tomorrow night (Wed.) and continuing through next Monday (3), then playing one-nighters Sept. 4 at the Kimo, Albuquerque, and Sept. 5 at Los Alamos.

Nacio Herb Brown, Jr., has written special songs for Miss Roth and director Alfred Paschall has obtained a number of sketches, including several by Dorothy Parker. Dave Kenner will direct the music.

Equity Prepping Canadian Drive

Move to organize the Canadian theatre on an Equity basis is being pushed by about a dozen of the leading actors in Montreal, Toronto, and other eastern cities of the provinces. It's estimated that several hundred players are potentially involved.

With the exception of those of a handful of outfits such as Leighton Brill's tent musical in Toronto, a musical stock company in Vancouver and Maude Franchot's new Niagara Falls (Ont.) Summer Theatre, there are few resident Equity actors in Canada. The 20-odd leading companies are composed mostly of non-union professionals, with a few part-time volunteers.

With a few resident Equity members and a dozen or so of the top non-Equity pros in charge, intensive organization efforts are being made, with the likelihood that a sizable group will join Equity in a group during the fall. On several recent trips to Canada, Willard Swire, assistant executive-secretary of Equity, has been assisting in the organizing drive.

COAST TENT BELOW EASTERN BARN DRAW

San Francisco, Aug. 28.

The Russell Lewis-Howard Young Music Circus at Sacramento, the first such musical tent on the Coast, has not repeated the success such operations have had in the east. For the first seven weeks the venture has had an operating loss of about $2,000, in addition to the initial production cost of $36,000.

Unlike eastern tent spots such as the Lambertville (N. J.) Music Circus and the one at Hyannis, Mass., attendance has not built consistently, but has been extremely spotty. Also, production and operating costs appear to be higher than for comparable ventures in the east. For the opening bill, "Show Boat," the gross was nearly $14,800, providing an operating profit of $1,600.

For the second week, "Brigadoon" grossed only $8,100, for an operating loss of $3,700 and on subsequent stanzas the grosses have been $11,000, $11,300, $7,000 (on "Merry Widow"), $10,100 and $14,500, with the net varying from $128 to a loss of $3,400.

Included in the production expenses were $10,200 for the purchase of the tent, $5,500 for excavation, construction, etc., $1,000 for electrical installation, $4,200 for purchase of chairs, $1,800 for transportation and travel, $5,820 for preliminary salaries, $1,700 for advertising and publicity and $1,500 for office expense. In addition to the operating expense, $3,600 amortization is being made weekly against the venture.

Joe Crosby, who operates the Barn Playhouse (tent) at Bolton Landing on Lake George, N. Y., designed the costumes and draws billing credit for the "Pal Joey" package now touring the summer theatres.

Highway Dickering For Trailer 'Roberts'; Sees 12 Truck Shows on Tour

Philadelphia, Aug. 28.

Highway Express Co. is negotiating with producer Leland Hayward to transport "Mister Roberts" on tour this season, according to Louis Molitch, head of the truck company's theatrical hauling department.

Molitch says he will offer Hayward a two-trailer setup especially designed to carry the show. Highway, which started carrying legit attractions last season, with "A Streetcar Named Desire," has already been engaged for three Broadway touring productions this season "Death of a Salesman," for which Jo Mielziner has cut down the set to meet the demands of truck transport: "Gramercy Ghost," and "Black Chiffon." "Season in the Sun" is also on the immediate prospect list for Highway, and Molitch expects his firm will be hauling a dozen and more road shows before the end of the season.

Principal attractions of truck hauling, according to Molitch, are no lost playdates, the easy accessibility of towns that never before were on tour routes, and the lower cost of this form of transportation, with local cartage completely eliminated.

4 Aldrich Strawhats Gets $53,200, Olivia in 9G Finale; Other Barns

Hyannis, Mass., Aug. 28.

Four strawhats operated by Richard Aldrich last week had their most successful stanza to date, grossing a combined total of just under $53,200. Although none of the spots set a new boxoffice record, all did hefty business.

Surprise smash was Imogene Coca in "Happy Birthday," getting standee trade at all performances at the Cape Playhouse, Dennis, for a gross of just a shade under $12,000 and within a split-hair of the $12,001 house record recently set by Claudette Colbert in "Island Fling." It had been anticipated that Miss Coca's television draw would be substantial, but the turnaway business even at matinees was an eybrow-lifter.

Also something of a boxoffice sleeper was the Jessica Tandy-Hume Cronyn "Fourposter," at the Falmouth Playhouse, Connamessett. Except for the matinees, which were relatively slim, the Jan de Hartog two-character piece played to sellout attendance, for a thumping $10,400 gross.

The Cape Cod Music Circus, Hyannis, had a near-record $16,900 on "Red Mill." The management's fourth spot, the South Shore Music Circus, currently in its first season at Cohasset, also had a profitable week with a $13,900 gross with "Song of Norway." For the current week's seasonal windup, Dennis is offering a tryout of "Door to a Room," Joanna Wade meller starring Estelle Winwood and Vanessa Brown; Falmouth has Carol Bruce in "Pal Joey," Hyannis is offering "Brigadoon" and Cohasset is presenting "Desert Song."

It's expected that Aldrich himself will be back in active charge of the four-ply operation next year. During his absence on Navy duty this summer his attorney, David Marshall Holtzmann, has been in charge.

Olivia Record

Syracuse, Aug. 28.

Olivia de Havilland, winding up her tour in "Candida" last week at the Famous Artists County Playhouse, Fayetteville, N. Y. set a new boxoffice record for the spot, playing to standee attendance all performances for an over-capacity gross of $9,028.56. With heavy turnaways and unfilled ticket orders, the management asked the star to continue the engagement at least an extra week, but she has to ready her road production in the Shaw play, and one leading member of the cast has another assignment, so the local season closed Sunday night (26).

Lawrence Langner, co-director of the Theatre Guild, which will offer Miss de Havilland in "Candida" on the road this fall, flew in to attend the play.

'Language' $11,100, Westport

Westport, Conn., Aug. 28.

Edna Best in S. N. Behrman's "Foreign Language" drew a potent $11,100 gross last week at the Westport Country Playhouse. The comedy, adapted from Somerset Maugham's "Jane," was being tried out by the Theatre Guild, which has it on tap for Broadway. Show is getting an extra trial run this week at the John Drew Theatre, East Hampton, L. I.

Current bill at the Playhouse this week is Aimee Stewart's "Case of Scotch," with Margaret Phillips and John Forsythe costarred.

'Rain' 10G, Salt Creek

Chicago, Aug. 28.

Lawrence Tibbett in "Rain" provided Marshall Migatz with his second highest grosser at the Salt Creek Theatre last week, with a $10,000 gross. The season's opener, "Glad Tidings," with Melvyn Douglas and Signe Hasso, was top draw.

Lillian Gish in "Miss Mabel" started yesteday (Mon.) and advance has been so strong that the week's stay has already been extended for another week. Eugene O'Sullivan, silo director, leaves this week for Broadway and teevee stint.

'Mirror' $8,500, Olney

Olney, Md., Aug. 28.

Kay Francis in "Mirror," the new George Oppenheimer comedy, racked up a solid $8,500 in its week's run at Olney Theatre, despite a volley of critical brickbats. Show built to a capacity weekend, boosting take well into the black side of the strawhat ledger. Veronica Lake, in "Curtain Rises," which teed off tonight, looks promising.

Olney agenda is being completed by return of "Fourposter," the new Hume Cronyn-Jessica Tandy starrer week of Sept. 18. Latter was a record-breaking money-maker for the house in its run here several weeks ago. "New Emotions," a first play by local drama critic-columnist Tom Donnelly, originally slated for this date, was withdrawn because of difficulty of 11th-hour casting.

Tryout of "Music in the Air," revival of the Rodgers-Hammerstine hit, will wind up the season week of Sept. 28. Charles Winninger has been added to latter's lineup, which is headed by Jane Froman and Dennis King.

'Turtle' $5,800, Matunuck

Matunuck, R. I., Aug. 28.

Veronica Lake in "Voice of the Turtle," with Carl Betz and Elizabeth Wilson in the other parts, grossed a neat $5,800 last week at the Theatre-by-the-Sea. Although receipts were substantially under several other bills that have played here this season, the net on the small-cast production was the best the spot has had.

This week's stand, Eve Arden, in "Here Today," closes the local season.

'Pal Joey' $7,200, Saratoga

Saratoga, N. Y., Aug. 28.

"Pal Joey," starring Carol Bruce, with Bob Fossey and Joan Mann featured, grossed a satisfactory $7,200 last week at the Spa Theatre here. The 580-seat house was

(Continued on page 61)

Leading Berkshire Area Barns Closing Seasons To Upbeat Attendance

By JAMES L. CONNORS

Albany, Aug. 28.

Capital district's two leading summer theatres, the Spa in Saratoga Springs, N. Y., and the Berkshire Playhouse in Stockbridge, Mass., fold this week. Berkshire area finds Melvyn Douglas and Signe Hasso in Edward Mabley's new comedy, "Glad Tidings," as the attraction in Saratoga. Mady Christians in "I Remember Mama" is the offering at Stockbridge.

After a slow two weeks with "Clutterbuck" (substituted for Margaret O'Brien in "Junior Miss") and "Alice In Wonderland," John Huntington got rolling at Saratoga. All his productions except "Clutterbuck" and "A Streetcar Named Desire" have been packaged. The calibre of the traveling shows has risen, despite certain unevenness in integration with resident troupers. This setup, plus its stars, make an ideal presentation for the resort.

The heavy attendance at the track and the lid on off-track gambling are believed to have helped the Spa theatre to some extent during August. It has gone all out for big grosses—capacity is 580 and top is $3. This is Huntington's fifth season, although the strawhat's history dates back more than 10 years.

William Miles has clicked again at Stockbridge, with a policy that deemphasizes stars and underlines the resident company. He presented only three sizeable names this season: Lillian Gish, Leo G. Carroll and Miss Christians. Miles' operation is less spectacular than that of many warmspotters, but is one of the steadiest and surest. In his 14th season at Stockbridge, Miles does not fear presenting plays which he believes have merit, if not great boxoffice value.

The Malden Bridge Playhouse, with a youthful company, will run well into September. It has been holding productions two weeks this season. Eunice Osborne and Walter Wood (her husband) operate Malden Bridge.

Joe Crosby's Red Barn Theatre (tent) at Bolton Landing on Lake George closes this week with "The Second Man."

Phyllis Thaxter Sought For Lead in 'Never Say'

Phyllis Thaxter is being sought by Albert H. Rosen and Lester Meyer for the femme lead in their production of "Never Say Never," six-character comedy by Carl Leo. Robert Sinclair is returning from Hollywood to direct the play.

Actress, who last appeared on Broadway three years ago in "Sundown Beach," is under contract to Warners.

Double-Play

Tatiana Chaliapin, daughter of the late great basso, Feodor Chaliapin, came to N. Y. from the Coast recently for a few days, and rented a room with a private family instead of going to a hotel, to save expenses.

Apartment-dweller also bore a famous musical name, because mail the femme received during her stay was addressed to "Mme. Tatiana Chaliapin, care of Caruso."

1st Mann-Posz S.F. Season Loses 100G

San Francisco, Aug. 28.

The Gene Mann-Paul Posz initial San Francisco summer musical season at the Opera House is reported to have wound up in the red in excess of $100,000. The five-show season started off with "Girl Crazy," starring Mickey Rooney, which chalked up a loss of over $50,000. Subsequent productions, which included "Bloomer Girl," with Dick Haymes; "Finian's Rainbow," with Ella Logan, and "Bittersweet," with Anne Jeffreys, added to the deficit. "Annie Get Your Gun," with Martha Raye and Ray Middleton, which moved to the Greek Theatre in L. A. at the conclusion of the season, Saturday (25), succeeded in showing a profit, but not sufficient to regain lost ground.

Among the items which accounted for the $40,000 break-even point, were a $15,000 revolving stage; travel costs to and from L.A., where the casts rehearsed, and the high salaries paid to the stars, most of whom failed to draw with their name value. The $40,000 break-even point was reduced by the time the Martha Raye opus preemed, and the final stanza showed a strong $47,000, with the 3,300-seat house scaled to $4.20.

General reaction to the Opera House, where the Mann-Posz productions were offered, was that acoustically as well as dimensionally the house is too large. In spite of microphones spotted strategically, audibility was poor in many parts of the house. The season was also hurt by getting off to a bad start, with the Mickey Rooney musical being badly mauled by local crix.

Pix, Legit, Concert Form Combo for World Preem Of 'Dybbuk' Opera in N.Y.

The N. Y. City Opera Co. will have an unusual event this fall—the world preem of an opera, composed by a Coast filmite, with a couple of legiters and pixers in top roles, and a film director staging. New work is "The Dybbuk," with score by David Tamkin, musical director at Universal, and libretto by his brother Alex. Work, based on the S. Ansky theatre classic, will bow at City Center, N. Y., Oct. 4.

Irving Pichel, Coast film and TV director, will stage, in his first try at opera. Joseph Rosenstock will conduct. Leads will be taken by Patricia Neway, who starred on Broadway and in Europe in Gian-Carlo Menotti's music-drama, "The Consul," and Robert Rounseville, who plays the name part in the current Lopert film, "Tales of Hoffmann." Mack Harrell, w.k. concert baritone; Lawrence Winters, Negro baritone who was a feature of the legit musical, "Call Me Mister," and Carlton Gauld will have other important roles. Rounseville is now in Italy, prepping for the lead in another world preem, Igor Stravinsky's opera, "The Rake's Progress," at the Venice Festival.

"The Dybbuk," mystical Hebrew drama about the wandering, lost spirit of a disappointed lover, will be done in English. The Tamkin brothers wrote the operatic version about 10 years ago, and the Met at one time contemplated staging the work. The original drama by Ansky was first done in Hebrew by the Habimah Players in Moscow in 1922, and in various languages abroad and here since. Pichel played the important role of Rabbi Azrael in an English production on the Coast some years ago.

DAR Willing to Drop Color Bar But Won't Be Pushed; 'Fledermaus' Slim

Washington, Aug. 28.

"Die Fledermaus" ("The Bat") will never play in Constitution Hall, owned by the Daughters of the American Revolution, if it requires the president-general of the organization to sign a non-segregation statement or contract, according to inside word here.

This is so even though the DAR has been quietly and steadily removing the ban which prevented Negro artists from appearing on the Constitution Hall stage before white audiences. As a matter of fact, Negro soprano Dorothy Maynor is booked to appear as guest soloist with the National Symphony Orchestra next Feb. 17, an appearance which is to serve informal notice to the world that the segregation policy is dead.

However, Actors Equity, which recently obtained jurisdiction over the operetta from the American Guild of Musical Artists, is demanding written assurance that the discrimination policy is finished. Company which has been scheduled for Constitution Hall is the Sol Hurok troupe, which was booked as part of the Patrick Hayes concert series in Washington.

Metropolitan Opera Co.'s "Fledermaus" road company was also scheduled for Washington at Loew's Capitol Theatre. However, this too has been estopped by Equity, because the Capitol, like Washington's other film showcases, adheres to a policy of selling tickets to white customers only.

What Equity is doing is to subject Constitution Hall and the Capitol Theatre to exactly the same terms on segregation as those already placed upon Washington's former legiter, the National Theatre.

Heiman Amenable

The National gets no plays because its operator, Marcus Heiman, refuses to accept an Equity stand to the effect that his theatre shouldn't bar Negroes from the audience. Spokesmen for Heiman say he is now willing to reopen the National as a non-segregated house, but objects to a formal contract clause to that effect.

Thus, if either of the "Fledermaus" companies should come to Washington, they would have to play either the Gayety Theatre, legiter which operates under the Equity anti-segregation terms, or the town's vast Armory, with its poor acoustics, where there has never been segregation.

Constitution Hall has never barred Negroes from purchasing seats for any of the public entertainments scheduled there. It has also rented the auditorium to Negro groups for entertainments with Negro entertainers and audiences. Its odd ban was upon Negro entertainers when there were white people in the audience. Most notorious affair of this nature occurred several years ago when the DAR cancelled a contract for singer Marian Anderson to appear before a mixed audience. As a result, Miss Anderson sang outdoors at Lincoln Memorial before a very much larger mixed audience.

The DAR has never forgotten the repercussions of the Anderson affair and wants no other comparable incident. Under its manager of the past two years, Harold Maynard, Constitution Hall has gradually, but quietly, been dropping one bar after another.

Several mixed groups have sung on stage. Last year, D. C.'s Hamilton National Bank leased the auditorium for the finals of an amateur music contest it conducted. Both white and Negro competitors took part and a Negro girl was the winner. In addition, impresario Hayes, who had booked the Hurok "Fledermaus," was active here in opening the Gayety as an unsegregated legiter, and has helped to get the bars lowered at Constitution Hall.

Met Books Eight Loew's Houses for 'Fledermaus'

Loew's Theatres may add other dates to the eight film houses already set to offer the new Howard Dietz-Garson Kanin version of Johann Strauss' "Die Fledermaus," which the Metropolitan Opera is touring this season as a special attraction.

The Met plans a 30-week tour, in concert halls, legit houses and pixers, and has booked Loew's theatres in Newark, Hartford, Providence, New Haven, Waterbury, Buffalo, Columbus and Indianapolis.

Reserved seats will be sold at a $4.80 top. In some cases films probably will be shown until 6 p.m.

Inside Stuff—Legit

The Theatre Guild is still interested in a Broadway production of Jean-Paul Sartre's "The Devil and God" ("Le Diable et Le Bon Dieu"), provided a suitable cut version of the marathon play can be obtained. According to Theresa Helburn, co-director of the organization, "the four-hour philosophic drama obviously demands a special approach." She adds that she had "begun an exploratory campaign to see who in the theatrical field would like to combine for some sort of festival production with little or no hope of profit" and had suggested to Robert Breen, former executive-secretary of ANTA, that he might "act in an executive capacity to help in the roundup."

It's revealed that director Robert Lewis, due back this week from the Coast, where he took over the staging of the "Three Wishes for Jamie" tryout, is actively interested in doing the Sartre piece. Also, Jose Ferrer is reportedly considering the possibility of playing the leading part in it. In its original French, the play is the boxoffice and controversial hit of the Paris season.

Unusual number of show biz names are included among the backers of "Three Wishes for Jamie," Albert and Arthur Lewis musical production that closed Saturday (25) in San Francisco for revisions. They include Lee Shubert, $12,500; theatre owner-producer Anthony Brady Farrell, two slices of $12,500 and $7,875, respectively; theatre manager Louis A. Lotito, $4,375; attorney A. L. Berman, $3,500; actor Robert Keith, $1,750; Alan Ladd, $1,750; Florence (Mrs. Jo) Swerling, wife of the film writer, $1,750; agent Abe Fastfogel, $1,750; George Jessel, $1,750; legit director Felix Jacoves, $1,050; Edna McHugh, daughter of Eddie Cantor, agent Sam Weisbord, and singer Tony Martin, $875 each; radio-TV writer-producer Irving Brecher, $700; and the co-producers themselves, $14,062.50 each. The project is capitalized at $175,000, with 20% overcall.

The origin of the word "ham," as applied to actors, has been the subject of a recent correspondence in the London Sunday Times, and views on its derivation have been contributed by novelist Compton Mackenzie and actor Barry Lupino. Mackenzie claims that "ham" is an abbreviation of "hamfatter," a derogatory American equivalent of the British "barnstormer." He says he first heard the expression "ham actor" in America in 1912, and it became current in Britain in the decade after the first world war. Lupino, writing as "an old ham or h'amateur," says the expression originated in America. Hamish McCullough (1834-1885) used to tour the "pig sticking" towns of Illinois with a "fit-up" or portable troupe. Hamish was usually referred to as Ham—his troupe as Ham's actors.

"Biggest Thief in Town," which flopped on Broadway two seasons ago and clicked recently when produced at a small private theatre in London, has drawn favorable reviews on its transfer to the West End for a commercial run. Vet critic Iver Brown, of the London Observer, called it "a racy western comedy," adding, "the Colorado rough stuff, expertly composed by an author with the glorious name of Dalton Trumbo, will obviously stay a long time."

Legit Bits

Mary Boland mentioned as star of **Robert E. McEnroe's** "Mulligan's Snug," which **Viola Rubber** and **Nancy Carroll** have optioned for fall production . . . British film actress **Audrey Hepburn** is reported set for the beautiful teenager title role in "Gigi" . . . **Alfred de Liagre, Jr.,** who staged **Franz von Suppe's** "Lovely Galatea" recently at Central City, Col., hopes to present the short opera on Broadway if he can find a suitable companion-piece. Meanwhile, he's still looking for satisfactory successors to **Rex Harrison** and **Lilli Palmer** as leads for a tour of **John van Druten's** "Bell, Book and Candle" . . . **Charles Winninger** will return to the stage for a costarring role with **Dennis King** and **Jane Pickens** in **Reginald Hammerstein's** revival of "Music in the Air" . . . **Carlton Miles** will pressagent the touring "Death of a Salesman" . . . Cape Cod Music Circus has extended its lease for five more years on its present site in the center of Hyannis, Mass. It will probably enlarge the tent for next season . . . Producer **Michael Myerberg** says the suit brought recently by the Barrier Co. against Reilly Theatrical Transfer was actually brought by an insurance company to recover $480 for some drapes lost when the show moved from Washington during its tryout . . . **Vernon Rice,** drama editor of the N. Y. Post, leaves Sept. 1 for a month's trip to Scandinavia and England . . . **Louis Verneuil,** author-stager of "Love and Let Love," has withdrawn from the cast, in which **Ginger Rogers** is star . . . **Tom Weatherly,** pressagent and production associate of the late **Dwight Deere Wiman,** will conduct a freelance publicity office, headquartering in the old Wiman offices in the Adelphi Theatre Building, N. Y. . . . Attorney **Fanny Holtzmann** due back from Europe this week.

Alan Baxter takes over the **Robert Emmet Keane** (the Captain) part in the Chi company of "South Pacific," with the latter taking a month's vacation. **Len Dressler** moves up to take over the Baxter part as Harbison. **Ray Walston** leaves to take the Luther Billis role in the London "South Pacific" cast, with **Johnnie Howard** stepping in.

Floyd Christy, vet vaudevillian, has taken over as producer of "The Beaustone Affair," British shocker which bows at Las Palmas, Hollywood, Sept. 11 . . . U. S. bow of the musical revue, "Why Not Tonight?" at the Deauville, Santa Monica, Cal., has been pushed back to Sept. 14. **Eric Blore** and **Queenie Leonard** head the cast.

Richard Bishop is playing Papa, the role he created on Broadway, in the current production of "I Remember Mama," starring **Mady Christians,** at the Berkshire Playhouse, Stockbridge, Mass., this week. **Leon Askin,** as Uncle Chris, is portraying the part he acted with Miss Christians on tour. **Gaye Jordan,** resident ingenue, shares feature billing.

The Brattle Theatre has turned down an offer from New England film chain owner **Sam Pinanski** to buy its house in Cambridge, the only non-Harvard-owned property on Harvard Square . . . **Mike Kellin** takes over the comedy lead next week in "Stalag 17," succeeding **Robert Strauss,** who leaves for a Hollywood film assignment . . . **Marian Byram** and **Phyllis Perlman** will pressagent "Out West of Eighth," the new **Courtney Burr-Malcolm Pearson** production, for which **Richard E. (Dixie) French** will be manager and **Charles Durand** stage manager . . . **Robert Whitehead** has accepted the managing directorship of the ANTA Play Series, which is to start in January and include a classic, two American revivals and two new plays . . . **Mickey Rooney** will tour in "Sailor, Beware," under the management of **George Brandt,** opening Sept. 10 at the Gayety, Montreal, following the current engagement there of **Mae West** in "Diamond Lil" . . . **Kaye Lyder** to Newport Casino Theatre as Maggie in "The Man Who Came to Dinner," starring **Burl Ives,** opening Sept. 3.

Charles Harris is back on the job as company manager of "Tree Grows in Brooklyn" after a severe illness . . . Theatre Guild wants to get film actor **Noel Willman** for a part in an undisclosed play if shooting is completed in time on **Gabriel Pascal's** production of "Androcles and the Lion," for RKO . . . When her mother became critically ill last week, **Elaine Malbin** commuted daily to New York from Lambertville, N. J., where she was featured lead in "Naughty Marietta." After her mother died Saturday (25), she sang the regular performances that night and Sunday night (26) . . **Sydney Grant** has succeeded the ailing **Ralph Riggs** as the Arvide Abernathy, the Salvation Army bass drummer, in the touring edition of "Guys and Dolls." Riggs was flown in from L. A. Sunday (26) and is in Memorial hosp, N. Y. . . . Irish actress **Joyce Redman,** last seen on Broadway in "Anne of the Thousand Days," will take over the sole femme part in "Little Hut" in London during the vacation of **Joan Tetzel,** and will then have a leading role in the **West End** production of **Jean Anouilh's** "Colombe," to be staged by **Peter Brook.**

Jule Styne and **Benjamin Feiner** (brother-in-law of composer **Richard Rodgers,** have arranged to revive "Pal Joey," the Rodgers-Hart-O'Hara hit of 1940-41 . . . **Abe Burrows** gets 2% of the gross as director of "Two on the Aisle" . . . When he couldn't get a leave of absence from his featured role as Luther Billis in "South Pacific," **Myron McCormick** turned down an offer to a year in **Stanley Kramer's** film production of "The Sniper," rather than quit the cast of the **Rodgers-Hammerstein-Logan** musical . . . Singer-dancer **Jill Melford** will make her legit bow in the Theatre Guild revival of "Saint Joan" . . . **Louis A. Lotito,** president of City Playhouses and manager of the Martin Beck, N. Y., this week celebrates his 35th year in the theatre . **Daniel Blum,** editor of the annual "Theatre World," and actor **Charles Nolte,** due back next week from a European trip . **Eddie Dowling** has optioned "Child of the Morning," by **Clare Boothe Luce,** and plans to produce, direct and star in it. He still intends to produce **Paul Vincent Carroll's** "Border Be Damned" if satisfactory revisions are made, but is no longer figuring on appearing in it.

'Clutterbuck' $9,000, Hub; 'Tidings' 9G, Marblehead

Boston, Aug. 28.

"Clutterbuck," starring Arthur Treacher, at the Boston Summer Theatre, fell below previous highs with just under $9,000 reported. Scaled at $2.80 top, house has seating capacity of 917. "Come Back, Little Sheba" starring Joan Blondell, is current.

"Glad Tidings," with Melvyn Douglas and Signe Hasso, grabbed okay biz at the Marblehead Playhouse, pulling a nice $9,000. Seating 1,000, house is scaled at $3 top. "Susan and God" is current.

Strawhat Tryouts

(Aug. 27-Sept. 9)

"A Case of Scotch" (Margaret Phillips, John Forsythe)—Westport (Conn.) County Playhouse (27-1) (Reviewed in VARIETY this week).

"A Little Evil" — Litchfield (Conn.) Summer Theatre (27-1).

"Be Your Age" — Elitch's Gardens, Denver (27-1).

"Behind the Badge" — Malden Bridge (N. Y.) Playhouse*, (29-2) (5-9).

"Behold, Man" — Camden (Me.) Hills Playhouse* (28-2).

"Birds of Prey" — Ivy Tower Playhouse, Spring Lake, N. J. (4-8).

"Foreign Language" (Edna Best) —John Drew Theatre, East Hampton, L. I. (27-1) (Reviewed in VARIETY, Aug. 22, '51).

"Fourposter" (Jessica Tandy, Hume Cronyn) — Lakewood Theatre, Skowhegan, Me. (27-1); Reviewed in VARIETY, July 11, '51).

"Glad Tidings" (Melvyn Douglas, Signe Hasso)—Spa Theatre, Saratoga, N. Y. (27-1) (Reviewed in VARIETY, June 13, '51, under title "Sacred and Profane").

"Heaven Come Wednesday" — Keene (N. H.) Summer Theatre (27-8).

"Home at Seven" (Leo G. Carroll)—Olney (Md.) Theatre (4-9).

"In the Summer House"—Hedgerow Theatre*, Moylan, Pa. (28)

"Kin Hubbard" (Josephine Hull, Tom Ewell, June Lockhart, John Alexander) — Westport (Conn.) Country Playhouse (3-8).

"Lady Is a Witch" — Corning (N. Y.) Summer Theatre (27-1).

"Mirror, Mirror" (Kay Francis) —Lakewood Theatre, Barnesville, Pa. (27-1); Bucks County Playhouse, New Hope, Pa. (3-8) (Reviewed in VARIETY, July 18, '51).

"Molehills"— Barn Stages, Nantucket Island, Mass. (28-9).

"Once in a Lifetime" (musical)—Great Neck (L. I.) Summer Theatre* (29-2).

"Told to the Children" (Miriam Hopkins) — New Yorkers Summer Theatre, Somerset, Mass. (27-1); Sea Cliff (L. I.) Summer Theatre (3-8) (Reviewed in VARIETY, Aug. 15, '51).

(*—Indicates non-Equity).

L'ville Al Fresco Closes Okay Season; 9G in Black

Louisville, Aug. 28.

An exceptionally good break in the weather, and under-budget operating costs, added up to a successful season for the Iroquois Amphitheatre, which wound up six weeks of musical shows at the al fresco spot a week ago Sunday (19). Produced under auspices of the Louisville Park Theatrical Assn., the 1951 season profit is expected to be around $9,000 after bills are paid and accounts settled.

"High Button Shoes," starring Gil Lamb, set an all-time b.o. record for seven nights at the Amphitheatre, grossing $31,698.

'Guys' $53,400, L.A.; 'Bitter' 38G, Folds

Los Angeles, Aug. 28.

Only one of last week's three legit offerings hit a bright note. As expected, "Guys and Dolls" continued to operate at capacity at the 2,670-seat Philharmonic Auditorium. Dollar take slipped slightly due to the large percentage of fourth-week subscription tickets, but the frame's tally of $53,400 was still handsome. Next five-and-one-half weeks are free of the subscription tickets and the gross is expected to climb about $1,500 per frame as a result.

Town's other two shows both shuttered Saturday (25). "Bittersweet" ended its second week at the Greek Theatre, with $38,000, givit $70,000 for the fortnight. It was replaced last night (Mon.) by "Annie Get Your Gun," as the final offering of the season at the 4,400-seat ozoner.

Ivar Theatre went dark with the shuttering of "For Love or Money," which slipped to $2,500 in its final frame. Take gave it $10,500 for the 22 days, about $750 in the red. Producer H. D. Hover has announced nothing to follow and the status of his legit operation remains in doubt. Before "Love," he presented "Detective Story" and "Peg O' My Heart," with a loss of about $12,200 for the three shows.

OSU Arena Theatre, Under Buckeye Stadium, Ends 2d Season With 11G Take

Columbus, O., Aug. 28.

Ohio State U.'s Stadium Theatre garnered $11,000 at the boxoffice in its second season, about what it took in last year. The community-university theatre-in-the-round under the giant Buckeye Stadium presented six productions in its six-week season: "Kiss and Tell," "The Women," "The Poor Nut," "Peg O'My Heart," "Good Housekeeping" and "High Tor."

Each production was a sellout every night except on the opening night. Top was $1.10, with reductions on a season basis. Dramas all received glowing appraisal in local press.

Next year a fourth director and two more plays will be added, to run the season to eight weeks. Directors work in rotation. Stadium Theatre officials report that many requests have already been received for season tickets for the 1952 season.

'WIDOW' FINE $38,900 IN 1ST DALLAS WEEK

Dallas, Aug. 28.

The State Fair Musicals' sixth and last production of the 1951 season, "The Merry Widow," showed a rousing $38,900 take from 22,700 payees after seven performances. With one more week of the Lehar revival under way before the season ends Sunday (2), "Widow," the only real operetta of the half-dozen summer shows, is expected to reap a hefty boxoffice figure.

Starring Dorothy Kirsten, "Widow" has drawn better than a three-fourths house nightly at a $3 top.

Southwest Conference To Get Legit Preem

Ft. Worth, Aug. 28.

The world premiere of "Phaedra," based on a legend, will be held here at the fourth annual meeting of the Southwest Theatre Conference. The play was authored by Joel Turner and Roland von Weber.

The production, to be given by the Texas Christian U., will be directed by Dr. Walther R. Volbach.

B'way Comeback Hypos All Shows; 'Madam' $52,100, At Capacity Again; 'Aisle' $41,100, 'Seventeen' $25,400

Broadway staged a spectacular boxoffice comeback last week. Every show felt the business surge from the vacationing tourist, with the week's receipts jumping as much as $8,000 in some cases and even the solid sellouts getting added standee pressure.

The total gross for all 12 shows last week was $390,200, or 82% of capacity. For the corresponding week last year, the 16 current shows grossed $361,200, or 72% of capacity.

Five representative moderate draws last week played to 77% of capacity, a jump of 21%. The previous week's total gross for all 12 shows was $363,900, or 76% of capacity.

Because of the prevalence of tourist trade on the street, the upturn was reflected principally in window sale rather than broker patronage. Unquestionably the top broker call is for "King and I" and "Guys and Dolls," with the former perhaps having a slight edge because it is a newer show. "Two on the Aisle" is reportedly building and is expected to be a lively ticket this fall. Among the straight plays, "Moon Is Blue" is still the most in demand.

The fall rush of incoming productions starts next Tuesday (4) with "Lace on Her Petticoat."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

*Other parenthetic figures refer, respectively, to top price, (*indicates using two-for-ones), number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.*

"Affairs of State," Music Box (48th wk) (C-$4.80; 1,012; $26,874). Almost $18,100 (previous week, $14,800).

"Call Me Madam," Imperial (46th wk) (MC-$7.20; 1,400; $51,847). Nearly $52,100 (previous week, $51,300).

"Gentlemen Prefer Blondes," Ziegfeld (90th wk) (MC-$8; 1,628; $48,244). Almost $32,500 (previous week, $24,100); closing Sept. 15 to tour.

"Guys and Dolls," 46th Street (40th wk) (MC-$6.60; 1,319; $43,904). As always, $44,400.

"King and I," St. James (22nd wk) (MD-$7.20; 1,571; $51,717). Ditto, $51,700.

"Moon Is Blue," Miller (25th wk) (C-$4.80; 920; $21,586). Just a whisker under $20,200 (previous week, $18,100).

"Rose Tattoo," Beck (30th wk) (CD-$4.80*; 1,124; $28,000). Nearly $16,400 (previous week, $14,000); closing Oct. 27, to tour.

"Seventeen," Broadhurst (10th wk) (MC-$6; 1,160; $37,600). Almost $25,400 (previous week, $20,500).

"South Pacific," Majestic (123d wk) (MD-$6; 1,659; $50,186). Again solid at nearly $50,800.

"Stalag 17," 48th Street (16th wk) (CD-$4.80; 921; $21,547). Over $14,100 (previous week, $11,600).

"Tree Grows in Brooklyn," Alvin (19th wk) (MC-$7.20; 1,331; $47,167). Almost $23,400 (previous week, $21,200).

"Two on the Aisle," Hellinger (6th wk) (R-$6; 1,527; $48,500). Bettered $41,100 (previous week, $39,000).

FUTURE SCHEDULE

"Lace on Her Petticoat," Booth, Sept. 4 (rehearsing).

"Diamond Lil," Broadway, Sept. 11 (touring).

"Out West of Eighth," Barrymore, Sept. 18 (rehearsing).

"Twilight Walk," Fulton, Sept. 24.

"Love and Let Love," unspecified theatre, Sept. 25 (rehearsing).

"Remains to Be Seen," Morosco, Oct. 3 (rehearsing).

"Saint Joan," Cort, Oct. 4 (rehearsing).

"Music in the Air," Ziegfeld, Oct. 6.

"Glad Tidings," Lyceum, Oct. 10 (trying out in strawhats; reviewed in VARIETY, June 13, '51, under title "Sacred and Profane").

"Paint Your Wagon," Winter Garden, Oct. 15 (rehearsing)

"Pay-Off," unspecified theatre, week of Oct. 15.

"Buy Me Blue Ribbons," Empire, Oct. 17.

"Faithfully Yours," Coronet, Oct. 18.

"Barefoot in Athens," unspecified theatre, week of Oct. 29.

"Top Banana," Shubert, Nov. 1 (rehearsing).

Philly Legit Season Will Be Off to Lagging Start

Philadelphia, Aug. 28.

Philly's 1951-52 legit season doesn't present the glowing, promising prospects it did a couple of weeks back.

There will be just one show teeing off next week and, from present indications, no more until Sept. 17. In fact, as now mapped out, Philly gets only three legit bookings during the whole month of September.

Next Monday (3), observing the traditional Labor Day opening routine, "Love and Let Love" unshutters the Forrest for a tryout run of two weeks. Mail order sale has been big for this Ginger Rogers vehicle. "Paint Your Wagon," season's first musical, will preem at the Shubert Sept. 17 for a three weeks' stay. On the 24th, the Walnut joins the parade with a tryout of "The Man Who Made the Mountain Shake." Oddity is that this house will apparently beat the Locust in joining the active bandwagon. However, the latter house is expected to get a September booking and the Forrest is figured as getting another show for the 17th (to follow "Love and Let Love") and precede "Faithfully Yours" (formerly "The Philemon Complex") which comes in Oct. 1.

'Moon' $22,400, 'S.P.' $51,300, Chi

Chicago, Aug. 28.

With tourists currently flocking to town, legiters here are returning to turnaway trade. "Moon Is Blue" was SRO last week except Monday night (20) and "South Pacific" was sold out for the entire week. Mail orders are also spurting for both shows.

"Member of the Wedding" opens Sept. 17 at the Erlanger and "Gentlemen Prefer Blondes" is due Sept. 20 at the Palace.

Estimates for Last Week

"Moon Is Blue," Harris (17th wk) ($4.40; 1,000). Just a few seats shy of SRO, with $22,400.

"South Pacific," Shubert (41st week) ($5; 2,100). Booming along at capacity again; nearly $51,300.

'JAMIE' 37G, FRISCO; 'ANNIE' BOFF $47,000

San Francisco, Aug. 28.

"Three Wishes For Jamie" hit a strong $37,000 for its fourth and final frame at the 1,775-seat Curran last week with house scaled to $4.80. Starring Marion Bell, John Raitt and Cecil Kellaway, this finale offering of the Civic Light Opera Season has grossed approximately $135,000 during its four weeks at the Curran. Show closed for revisions.

"Annie Get Your Gun," with Martha Raye and Ray Middleton, concluding production in the Gene Mann-Paul Posz summer musical series, moved into a fine $47,000 for its second and last week at the 3,300-seat Opera House at $4.20 top.

'Babes' 55G, Kaycee

Kansas City, Aug. 28.

Near capacity attendance was chalked up by "Babes in Toyland" as the ninth production of the Starlight Theatre season here last week. Victor Herbert musical, produced from a new book by Henry Meyer, played to standees Friday night, and to near capacity rest of the week to close out Sunday with attendance over the 43,000 mark. "Babes" turned in a pleasing $55,000, well in the black. Saturday's show was rained out.

Season's finale, "Naughty Marietta," opened Monday (27) and will run an extra night, through Labor Day, Sept. 3. Rosemarie Brancato, localite, has been brought in for her only appearance here this season, and has helped push up advance sale.

Plays Out of Town

Love and Let Love

New Haven, Aug. 28.

Anthony B. Farrell presentation of comedy in three acts by Louis Verneuil. Staged by Verneuil. Stars Ginger Rogers; features Tom Helmore; song, "Just One Kiss," by Victor Young. Ned Washington. Set by Ralph Alswang. At Shubert, New Haven, Aug. 27, '51. $4.60 top.

Dr. Fred Stevens	Tom Helmore
Shirley	Dorothy Adams
Harlan	David Perkins
Charles Gauthier	Charles Andre
Valerie King	Ginger Rogers
Ruth Gage	Virginia McMath

If the script of "Love And Let Love" matched the brilliance of the Ginger Rogers wardrobe and the sparkle of the star's own personality, they might have something here. It just doesn't. If author Louis Verneuil can whip it into click proportions, he will rate a special bow, as the plot as it stands contains too many cliches to register heavily on its own.

Brighter dialog and deflation of some of the windier passages may salvage the opus to some extent, but it's going to take considerable writing skill to extract toofight entertainment from the opus in its present condition.

There is little originality in the segment which has a middle-aged diplomat, supposedly the object of a glamorous young star's matrimonial intentions, arranging a romantic tete-a-tete in his home for the star and her real love as he magnanimously steps aside in favor of youth. Plot-wise, the basic premise here is largely oldnat, which means that prime diversion assets must be drawn from other quarters.

Story is laid in the New York home of Charles Gauthier, a French diplomat. Glamorous entertainer Valerie King, who has the world for her oyster but has never been able to work a suitable romance into the stew, comes to old friend Gauthier for advice, and encounters young Dr. Stevens, whom she had known fondly when they were both starting out.

Gauthier senses that here is her real romance, despite constant quarreling between the young pair, so he sets the stage for a get-together for the two, ignoring the fact that Valerie has proposed marriage with the diplomat himself.

They've injected a bit of novelty into the acting setup by having Miss Rogers play the dual role of the effervescent Valerie and her more sedate sister. In doing the two parts, actress is billed twice in the cast, second tag of Virginia McMath being the star's real name. She handles the change of pace nicely and, as a matter of fact, does an overall good acting chore, as well as presenting a stunning appearance in an outstanding wardrobe.

As the young medico, Tom Helmore lends polish to the role with a convincing portrayal. Charles Andre, understudy taking over the diplomat's part at short notice when author Verneuil was obliged to relinquish the role, gives an excellent characterization. (Part will be taken over by Paul McGrath as Verneuil's replacement). Dorothy Adams makes an efficient secretary and David Perkins dittoes as a man-servant.

A handsome interior of the diplomat's home constitutes the single setting.

On dialog, Verneuil has again demonstrated that he can write nice wordage for nice people to utter, but this time the phrases lack the sustained wit of his last effort. Also, he has the star mouthing an impassioned plea for Ingrid Bergman, a plea which impresses as incongruous within its surroundings. *Bone.*

Concert manager Herbert Barrett back from extended European trip.

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A Case of Scotch

Westport, Conn., Aug. 28.

Lawrence Langner, Armina Marshall and John C. Wilson presentation of comedy by Aimee Stuart, adapted by Philip Lewis. Stars Margaret Phillips. John Forsythe; features Gordon Mills, Anita Bolster, Katharine Sergava. Directed by Jerry Epstein. Sets and lighting, Oren Parker. At Westport (Conn.) Country Playhouse, Aug. 27, '51.

Mrs. Whitelaw	Cathleen Cordell
Father	Mason Curry
Jeannie	Margaret Phillips
Maggie	Margaret O'Neill
Stanley Smith	John Forsythe
Ship's porter	John Fiedler
Car Attendant	Karl Redcoff
Page	Herbert Strauss
The Count	Gordon Mills
The Blonde	Katharine Sergava
Herr Ober	Charles Carshon
Mistress Murdock	Anita Bolster

The Theatre Guild, thanks to one of its "Theatre Guild of the Air" programs last winter, has come up with a completely engaging adaptation of Aimee Stuart's play, "Jeannie," which has fluttered over the Broadway horizon for a decade now without ever coming to light. With Margaret Phillips giving an enchanting performance of a Scottish drudge who spends a dazzling week in high-styled Vienna, it becomes a sunlit little play of definite gentle romantic appeal. It's the sort of a story John Golden could nourish into a hit.

Produced in England more than a decade ago, tried out here in its original version, subsequently made into a British film, Miss Stuart's script came to the attention of the Guild last winter, as a vehicle for Miss Phillips for their Sunday evening air spot. Philip Lewis was engaged to make the adaptation. The production drew a warm response and Lewis was persuaded to re-do the entire work for another stage workout.

It's only a very gentle, little story, but it is written with such airy skill and played here with so much affection, that it becomes an entirely believable love story. Jeannie is no more than a domestic in her father's Calvinist cottage in a Scottish mill town. She obeys his will, as her mother did before her, and she's a pretty shiny-nosed, discouraged spinster of 26 when her father dies and leaves her $1,200. All her life Jeannie had loved to secretly sway to the strains of "The Beautiful Blue Danube" as played on a gay neighbor's gramophone. And with fitting license she heads straight for Vienna with her inheritance.

On a channel steamer she meets a goodlooking, forthright American boy. He befriends the strange little girl, making her storybook pilgrimage to Vienna. He is bound for the same city, to demonstrate his washing machine at an industrial fair. While he fleetingly succumbs to the lure of a snappy Viennese mannekin, Jeannie is mistaken for an heiress by a handsome nobleman. When the lassie has spent her funds on a wonderful week of waltzing, wine and a wardrobe, plus a fine room at the Splendide, she returns to her severe countryside and a job in a kitchen. The American happily pursues her and even sells a washing machine to her testy new mistress.

John Forsythe couldn't be better as the sprightly salesman from Dayton. He looks like a Purdue man and acts like a Joshua Logan graduate — which he is, from "Mr. Roberts." Katharine Sergava, the ballerina, is one of the presentation's surprises, being both amusing and not at all sinister as the interloper. Gordon Mills is another of the play's assets, bringing as much gallantry as possible to the role of a penniless count, and a note of high romance to scenes with the visitor from the Clyde.

Anita Bolster has a good moment as a complaining Glasgow housewife, and Cathleen Cordell is just right as the gay neighbor whose gramophone unleashes the siren call of the Danube.

But it is Miss Phillips' entertainment and she has a neat vehicle with which to consolidate her growing public. There is much to be done en route to New York, more artful direction, and a better written last scene. Most importantly, it needs some bypass to avoid the elaborate production costs that would be confronted in properly mounting "A Case of Scotch" in the tradition of the Guild's last happy excursion to Vienna in Robert E. Sherwood's play for the Lunts some years ago. *Doul.*

Robert Hayes, who has been playing the piano this summer at the Cape Playhouse Restaurant in Dennis, Mass., appeared there last week in "Happy Birthday," starring **Imogene Coca**, and directed by **Arthur Sircom**. Hayes, a graduate of Boston U. College of Music, teaches music in the Castleton, N. Y. High School.

Current Road Shows

(Aug. 27-Sept. 9)

"Death of a Salesman"—Klein Aud., Bridgeport (8).

"Guys and Dolls" (Allan Jones, Jan Clayton)—Philharmonic Aud., Los Angeles (27-8).

"Love and Let Love" (Ginger Rogers) (tryout) — Shubert, New Haven (27-1); Forrest, Phila. (3-8) (Reviewed in VARIETY this week).

"Members of the Wedding" (Ethel Waters)—Cass, Detroit (3-8).

"Moon Is Blue"—Harris, Chicago (27-8).

"Remains to Be Seen" (tryout) —Shubert, New Haven (6-8).

"South Pacific" (Janet Blair, Richard Eastham) — Shubert, Chicago (27-8).

SUBWAY CIRCUIT

"Happy Time"—Windsor, Bronx (28-2).

"Oklahoma"—Jamaica, Jamaica, L. I. (28-2).

"Season in the Sun"—Brighton, Brighton Beach, N. Y. (28-2); Jamaica, Jamaica, L. I. (4-9).

Carol Bruce Hums Risque 'Pal Joey' Lines to Soothe Bluenose Boston Censors

Albany, Aug. 28.

Carol Bruce, starring in "Pal Joey" on the strawhat circuit, told in an interview over WROW, Albany, last week, a story of circumventing the censors in Boston by "humming" the portions of the lyrics which the blue pencilers ordered to be deleted after the opening performance.

When she came into Lee Falks' theatre the second night, members of the cast informed Miss Bruce she would "within a few minutes" hear "unpleasant news." It was a list of the directed "cuts." They were too many and too important for Miss Bruce to manage the switches in the brief time before the curtain went up. She was at first upset, but finally hit upon the idea of humming the verboten words and references. Going to Falk, she asked permission to hum those portions; Miss Bruce pointed out to him she would still be obeying the ukase. He quickly agreed. The audience, on that and subsequent evenings, howled at the hummed lines.

Boston, Miss Bruce informed Elaine Drooze, WROW women's director, is the only summer spot in which she encountered censor trouble.

Jacob's Pillow Festival Ending Its 10th Season

Lee, Mass., Aug. 28.

Ted Shawn will close the 10th season of the Jacob's Pillow Dance Festival Friday and Saturday (Aug. 31-Sept. 1) with five satirical ballet solos (three of them new) by Lillian Moore; two new works by Jose Limon, with Betty Jones, Ruth Currier and Lucas Hoving, and Eastern numbers by La Meri.

Ruth St. Denis made her annual appearance last week.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Kiss Me, Kate" (road)—Subber & Ayers, prods.; John C. Wilson.

"Lace on Her Petticoat" (C) — Herman Shumlin, prod.-dir.

"Member of the Wedding" (D) (road)—Robert Whitehead, prod.; Harold Clurman, dir.; Ethel Waters, star.

"Medea" (Berlin)—State Dept.—ANTA, prods.; Guthrie McClintic, dir.; Judith Anderson, star.

"Mister Roberts" (road)—Leland Hayward, prod.; Joshua Logan, dir.; Tod Andrews, star.

"Out West of Eighth" (C) — Courtney Burr, Malcolm Pearson, prods.; Marc Connelly, dir.

"Paint Your Wagon" (MC) — Cheryl Crawford, prod.; Daniel Mann, dir.; James Barton, star.

"Remains to Be Seen" (C)—Leland Hayward, prod.; Bretaigne Windust, dir.

"Saint Joan" (D)—Theatre Guild, prod.; Margaret Webster, dir.; Uta Hagen, star.

"Top Banana" (MC) — Michael Sloane, Paula Stone, prods.; Jack Donahue, dir.; Phil Silvers, star.

"Twilight Walk" (D)—Richard Krakeur, prod.; Paul Stewart, dir.; Nancy Kelly, star.

"West of Eight" (C)—Burr & Pearson, prods.; Marc Connelly, dir.

HOLLYWOOD

"Beaustone Affair," French Productions (Floyd Christy), prod.; William Jarvis, dir.

Barnyard Belascos' Fears

Continued from page 1

at Lakewood Theatre, Skowhegan, Me. It was "much better" than last season at the Ogunquit (Me.) and Clinton (Conn.) Playhouses, and "better" at the Berkshire Playhouse, Stockbridge, Mass., Princeton (N. J.) Summer Theatre, and Elitch's, in Denver.

The four Richard Aldrich operations in Massachusetts, as well as Ivoryton (Conn.) Theatre and Spa Theatre, Saratoga, N. Y., said biz was about the same as last year. Business was slightly lower than last year at the Olney, Md., operation, and not as good as last at the Bucks County Playhouse, New Hope, Pa. One strawhat reported biz 15% lower than last year, explaining it as probably due to war fears, upped taxes and, in a small way, video.

David H. Holtzmann, batting for the absent Aldrich in his four Massachusetts theatres, where biz was the same as in '50, did add that "we must face the fact that the lush after-war years have run their course and that, in order to get the people in, we must give them good attractions and let them know about it. Showmanship is becoming an increasing factor year by year, even in established playhouses like Dennis."

Resist Unionization

The ATPAM has been busy this summer trying to line up strawhats for union pressagents and company managers, and it was VARIETY's query on this activity, that aroused most fire. "I think the union attempts to organize summer theatres would be the final blow to completely wipe out the remaining strawhat managers," advised Ogunquit's John Lane. "On our $1.50 top, and production costs being what they are," stated Lakewood's Grant Mills, "we would have to fold." "The nature of summer theatre operation cannot ordinarily fit into a union setup," said Holtzmann.

Ivoryton's Milton Stiefel didn't think unionization practical. Saratoga's John Huntington stated: "I will resist any more unionization with all the power at my command. Summer theatres right now are terribly overburdened with operating costs, and since it is axiomatic that unions do nothing to lower your costs, and generally succeed in raising them brutally, we barns will fold unless we fight all this unionization of get some relief."

Stockbridge's William Miles wrote that it would be "most unfortunate if overall unionization takes place, as only a minute fraction of houses can afford even lowered union scales, and due to local problems many union men could not fill the jobs as efficiently as local people."

Princeton's Herbert Kenwith distinguished between resident company barns and theatres offering traveling package shows. "Any theatre that has package shows can hardly avoid the eye of the union," he said. "Next year, with even a greater number of package shows, the union problems for many nonunionized theatres will be even greater." As to straight barns, unions would "stifle" their operation, he thought.

"Unions had better lay off," wrote one manager who prefers to be anonymous, "or they'll do the same thing to summer theatres that they did to Broadway. Expenses keep mounting and most summer theatres run only nine or 10 weeks. If unions take over, you'll only have a handful of successful summer theatres, or you'll have a bunch of semi-professionals who will not use Equity or any other union members."

Another anonymous producer railed at two ATPAM'ers who were "forced" onto a summer theatre (not his own). "These living examples of the cream of the Broadway press-agentry," he wrote, "were so bad that one, the company manager, was fired after one week for incompetence, drunkenness, tobacco chewing and carrying a .38 Smith & Wesson pistol." There is little chance that managers will allow the death knell of summer theatre through the addition of these people."

Resident Rule

Several Equity rulings were brought up by the managers. One was the regulation requiring barns to maintain a resident company of six actors. "When you play a package," said one producer, "you must keep the six members on pay, and whichever way you look at it, in union parlance it's featherbedding." "Since we use Equity members anyway," wrote another, "why the obsolete six rule?"

New Hope's Theron Bamberger wrote: "I am strongly of the opinion and have been for several years that Equity should re-examine its rule, which compels a theatre to carry a permanent company. Since theatres booking packages have very little use for permanent actors they feel compelled to resort to subterfuge to get around the rule. I think Equity has nothing to gain by this rule, since the theatres that do not use packages find it to their advantage to have a permanent company."

One manager complained that "the Equity regulation requiring a full day off curtails rehearsal schedule to a dangerous minimum, if high standards are to be maintained." Another advised that "Equity charges exorbitantly for rehearsal time after a package has been on tour several weeks, which is a foolish restriction, since any actor customarily needs rehearsals from time to time."

Several managers were steamed up over the star system. Many approve of it, either in principle or because it's necessary. Several denounced "exorbitant salaries and percentage deals." "There are very few 'stars' who can draw their overblown salaries into the boxoffice," said Stockbridge's Miles. Bamberger referred to some "astronomical" salaries, and said "it seems to me that stars ought to be paid a small guarantee with a percentage of the gross over a certain amount, on the theory that if they bring it in, they ought to get it."

"Summer legit playhouses have become slaves to the star system," advised the Cape's Holtzmann. "The music circuses (tents) are as yet free and untrammeled, and we intend to keep them that way."

"I approve of the star system for my theatre," wrote Princeton's Kenwith, "but I do believe certain stars, with great assistance from their high-pressured agents, are going a bit too far with new demands in their contracts. They decide how high the percentage should be, and too, they decide the 'breaking point' in each theatre.

"This season, for the first time," Kenwith added, "the stars are actually managing the various theatres they play in. In most cases the stars are earning more money than they have in years—and at that they feel it isn't enough. They invariably suspect the managers of falsifying reports to do them out of a few dollars.

In connection with stars, Clinton's Lewis Harmon wrote: "One thing is not exactly a new development, but it is becoming more prevalent—that of a star latching on to a new script and then touring the summer theatre circuit with an eye to bringing the play into New York in the fall. This is a good way to try out a play, and in the case of a solid name in a fair to excellent play, everyone could be happy, but if they start saddling packages or individual summer theatres with added costs this development ceases and a new source for Broadway will dry up."

"The chief and most lamentable situation this year," wrote Milton Stiefel, "arises from the fact that many of the package shows are not professionally staged. Many of the packages are directed and staged incompetently by unknown advance stage managers instead of being staged by experienced directors who know their business —not aspiring young men without any honest directorial experience.

"This kind of 'giving the white-headed boy a chance to express himself' raises hell with the boxoffice. The stock manager is helpless to do anything about it, as his show comes in Sunday and opens Monday. All the manager can do is pay off in disgust."

Lambertville's St. John Terrell complained that "musical rights are too high for tent show operation; i.e., tents must pay $750 for 'High Button Shoes' and big operators with seven times the gross pay $1,000."

One producer beefed that "rising costs are plain and simple murder," while Olney's Richard Skinner advised that "expenses are higher; grosses somewhat less; margin of profit therefore smaller, but it's still a profitable operation."

Literati

Hearst's Trust Fund

A purported trust agreement between the late William Randolph Hearst and actress Marion Davies may become the centre of a legal battle for control of the $200,000,000 publishing empire. Existence of the alleged pact was first disclosed by the Chicago Tribune Press Service on Sunday (26), which reported that the terms provided for Hearst and Miss Davies to pool their stock of the Hearst Corp., top holding company for all other Hearst corporations.

Agreement, said to have been signed last Nov. 5, provided that in the event of the death of either, the survivor would continue to vote all the stock during his or her lifetime. Further proviso was that if a lifetime trust was held by the courts to be too long, then the survivor would retain control for 10 years.

On Monday (27) Henry S. Mackay, Jr. and Randolph A. Hearst, special administrators of the estate, said they have known about the paper and added that the "so-called agreement was never executed and for this and many other reasons has no more effect than if it never existed." Statement, in deadpan, referred to the actress as Marion Douras, her real name.

Meanwhile, it was reported on the Coast that Miss Davies' lawyers may start proceedings to gain control of the huge Hearst enterprise.

Interestingly, Miss Davies, Hearst's companion and confidante for many years, didn't attend Hearst's funeral. She told reporters that she had sat at the publisher's bedside during his last hours until a doctor prevailed on her to take a sedative. She was asleep when Hearst died. By the time she had awakened, Hearst's sons had already removed the body and most of their father's effects.

Previously, Miss Davies had been Hearst's chief link with his enterprises. But following his demise, the Hearst dailies stopped mentioning her activities. Copies of the two Hearst papers in L. A., previously delivered to her by messenger, were stopped.

As the will was probated in L.A. this week, attorneys for the estate confirmed that Hearst had established for Miss Davies a trust fund of 30,000 preferred shares of Hearst Corp. She will receive a lifetime income for it, the principal reverting on her death to Hearst's five sons, his principal beneficiaries.

Fannie Brice Bios

Mrs. Ray Stark, daughter of the late Fanny Brice, has chosen Norman Katkov, erstwhile St. Paul, Minn., and now New York freelance writer, to do the story of her mother and it will be called "The Fanny Brice Story." Deal already has been made with Knopf for its publication. It's expected that it will appear in one of the national periodicals before being released in book form. Katkov is now in Hollywood and will do his writing there.

Katkov has had two novels published by Doubleday, and the Saturday Evening Post frequently published his short stories and novelettes, which also appear in other publications.

Pocket-Size 'Streetcar'

New American Library is printing a 25c pocket-sized Signet edition of Tennessee Williams' "A Streetcar Named Desire." It hits the stands in October, coinciding with the release of Warners' filmization of the play.

Signet book features an eight-page photographic insert of scenes from the N. Y., Paris and London productions of "Streetcar."

Red Book Circulation Up

Ability of some mags to increase circulation despite price hikes is pointed up by report that Redbook's national newsstand sales are higher at its 35c rate than its average sales for the first six months of the year at 25c.

Newsstand sale for August is over 900,000, compared with average of 886,000 for first six months of the year.

Wickware's Suicide

Death of Francis Sill Wickware, mystery writer, Sunday (26) was listed by N. Y. police as "apparent suicide." Ironically, the writer, who had been at work on a book on the theory of poisons, had swallowed some chloral hydrate.

The author of "Tuesday to Bed" and "Dangerous Ground," various magazine articles and short stories, had recently completed an article, "Do You Know the Signs of Impending Mental Illness?" for Redbook mag. The unpublished manuscript devotes considerable attention to suicide motivations, Redbook editors acknowledged, although the subject was not given such disproportionate attention as to arouse in their minds any suspicion that the writer was unduly concerned with it.

Wade H. Nichols, Redbook editor, said Wickware seemed "uncommonly tense" on the last occasion when the article was discussed, last July, but that his state was ascribed to the ordinary nervousness of a writer whose work is being examined prior to publication. He added that the manuscript previously submitted to psychiatrists for checking, will be subjected to further expert review, and perhaps revision, before it is printed.

Shulman On Coast Stint

Humorist Max Shulman, author of five books and the musical comedy "Barefoot Boy With Cheek," and whose book of short stories has just been published by Doubleday, has gone to Hollywood to work for M-G-M on the screen treatment of an original story written in collaboration with Herman Wouk.

The producers have taken an option on the story.

Baron's Ballet Anthology

"Baron at the Ballet," photographic collection by Britain's ballet lenser, is due from William Morrow presses on Sept. 19. Tome contains over 280 black-and-white photos and eight in color.

Arnold L. Haskell, director-principal of the Sadler's Wells School, wrote the intro and Sacheverel Sitwell did the foreword.

CHATTER

Julian Johnson, story chief at 20th-Fox, is doing a chapter on the selection of film scripts for "The Arts and Sciences of Motion Pictures," a book compiled by Muriel De Lida under sponsorship of the Academy of Motion Picture Arts and Sciences.

Arthur Hays Sulzberger, N. Y. Times publisher, was given an honorary degree of doctor of public service at the U. of Denver last week, at the summer commencement exercises.

New comic strip, based on the adventures of "Space Cadet," science-fiction show on ABC-TV, tees off Sept. 9 in some 40 newspapers. Strip, sketched by Ray Bailey, is being handled by the Chicago Sun-Times Syndicate.

Eve Burkhardt, who collaborated on more than 20 novels with her husband, Bob Burkhardt, before his death, has sold another, "Too Young to Marry," to Redbook.

Hugo Fregonese writing a chapter on motion picture direction for the New University Encyclopedia.

Lou Berg in Hollywood to round up material for This Week mag.

H. Allen Smith, author-humorist, sailed for Europe yesterday (Tues.) on the Queen Elbzaieth.

Hammond, Hammond & Co. to publish a British edition of "Best Humor of 1949-50," which Louis Untermeyer and Ralph E. Shikes edited for Henry Holt. Tome includes Maurice Zolotow's "Man Bites Magazine Writer" from VARIETY.

Snowden Arthur, a Navy commander, has prepared "The Flash Card Vocabulary Builder," to be published by Lexicon Oct. 1.

Horace Sutton, travel ed of Cue and Saturday Review of Lit, penned article for Town and Country mag, October issue, which will be devoted exclusively to Waldorf-Astoria, N. Y.

Pitt Arena's 10-15G Loss; Okay Nitery Biz Offsets

Pittsburgh, Aug. 28.

First strawhat season for Sam Handelsman at Bill Green's Arena Theatre wound up with a slight loss, but not nearly what was looked for from a new venture. It's understood that the final count will show a deficit of between $10,000 and $15,000, but indications at the end of 10 weeks were that the Arena' is now a going concern and will have little trouble recouping next year. Around here, such projects usually drop a lot more than that in the beginning.

For Green, however, the deficit was more than balanced by the boon which the Arena was to his adjoining nitery, where dinner, bar and after-show trade was terrific, and more than compensated for the red that was encountered next door. Take at his cafe almost trebled over last summer, and operating expenses were much lower.

Mrs. Franchot Takes Over Can. Silo, Plays Churchill

Niagara Falls, Ont., Aug. 28.

Maude Franchot, bankroller of the Niagara Falls Summer Theatre here, has taken over active management of the spot from the producers, Michael Sadler and Bruce Yorke. Latter have been dividing their time between this operation and their respective barns in Peterborough, Ont., and Bermuda, both non-Equity. Mrs. Franchot is an aunt of Franchot Tone.

Through a special concession from George Brandt, subway circuit producer in New York, the local strawhat last week presented Sarah Churchill and Richard Waring in "Gramercy Ghost," in which they recently appeared on Broadway. Because of the proximity of the two towns, Brandt cancelled a scheduled engagement of the John Cecil Holm comedy in Buffalo to allow Mrs. Francot to do it here.

Although Miss Churchill was recently nixed by Equity from making a silo tour in the play, the local engagement was okay since it was in Canada.

Aldrich Barns

Continued from page 58

scaled to a $3 top. General reaction to the show was excellent, but one critic and a few patrons objected to what they regarded as off-color material.

Melvyn Douglas and Signe Hasso are current in the pre-Broadway tryout of "Glad Tidings."

Bennett's Princeton Mark

Princeton, Aug. 28.

Joan Bennett, playing a strawhat tour in "Susan and God," with her teen-age daughter, Melinda Markey, continued her boxoffice clean-up last week at the McCarter Theatre here. Star grossed $13,466 for the stanza, a summer record at the house at the regular $3 top. Mae West grossed $16,616 at the spot at a higher scale.

The star had previous set boxoffice records with $9,463 at the Ivoryton (Conn.) Playhouse, $8,978 at the Pocono Playhouse, Mountainhome, Pa., and $8,107 at the Casino Theatre, Newport. Her deal calls for a guarantee of $2,000, plus 50% of the gross over a stipulated break-even figure. Show is at the Marblehead (Mass.) Playhouse this week, then goes to the Boston Summer Theatre, and is considering an offer to play a return date as the season closes at the Pocono Playhouse.

Atlantic City Arena Finale

Atlantic City, Aug. 28.

Circle Theatre, operated here as a theatre-in-the-round this season by Fran Oliver, closes at the end of the week, with Arthur Treacher in "Clutterbuck" as the final show. Treacher came in Monday (27).

Despite her poor season, Miss Oliver is seriously pondering returning here next season. Business has picked up considerably the last few weeks, with "Streetcar Named Desire" and "Born Yesterday" being well received.

"Bagels and Yox," current at the Million Dollar Pier, goes out Sept. 9, and will have its New York premiere Sept. 24. Show has been a strong attraction, with two performances Saturday night, unique in resort show business.

Worcester Playhouse Winds

Worcester, Aug. 28.

First of the summer stocks in Central Massachusetts to close is the Worcester Playhouse, which called it a season Saturday night (25). Concluding show was a package of "Chocolate Soldier," with Ernest McChesney.

City still has a stock company at Alan Gray Holmes' Theatre-in-the-Round, where the current attraction is "Tobacco Road," with Myles McAleer as Jeeter Lester.

Lake Whalom Playhouse, Fitchburg, shuts down this week with "Lady in the Dark." So does Merry-Go-Round Theatre in Sturbridge, which is presenting "Boy Meets Girl."

U. of Denver Honors To Helen Bonfils, Bob Jones

Denver, Aug. 28.

Robert Edmond Jones, stage designer, who set up the plays at Central City, Colo., for the annual play festivals there for several years, returned here to be given a doctor of fine arts degree by the U. of Denver.

An honorary degree of doctor of public service also went to Helen Bonfils (Mrs. George Somnes), actress, civic leader and secretary-treasurer of the Denver Post.

SCULLY'S SCRAPBOOK

By Frank Scully

Thorpe, Nev., Aug. 28.

Sometimes it seems as if anybody connected with a picture, no matter how big his take, really earns it. After deducting the coin spent through the years putting an idea over now and then, the taxable net must look pretty meagre even to the Internal Revenue boys.

"Jim Thorpe—All American" is the latest example in this syndrome of melancholy tales from the shills. One group or another has been pitching for that picture for 30 years, and though Warners should make some money on it, especially now that TV has been closed off to football fans and the smell of scandal is in the autumnal air, the same could hardly be said of many others who have had their hand in the project down the years.

As the title does not indicate precisely what sort of All-American Jim was, I'm supplying the missing charade. The word was "chump." He was the All-American Chump. There was never an unhappier merger between a sound body and a starry-eyed mind than what nature gave us in Jim Thorpe. Everybody took him. If he made money, which he did now and then, he ran through it like an open field.

Jim got $12,500 for his part in the Warner production. He was told that was to take care of the family's invasion of privacy, and his services as technical adviser as well. Then he was asked as a special favor to get lost till the picture was completed. He promptly bought a trailer and disappeared.

Nobody wanted him to get lost quite that completely. After all, Mike Curtiz could hardly be expected to know what sort of plays the Carlisle Indians used in 1911 to beat Harvard and if a double were going to be used for Burt Lancaster to dropkick a ball 50 yards, the double would have to be Thorpe (even at the age of 63) because nobody else could kick even an assistant producer that far.

Boston Blew the Whistle

Sad to relate, it was that Harvard upset in 1911 that was the cause of Jim's downfall. The betting was all the other way. The losing mobsters went after Thorpe and found he had played semi-pro football down south. They piped the expose to a Boston newspaperman. He broke the story on Feb. 7, 1913, and closed a chapter in the life of the greatest amateur athlete of all time.

Exposed now as no longer a simon-pure athlete (within the meaning of those who make a nice living out of judging these matters), Jim was ordered to return all medals and trophies, and barred from further amateur competition. His Olympic prizes were shipped abroad to those who finished second. T. R. Bie, a Norwegian who finished second to Jim in the pentathlon, refused to accept Jim's prizes. Ditto H. K. Wieslander of Sweden, who finished second to Jim in the decathlon.

I don't know where the prizes are now. I asked Dan Ferris, secretary of the Amateur Athletic Union, about them several years ago and even suggested that they be returned to Jim and that the old Indian he taken off the black list. Even murderers, I pointed out, after 20 years, have received pardons from governors and have had their citizenship restored. Thorpe was taking an even worse beating than a killer. Ferris ducked the issue. The last place I traced the prizes to was Lausanne, though why Switzerland le bon Dieu only knows.

McGraw Throws a Curve

Jim turned to pro baseball and football after his disgrace. His chief trouble with the N. Y. Giants was that he was a natural athlete, never needed to train and could drink like a fish and not be bothered by it. John McGraw could do some drinking too, but he was a manager who demanded three hours of conditioning practice from every player in uniform every day. Thorpe's lazy behavior demoralized McGraw's regime. So Jim was let out under the phoney explanation that he was a sucker for a curved ball. He went to the Eastern League, where curved balls were presumably barred, and hit .264 for the season.

Meanwhile various people were trying to get an angle to hang a picture on. Russell Birdwell whipped up a sundae called "Red Sons of Carlisle" and sold it to Metro as a vehicle for Thorpe. The property lay around gathering dust for the next 20 years.

Jim kept on playing pro football, until he was 43. By 1938, however, Jim began to slow down in all directions. The depression found him down digging ditches around Los Angeles. One of his best friends was Norman Sper, at present the Chicago Tribune-New York News syndicate's football authority. In 1943 Sper asked me to collaborate on a piece about Jim for Reader's Digest.

It caused a flurry in the picture colony and a revival of interest in Thorpe. Metro began shuffling its pages of "Red Sons of Carlisle," only to learn that it couldn't use a word not in the book, and if it wanted Jim, he was under contract to Sper.

Then one RKO producer offered $25,000 for our Digest story, provided we would write a beginning more in keeping with a picture formula. He'd of course pay extra for Jim's services. But how much more would the writing cost him, he wanted to know.

We were lunching at Sardi's at the time and I, thinking out loud, guessed it would be about $1,000, maybe $1,500; certainly not more.

With this Sper blow his top. Would I please never discuss money with these characters? "Just let those things to me. You're as big a chump as Thorpe!"

His idea, it seems, was nearer $15,000 than $1,500. The argument became so heated that the deal blew up altogether. Then the producer decided to take Jim from the flank. But Sper had the opposition stymied there. He had Jim in his back pocket.

Soon it was announced that Metro had released its rights in "Red Sons of Carlisle" for an undisclosed sum. Then Lolly Parsons began talking up a peach of an original that fellow-Hearstian Vince O'Flaherty had written around the life of Jim Thorpe.

Then Douglas Morrow and Everett Freeman entered the picture and the next thing you knew, before anybody could say "James Francis Thorpe," Warners had wrapped up "Red Sons," O'Flaherty, Morrow and Freeman in a beautiful package and were going to make the picture at last. Thorpe wouldn't play it. He was too old. Burt Lancaster would be starred in the same role, and that old All-American, Mike Curtiz, would be assigned to direct it.

See Jim at Gate No. 4

The announcement, however, lacked one important detail—Thorpe's waiver of personal privacy. It was discovered that while all this was going on, Jim was playing his first TV picture. Norman Sper had made a deal with NBC for a series of sports shorts around a Times Square barber, whose shop was a hangout for sports celebrities of all sorts. The first picture featured Jim Thorpe, Bob Waterfield, Bill Frawley (as the barber) and Iris Adrian (as the manicurist).

After it was completed, NBC went through reorganizational pains. There were hirings and firings and shifts. Sper's sports novelty was lost in the shuffle. Carrying Thorpe on the hip was getting mighty heavy. Sper finally had to drop his option on Thorpe, and Warners picked it up on the first bounce.

That made it possible for them to go ahead with their picture, and the general verdict seems to be that they made a very good one. But as I say, art is long and time is fleeting, and where all this leaves Lo, the Poor Indian, is hard to say exactly. He was elected the first president of professional football, a job now hold by Bert Bell. I doubt if he'd be hired as gatekeeper now, a job he held in the Ford plant in 1938.

It was Gate No. 4, if anybody would like to put up a monument there to the greatest natural athlete the world has ever seen.

Broadway

Benay Venuta readying for a return to N. Y. in TV and the niteries.

Louella O. Parsons and Margaret Ettinger board the Century Friday (31) on their trek back to the Coast.

Ronald Millar, Metro writer, arrived from London Sunday (26) and returned to the Coast yesterday (Tues.).

William Pine (& Thomas) back to the Paramount lot after N. Y. huddles with the homeoffice adpub department.

Robert Thomsen, Metro producer, in Washington from the Coast to confer with FBI officials on research for "Eye Street."

Arthur L. Mayer, COMPO executive veepee, will make "Movietime U.S.A." pitch on Bill Leonard's "This Is New York" CBS show 9 a.m. next Monday (Sept. 2).

James Michener, recently signed by Paramount, has gone to the studio to begin work on his first screenplay, an original with a South Sea island background.

Wolfe Cohen, Warners International prexy, scheduled to arrive from London today (Wed.) after spending five weeks visiting Warners' branch offices in England, Ireland and Paris.

Mrs. A. H. (Rose) Woods in town gathering material for book she's penning with Ralph T. Kettering about herself and her late husband, producer Al Woods. There's Hollywood interest in the book.

Clarence Brown, Metro producer-director, and star Paul Douglas, arrive from the Coast Sept. 5 and leave next day to attend world premiere of "Angels in the Backfield" at Loew's Penn, Pittsburgh.

Ann Sothern in from the Coast yesterday (Tues.) to costar in "Faithfully Yours" which goes into rehearsal Sept. 3. With Richard Krakeur producing, it's scheduled to open at the Coronet Theatre Oct. 3.

Richard Kollmar (Dorothy & Dick), who has gone into the interior decorating business seriously, did over Gogi's LaRue for its Sept. 6 charity bow for benefit of Roosevelt Hospital; a $50-per-head benefit shindig.

Lou Levy, Leeds Music head, currently in England, is marrying Clare Lee Sukin in London tomorrow (Thurs.). An interior decorator, Miss Sukin arrived in London Monday (27). Levy was divorced a couple of years ago from Maxene Andrews, one of the Andrews Sisters, whom he manages.

Kurt Unkelbach, whose play, "Hurry, the Dawn," was just unoptioned by Kenneth (NBC newscaster) Bangheart, who yens entering legit production, is otherwise general press chief for the Schine Hotels chain. Unkelbach started at the Hotel New Yorker in a ditto spot.

Riviera

By Edward Quinn

Rene Clement starting work on new pic with Riviera exteriors.

Hotels at Cannes and Juan-les-Pins report house full until the end of this month.

Harold Lloyd with wife and daughter Gloria spent a few days at Cannes en route to Rome.

Compagnons de la Chanson doing one-niters at Monte Carlo, Cannes, Nice and Juan-les-Pins.

Herb Jeffries at Carrolls Beach, Juan-les-Pins, performed before King Farouk holidaying at Cannes.

Sugar Robinson guesting at the Vieux Colombier, Juan-les-Pins, did a song, dance and drum act with Sidney Bechet orch.

Westport, Conn.

By Humphrey Doulens

"A Case of Scotch" at Country Playhouse.

Edna Ferber weekending with the Richard Rodgers.

Gladys Swarthout leaving for South American tour (2).

Mrs. Raymond Massey and two daughters here from the Coast.

Mr. and Mrs. Fred Schang back from summer in France and Italy.

Don Glenn, treasurer of County Playhouse, returning to similar post at Shubert, New Haven.

Lisa Kirk, Mac Morgan and Thomas Hayward soloists for "Cole Porter Night" (31), officially closing most successful season of "Pops" concerts at Fairfield.

Christie MacDonald, Lee Shubert, Eva LeGallienne, Armina Marshall, William Liebling, Theresa Helburn, Mrs. Raymond Massey at Monday (27) opening of

Cape Cod

The Dr. Irving (Mitzi) Somachs, investors in various Broadway shows, summering at Provincetown.

Leonard Sillman in last week to visit Imogene Coca and husband Robert Burton. Miss Coca was starring in "Happy Birthday" at the Cape Playhouse there.

Robert Breen, former executive-secretary of ANTA, in over the weekend to o.o. the Richard Aldrich strawhat operations at Dennis, Hyannis and Coonamessett.

Instead of folding up tight immediately after Labor Day, the Cape is having an extended season, with an unprecedented number of vacationers remaining until Sept. 15 or even Oct. 1.

Broadwayites at the preem Monday night (27) of "Door to a Room," at the Cape Playhouse, Dennis, included party agent Lenore Tobin, Boston critic Cyrus Durgin, author's agent Janet Cohn.

Ward Morehouse, of the N. Y. World-Telegram & Sun, stopped off Saturday (25) to interview David Marshall Holtzmann, who's in charge of the Aldrich's summer stock activities while the producer is in the Navy.

Susan Tandy, daughter of Jessica Tandy, was production assistant last week on "Fourposter," in which her mother and Hume Cronyn costarred at the Falmouth Playhouse. Teen-ager returns to school on the Coast next week, but plans to become an actress.

Miami Beach

By Lary Solloway

Shore Club Hotel expanding facilities to include a cafe setup.

"Happy Time" a click at Brandt's Roosevelt Playhouse. Produced by Jose Vega.

Poinciana Hotel Crystal Room becoming spot for Dixieland addicts. Phil Napoleon and Memphis Five current there.

Nautilus Hotel may shutter Driftwood Room for several weeks to eliminate posts that handicap larger seating capacity.

Saxony Hotel mulling plans to turn current supper club — the Shell-I-Mar—into theatre restaurant idea. Means rebuilding.

Five O'Clock Club shuttered Sunday (26) for staff vacash. Reopens Oct. 12 with Three Suns featured. Beatrice Kay and Myron Cohen follow on Oct. 26.

Kirby Stone Quintet comes back to Clover Club this week. Rumors that Spike Jones couldn't make November date there discounted by owner Jack Goldman who has signed contract.

Martha Raye will open Norman (partner at Five O'Clock Club) Schuyler's new operation in Tampa, the Skyline Room of the Biscayne Royal, on Oct. 25. Comes back to the Five in mid-November.

Philadelphia

By Jerry Gaghan

Manager Archie Edelson has put the Nut Club up for sale.

Johnny Hamp will open a talent agency here in the fall.

Stan Kenton slated for two evening sessions at Academy of Music, Oct. 23-24.

Sidney Drosner, ex-manager of Latin Casino, has switched to Club Ebony as floor manager.

Clement Epstein and Herman Berger, cousin of music publisher Jerry Marks, have opened a booking agency here.

Ciro's is switching to bands. Charley Barnet is slated to appear with a combo, Oct. 1, and spot is dickering for Artie Shaw.

When he winds up with his Arden, Del., summer stock group this week, producer Windsor Lewis flies to Berlin to stage-manage Judith Anderson's "Medea," American entry in the Berlin drama festival.

The Musicians Union and the musical bars are holding conferences. The union is asking installation of three-piece bands to back up the bar entertainment, which now goes on to piano accompaniment.

Atlantic City

By Joe W. Walker

Harlem, sepia nitery, folds at end of week.

John Harris host to cast of "Ice Capades" Sunday (26), at his bayfront summer home in suburban Longport.

"Ice Capades" closes Sunday (2) after six-week run here to make way for annual pageant. Sneak preview of 1952 edition offered in Convention Hall this week.

Rosemary Clooney headlining Steel Pier vaude this week with Buddy Morrow in ballroom. Denise Darcel, Gus Van and the Three Suns come in over Labor Day, with Louis Prima and Johnnie Long bands in ballroom.

Bob Russell, Andy Arcari, Myron Cohen, the Radio Aces, Ethel Rider, Leslie & Laurence, Beatrice Kraft and Joe Stern's orch in show offered Sunday night (26) at Convention Hall for benefit of Community Synagogue Hebrew School building fund.

London

Capella and Patricia open at the Savoy Hotel, Nov. 5 for two weeks with options.

Noel Coward booked for four-week cabaret stint at the Cafe de Paris, opening Oct. 29.

Norman Siegel, who checked out for Paris is going on to the Venice Film Festival before returning to Hollywood.

Tyrone Guthrie, new director of the Old Vic, broadcasting next Sunday (2) on "The Theatre and the Taxpayer."

George and Alfred Black's new Charlie Chester show starts extensive tour for Moss Empires and Stoll theatres, Sept. 3.

Arthur S. Abeles, Warner Brothers topper, to N. Y. next month on an annual looksee and confabs with homeoffice execs.

Robert S. Woolf hosted a party in the RKO Radio private theatre last Friday (24) to celebrate the 21st anni of the company's first trade show.

Jerome Whyte in town to finalize casting for "South Pacific" and to start rehearsals next month. Show opens at Drury Lane, Nov. 1, with Mary Martin in the lead.

After looksee at local talent, Vernon Herndon, general manager of Palmer House Hotel, Chicago, is off to Paris, Italy and Spain; expects to return late in September.

Robert Donat, who goes into hospital next month for an operation to relieve his asthma, will miss the preem of "The Magic Box," in which he plays the William-Friese-Greene role.

Jarnick and Arnaut, who after two years and seven months in Jack Hylton's "Crazy Show" at the Victoria Palace, had to lay off due to arrival in the family, resume their cabaret work in Paris next October.

London film critics are tossing a lunch tomorrow (Thurs.) to Katharine Hepburn, Humphrey Bogart, Lauren Bacall and Mr. and Mrs. John Huston. The Hollywood contingent, with the exception of Miss Bacall, have been filming "The African Queen."

Ursula Howells, who played a lead on Broadway a few months back in Benn Levy's "Springtime for Henry," signed by Michael Balcon for pic "One Sinner," based on Sewell Stokes novel. Cecil Parker will be starred. Shooting starts in September with Basil Dearden directing.

Paris

By Maxime de Beix
(33 Blvd. Montparnasse)

Paul Archinard scouting for talent for his next month's show.

Bob (Double or Nothing) Weiss arranging for his show at Orly Air Port.

Rosalind Courtright may do a stint at Carrere's before returning to London.

Cartoonist Jean Image getting kudos in Trieste for his animated short, "Jeannot l'Intrepide."

The projection booth of the Sartrouville suburban theatre caught fire but firemen got the audience out without any injuries.

Abe Saperstein bringing his Harlem Globetrotters into the Palais des Sports for a final appearance on their European tour.

Roscoe Drummond, who ran the press section of the Marshall Plan here, returning to the Christian Science Monitor in Washington.

Yvonne Printemps and Pierre Fresnay so mike-shy that after sending invitation to a cocktail party at the Deauville yacht club, they would not leave their hotel after finding out that the mike boys were waiting for them to do an impromptu broadcast.

Pittsburgh

By Hal Cohen

Annual Variety Club banquet this year has been set for Oct. 28.

Bomb Busters playing Michigan State Fair this weekend with Bob Hope.

Johnny Jones, oldtime dance impresario here, chalked up birthday No. 71.

The Nat Elbaums—he's veteran Playhouse actor—have adopted a baby girl.

Ginny Conwell, N. Y. dancer, came home to be the godmother for her new niece.

Heller Bros. will open their big new restaurant in Miami second week in October.

Hal Marshall in town for UA doing special exploitation on Penn's "He Ran All the Way."

Carousel bookings include Buddy Lester, Sept. 17, Connee Boswell, Oct. 15, and Belle Baker, Nov. 4.

Jim Alexander's 16-year-old grandson, Jackie Barton, is working as a clerk at Alexander Theatre Supply.

Grace Price, director of Children's Theatre here, and her husband, Jerry Katz, celebrated silver wedding anni.

Dick Bendl a last-minute addition to "Front Page" cast at White Barn when Dick Scagna was hurt in an auto crash.

Rabbi Phillip Frankel, just named to pulpit of new Temple Emanuel in South Hills, is UA Manager Mannie Trautenberg's brother-in-law.

Chicago

Jesse Lasky in Elkhart, Ind., last week on story research.

Phyllis Thaxter stopped over last week to visit in-laws in Highland Park.

Richard Eastham rejoins "South Pacific" next week after Bermuda vacation.

"Guys and Dolls" toppers Phil Adler and Joe Grossman in town this week.

Manie Sachs in town last week huddling with Dinah Shore and Jack Benny.

Edgar Bergen stopped over at the Ambassador enroute to N. Y. for tele confabs.

Lillian Gish and Clarence Derwent silo this week at Salt Creek Theatre in "Miss Mabel."

Blackhawk major domo Don Roth inked Ezra Stone to produce "Hectic 30s," nitery's new tab musical.

"Skirts Ahoy" company, with Sidney Lanfield, Esther Williams and Vivian Blaine, due in next week for shooting at Great Lakes.

Chi Tribune's 22d Music Festival at Soldiers Field last week was guested by soloists Yma Sumac, Lawrence Tibbett and Louis Sudler.

Washington

By Florence S. Lowe

Lloyd Hadaway, manager of the Savoy, a Warner nabe, has resigned.

Warner's Frank La Falce named coordinator for town's "Movietime U. S. A." drive.

The women's committee of town's Variety tent held kickoff luncheon meeting Saturday (25) for annual welfare fund drive, with Sara Young, 20th booker, helming committee.

Louis Armstrong All-Stars, including trombonist Jack Teagarden, drummer "Cozy" Coles, pianist Earl Hines and clarinetist Barney Bigard, a capacity click in one-nighter at outdoor Wategrate Friday (24) night.

Drucie Snyder Horton, wife of John Horton, Universal rep here, and daughter of Secretary of Treasury John Snyder, took over the Martha Washington role for Monday night's performance of "Faith of Our Fathers," the sesqui pageant at Carter Barron Amphitheatre.

Portland, Ore.

Lionel Hampton will do a jazz concert at the Auditorium.

Zarata & Paquita have been held for a second stanza at Clover Club.

Sons Of The Pioneers are being featured three times daily at the fair this week.

Tony Pastor orch in a three-night deal at Jantzen Ballroom last weekend (24-26).

Horace Heidt inked into Portland Arena for a one-nighter the first part of September.

Monte Ballou and Castle Jazz Band clicking at their own nitery here, the old Diamond Horseshoe spot.

City has not had rain for more than 50 days and the temperature has been in the 90s. This is a near record.

Arthur Lee Simpkins finished a three-weeker at Amato's Supper Club and did near capacity throughout.

Town is bogged down with name transient attractions the last two weeks in this month in all fields, due to faulty booking.

Ringling Bros.-Barnum & Bailey Circus showed here two days after winning a hassle with the Multnomah County Fair Commission.

"Grandfather Follies" into Amato's Supper Club for two weeks. Reservations are pouring in for the package show, first big unit (21 people) to play a local nitery.

Berlin

By Bill Conlan

Walter O'Keefe comes in with "Double or Nothing" next week.

Robert Merrill touring the West Zone. Will be here in September.

Yvonne de Carlo touring Germany for the Army's Special Service branch.

Henry Koller staging a moppet show for the RCA's tele demonstration. Koller sails soon for New York.

The Bonn government's protest over the attempt to sell the Mars studio (UFA) here nixed by the High Commission.

Ballet dancer Minsa Craig in from Paris. She plans to remain in Europe for two years before returning to Broadway.

Hollywood

Dinah Shore planed in from Chicago.

Joe Youngerman hospitalized for checkup.

Lois Andrews heading for tour of Europe.

William Beaudine vacationing in Las Vegas.

Wanda Hendrix to Lake Tahoe on vacation.

Bob Carleton hospitalized for observation.

Robert Ryan in town after an eastern tour.

Fred Datig recovering from major surgery.

Jane Liddell recovering from minor surgery.

Fred Raphael hospitalized with virus pneumonia.

Jon Hall and Frances Langford planed to Florida.

James R. Graingers in town for confabs at Republic.

Warren Low celebrating his 30th year in film industry.

Mala Powers to Russian River for two-week vacation.

Jack Woodford placed in a mental sanitarium at his own request.

Greer Garson and Buddy Fogelson left for their New Mexico ranch.

Ruth Hussey hosted by the crew of the U. S. S. Rochester at Long Beach.

John Payne leaves early in September for six-week tour of Europe.

Grace Kelly arrived from Denver to do a film role for Stanley Kramer.

Ralph Riggs retired from "Guys and Dolls" road company because of illness.

Joseph M. Schenck in town after 10 days of huddles in 20th-Fox homeoffice.

Rex Allen to Seattle for "Back to School" shindig sponsored by Seattle Times.

Gene Autry tossed a press party to introduce his new TV cowhand, Jack Mahoney.

Walter Hampden celebrating his 50th anni as an actor in "Five Fingers" at 20th-Fox.

Ellen Drew and William T. Walker returned from their European honeymoon.

Jimmy McHugh putting on a benefit show tomorrow (Thurs.) for Polio Foundation.

Neil Petree announced contributions of $64,330 to Hollywood Bowl emergenecy fund.

Audrey Totter leaves Sept. 26 for tour of camps and military hospitals in Korea and Japan.

Charles Rosher planed to Jamaica to see what the hurricane did to his home and other property there.

Jean Hersholt moving Motion Picture Relief Fund offices to newly acquired building at 335 N. La Brea.

Roy M. Brewer appointed labor rep on regional wage stabilization board, covering California, Arizona and Nevada.

Bill Hebert and Don Budge rounding up pro tennis stars to play in a tournament for Damon Runyon Fund.

Irwin Gielgud is the first member of the Screen Writers Guild to be booked for a tour to plug "Movietime U. S. A."

David Wayne, Hugh Sanders, Stephen Chase and Huntz Hall appointed members of the Actors' Council for Civilian Defense.

Las Vegas, Nev.

By Bill Willard

Clark Gable due to arrive this week for Lake Mead, Colo., fishing trip.

Philip Morris crew vidfilmed and taped ciggie test in Flamingo lobby.

Ritz Bros. celebrate 24th anni in showbiz with big onstage party Friday (31).

Frank Sinatra steps into Desert Inn Sept. 4, following current Ritz Bros.' heyday.

Kay Thompson & Williams freres booked for November 15 date at Flamingo.

Rudy Vallee headlines El Rancho Vegas for a fortnight beginning today (Wed.).

Duke Kahanamoku stopped at Flamingo on stopover from New York and Washington.

Little Theatre in rehearsal for season opener at Village Playhouse, "Light Up the Sky."

Wiere Bros. & Mildred Seymour current at Last Frontier with Sportsmen to follow Sept. 7.

Tony Pastor Orch pacted for Thunderbird Sept. 20 along with Day, Dawn & Dusk, Kay Ballard.

Polly Possum, Joe Wolverton & Dog Patch County Band in umteenth week Golden Nugget Saloon.

Maxine Lewis books herself into Sept. 6 frame at Flamingo in midst of Ada Broadbent's "Guys & Gals," Juanita Hall toplining.

Benny Goodman nixes clarinet for fishing pole on weekend Colorado River jaunt accompanied by the old fishmaster Abe Schiller.

OBITUARIES

ALBERT E. LOWE

Albert E. Lowe, 75, an early leader in motion pictures, died in New York Aug. 24. During the first quarter of the century he was active in both the production and exhibition of films. About 1910, he went from the realty business to operation of several pix-vaude houses in Brooklyn and Harlem, best known of which was the Park Theatre at 110th St. and Lenox Ave.

Lowe was one of the promoters of Kinemacolor, the original color process which involved a tri-color filter spinning before the projection lens. With Charles K. Harris, the songwriter and music publisher, he founded and was president of the Charles K. Harris Feature Film Co.

He then became associated with the late Jules E. Brulatour as manager of the Paragon Studio, Fort Lee, N. J., and was general manager of three laboratories which Brulatour built in the east and which processed most of the exposed film for the studios. In that period he also managed film director Raoul Walsh and several other directors and actors.

Lowe left the picture business shortly before the market crash in 1929. Later he was with the Equitable Life Assurance Society. In recent years he had been retired. His brother was the late Joshua (Jolo) Lowe, one of the earliest VARIETY muggs and longtime chief of its London Bureau.

Lowe is survived by his wife and three sons, one of whom, Herman, is Washington Bureau chief for VARIETY (weekly and daily).

LOUIS WAIZMANN

Louis Waizmann, 86, music arranger for the Canadian Broadcasting Corp. and librarian for the Toronto Symphony Orchestra, died in Toronto Aug. 24. Long a legend in Canadian music circles, Waizmann was born in Salzburg in the same house as Mozart (his father succeeded Mozart's father as Salzburg Cathedral organist). He played viola with the Toronto Symphony but was also an expert on all stringed instruments and played piano and organ. Among his pupils were Percy Faith, Samuel Hersenhoren, Paul Scherman and Bob Farnon.

Writer of more than 200 compositions, Waizmann joined the Canadian Radio Broadcasting Commission in 1933 as arranger, retained this position when the CBC took over, and held the post till his death.

Survived by two daughters.

JOHN (JOHNNY) PERKINS

John (Johnny) Perkins, 52, comedian once billed as the "Ton of Fun" because he then weighed 300 pounds, died in St. Louis Aug. 22. Perkins owned and operated the Playdium, East St. Louis, Ill., the first stage-above-bar spot in the midwest, until about six months ago. He continued his act until 1949 when illness forced him to discontinue.

Perkins had been in retirement for the past six months and his weight dropped to 150. His right leg was amputated about 18 months ago. His last stage appearances were at the St. Louis Theatre, where he emceed vaude acts.

His wife and son survive.

ARTHUR BALL

Arthur Ball, 56, pioneer color film engineer and onetime Technicolor veepee, committed suicide Aug. 27 by inhaling carbon monoxide from his car's exhaust. He was first cameraman for Technicolor when it was formed 30 years ago, and later became an officer of the company. He resigned nearly 15 years ago to set up offices as a color consultant.

Ball functioned for some time for Walt Disney, and was recently associated with development of the Du Pont color film process as consultant. The present three-color Technicolor camera reportedly was his original idea.

CHARLES GOODWIN

Charles Goodwin, 66, motion picture industry pioneer and owner of Quality Premium Distributors, died Aug. 22 in Philadelphia. He was business manager of the old Emanuel Goodwin Publications, Inc., from 1918 until 1932. During the same period he handled a circuit of some 20 theatres throughout Pennsylvania. He organized Quality Premium in 1932. He was also chairman of the board of managers of motion picture theatre owners of eastern Pennsylvania for 30 years.

Surviving are his wife, a son and a daughter.

RAYMOND FALLON HODGDON

Raymond Fallon Hodgdon, 62, RKO Corp. theatre manager, died in New York Aug. 25. Starting his career with the United Booking Office in 1908 as assistant booking manager of a vaude circuit, he became manager of Ethel Barrymore, Frank Fay, Paul Whiteman and Sophie Tucker. Hodgdon also wrote many vaude sketches and silent film scripts.

Since 1933 he had managed various theatres in RKO's N. Y. motion picture circuit.

Surviving are his wife, three sons and a daughter.

CONSTANT LAMBERT

Constant Lambert, 45, British composer, critic and one of the three general directors of the Sadler's Wells Ballet, died in London Aug. 21.

Lambert first achieved fame at 20 as composer of a ballet for Diaghilev. His most recent ballet, "Tiresias," was presented last month in London. He appeared in the U. S. as guest conductor of Sadler's Wells when the company toured here in 1949. His wife, a designer, survives.

BERT HAMPTON

Bert Hampton, head casting director at Central Casting Corp., from its inception to 1947, died of a stroke at San Gabriel Sanitarium, Hollywood, Aug. 27. He would have been 53 today (Wed.).

After leaving Central, Hampton joined Monogram as casting director, then switched to General Casting, finally forming a partnership with Bob Numes and Yolanda Molinari in an indie casting office.

Wife, two sons, and a brother survive.

EDWIN H. MORSE

Edwin H. Morse, 54, writer, director, stage manager, died in Los Angeles Aug. 22. He was stage manager for legit producers William A. Brady, Winthrop Ames, Norman Bel Geddes and Guthrie McClintic and Katharine Cornell. In recent years he was a writer, director and producer of radio programs.

His wife, actress Alice Davenport, and a sister survive.

Charles B. Dillingham
August 30, 1934
'GONE BUT NOT FORGOTTEN'
R. H. B.

ELEANOR P. GEER

Eleanor Packer Geer, 46, traffic manager for Yankee Network, died in Melrose, Mass., Aug. 24. Associated with WNAC and the network since 1929, she at one time was a concert pianist and had her own radio program, "Lady of the Ivories." For four seasons she toured vaude with Jerry and Her Four Baby Grands.

Survived by mother and brother.

JACOB WALKER

Jacob Walker, 79, retired Yiddish actor, died in New York Aug. 20. He appeared under the actor-managements of Jacob P. Adler, Boris Thomashevsky and others.

Father of the late Sid Walker, vaude comic, he is survived by two sons, Buddy, a vaude comic, and Allan, comedy writer-actor; and a brother, Arnold Volpe, symph orch conductor.

OSCAR M. HALLBACH

Oscar M. Hallbach, 71, a member of the St. Louis symphony orch for 38 years until his retirement in 1940, died in St. Louis Aug. 18 after a long illness. Hallbach, who occupied the first chair in that section during the most of his musical career, retired after injuries suffered in an automobile accident.

His wife and brother survive.

LOU WEBB

Lou Webb, 51, staff organist for the past 13 years at NBC in Chicago, died Aug. 21 in that city. He had played the organ background on several NBC radio serials and recently was the organist on the NBC-TV "Hawkins Falls," daytime show.

Survived by his wife, son and daughter.

STEPHEN BERTRAM HOBBS

Stephen Bertram Hobbs, 62, actor-playwright, died Aug. 23 in Scarsdale, N. Y. He was a member of the Hall Players in the early part of the century, touring through New Jersey. His plays include "Loose Moments," written in collaboration with the late Courtney Savage, and "Back in Half Hour," in collaboration with Oliver Herford.

His wife, a son, two brothers and two sisters survive.

MRS. HORTENSE d'A WELLER

Mrs. Hortense d'Arblay Weller, 76, opera soprano and wife of Samuel MacLeary Weller, theatrical publicist, died Aug. 26 in New York. Before her marriage in 1901, she had sung with several American opera companies and had given numerous recitals.

Surviving besides her husband are three daughters, one of whom is Carlo Goya, a dancer.

LOUIS R. KRUMM

Lt. Col. Louis R. Krumm, 73, a former vice-president of Westinghouse Electric & Manufacturing Co., who was the radio engineer responsible for establishing the first commercial radio station in the U. S., died in Biloxi, Miss., Aug. 17.

His wife, a niece and three nephews survive.

FRANCIS S. WICKWARE

Francis S. Wickware, 39, author, died in New York Aug. 26. Police listed death as an apparent suicide. Wickware penned "Tuesday to Bed," "Dangerous Ground," mag articles and mystery stories for the films. He was former associate editor of Fortune Magazine.

Survived by wife and two children by former wives.

JACOB (JAMES) FALLER

Jacob (James) Faller, 66, playwright for the Yiddish and Broadway stage, died in Orangeburg, N. Y., Aug. 24. He authored "The Hotheads," "Meet the Wife" and "Tables Turned." He was managing editor of the Jewish Morning Journal, 1906-16.

His wife, a daughter and a grandson survive.

EDGAR HIGGINS

Edgar Higgins, 46, DuMont TV news staffer, was found dead in his New York apartment Aug. 25. Police reported overdose of sleeping pills as apparent cause of death. He was one of the writers of "Broadway to Hollywood," DuMont TV show.

A sister and four brothers survive.

LUDWIG SUSSMAN

Ludwig Sussman, veteran Chicago film exhibitor, died in Chicago Aug. 23. Sussman, owner of the Adelphi Theatre, was a member of Allied of Illinois' board of directors and was one of the instigators of free admission to servicemen during World War II.

Survived by wife and son.

EDWARD Y. FLANIGAN

Edward Y. Flanigan, 59, managing director of WSPD and WSPD-TV, Toledo, died in that city Aug. 25. He was former prexy of Ohio Assn. of Broadcasters and was a veepee of Fort Industry Co. since 1948.

Surviving are his wife, two daughters and a son.

DAVID H. HARRIS

David H. Harris, 45, program manager of WFDR (FM), N. Y., until last November, died in New York Aug. 25 after a lengthy illness. He had previously held similar posts with WOL, Washington, and WTAG, Worcester.

Survived by daughter, mother and divorced wife.

BEN SHAFFER

Ben Shaffer, 68, vaude performer, died Aug. 23 at Will Rogers Hospital, Saranac Lake, N. Y. He had been an invalid there for over 20 years. Shaffer appeared in vaude as a stooge with Lew Hearn, Sol Violinsky and Bob Murphy.

A brother survives.

MENACHEM GNESSIN

Menachin Gnessin, Hebrew actor and playwright, died Aug. 22 in Tel Aviv. He was a founder of the first Hebrew theatre in Palestine. Gnessin penned "Belshazzar" and other plays.

CHARLES E. HYATT

Charles E. Hyatt, 65, former acrobat and minstrel entertainer, died Aug. 20 in Yonkers, N. Y.

Two daughters, two sons and a sister survive.

A. W. Morris, 72, widely known in the film industry and one of the founders of the Hillcrest Country Club on the Coast, died Aug. 21 while on vacation in Del Mar, Calif. He was Harry Brand's father-in-law.

Wife, 88, of Alfred Hoegerle, for many years local manager of the Metropolitan Opera Co. and other operatic ventures in Philadelphia, died Aug. 20 in that city. A son, Roy, boxoffice man at the Locust St. Theatre, also survives.

Francis X. Michl, 68, theatrical makeup artist, died in Philadelphia Aug. 21. For the last 40 years he had been manager of the wig and makeup department of Van Horn & Son, Inc., theatrical costumers in Philly.

George J. Dahlman, 46, motion picture miniature prop maker, was killed Aug. 18 in an auto collision near Santa Barbara, Calif.

Father of Fred Giese, assignment editor of Chi's WGN-TV newsreel department, died in Chicago Aug. 17.

Reginald E. Doyle, 35, prop man at UI, was killed Aug. 24 in an auto accident in Hollywood while driving home from the studio.

Emil Diestel, 74, secretary-treasurer of the American Academy of Dramatic Arts, N. Y., died in Lima, O., Aug. 21. Survived by his wife, Elizabeth Breckenridge, an actress.

Mrs. Jessie R. Parsons Johnson, v.p. and secretary of the Brockway Co., owner of The Daily Times and WWNY, Watertown, N. Y., died in that city Aug. 27.

Melvin Frant, 46, known professionally as Francis Stillman, actor and nitery entertainer, was killed Aug. 20 in an automobile accident near Minneapolis.

Eugenia J. Curtis, 83, retired actress, died Aug. 23 in Toledo. She had played stock in many parts of the country, as well as with the old Toledo Stock Co.

Sue Wyler, 41, stage and radio actress, was killed by a hit-run driver in Monroe, N. Y., Aug. 24.

Mother of operetta soprano Elaine Malbin died Aug. 25 in New York.

Raymond Atwood, 60, former v.p. of McCann-Erickson, ad agency, died Aug. 19 in Damariscotta, Me.

Harry M. Gould, 59, motion picture talent agent, died Aug. 18 in Hollywood after a heart attack.

Widow, 62, of former orch leader Charles Straight, died in Chicago Aug. 17.

MARRIAGES

Barbara McLean to Robert Webb, Westwood Village, Calif., Aug. 19. She's an Academy Award film editor; he's a screen director.

Marian Deatrick to Harold Reiter, Aug. 26, Fort Sill, Okla. Bride was a member of the staff of KFJZ, Fort Worth.

Viola Paulich to Frank Monte, Phoenix, Aug. 19. She's secretary and he's manager for Harry James.

Rosemary Kirkcaldy, to Joss Ackland, Pitlochry, Scotland, Aug. 18. Both are members of Pitlochry Summer Festival Theatre.

Jane Ferdinand to Irving Fields, New York, Aug. 26. He's bandleader-composer.

Mary Steuart to Richard L. Cass, Hampton, Ia., Aug. 25. Groom is with Mutual network central division promotion department.

Elizabeth Musante to William McNulty, Hollywood, Aug. 25. Groom is Dennis Day's brother and manager.

Patricia Duchesneau to Lewis Young, Rochester, N. H., Aug. 18. Bride has been secretary at WWNH there.

Margaret Krash to Charles E. Soden, New York, Aug. 18. He is network sales manager for Alaska Radio Sales.

Eve Arden to Brooks West, Bridgeport, Conn., Aug. 24. Bride is radio-legit-film actress; he is an actor.

Clara Balog to Leon Rothier, New York, Aug. 24. Bride is manager of a N. Y. vocal studio; he is a former Met Opera singer.

Mary E. Pansini to Judson La Haye, Aug. 25, Hollywood. Groom is former program director of WFUV-FM, N. Y.

Mary Elizabeth Murray to Frank Conniff, Southampton, L. I., Aug. 25. He is N. Y. Journal-American columnist.

Dorothy Douglas to Tom Walker, N. Y., Aug. 25. He reps the Bank of America on motion picture matters in the east.

Greenthal Gets 'Night'

Monroe Greenthal, head of the Monroe Greenthal advertising agency, N. Y., has acquired American rights to a British film, "Night Without Stars." David Farrar plays the top role in the pic, which was made by J. Arthur Rank.

Release is not yet set. Film is now being edited.

BIRTHS

Mr. and Mrs. Bernie Tohl, son, Hollywood, Aug. 20. Father is a nitery owner.

Mr. and Mrs. John Vance, son, Pittsburgh, Aug. 16. Father's a band musician.

Mr. and Mrs. Arthur Lewis, son, Pittsburgh, Aug. 15. Father's a Pitt Playhouse actor.

Mr. and Mrs. Horace Mandell, son, New York, Aug. 18. Mother is former WMGM, N. Y., publicity staffer.

Mr. and Mrs. Bruce Anson, daughter, Hollywood, Aug. 16. Father is a member of the KTTV staff there.

Mr. and Mrs. Al C. Ward, daughter, Hollywood, Aug. 18. Father is a partner in Allied Show Business.

Mr. and Mrs. Walter Grauman, son, Hollywood, Aug. 22. Father handles radio and TV for the Sam Jaffe agency.

Mr. and Mrs. Jim McKibben, son, Boise, Idaho, Aug. 17. Father is program director of KIDO, Boise; parents were formerly on the staff of KFI, Los Angeles.

Mr. and Mrs. Hugo Fregonese, son, Santa Monica, Cal., Aug. 23. Mother is film actress Faith Domergue, father is a screen director.

Mr. and Mrs. Joe Shaw, daughter, Salt Lake City, recently. Father is audio supervisor at KSL there.

Mr. and Mrs. Edward Done, son, Salt Lake City, recently. Father is transmitter engineer at KSL there.

Mr. and Mrs. Michael Brown, son, New York, Aug. 12. Mother is ballet dancer Joy Williams; father is a composer-lyricist.

Mr. and Mrs. Paul Tripp, son, N. Y., Aug. 24. Mother is a TV actress; father is producer and star of "Mr. I. Magination," moppet show aired last season over CBS-TV.

TV Leg. of Decency

Continued from page 1

wide system of monitoring TV shows through the various diocesan councils of men affiliated with NCCM."

Article points out that there are three viewpoints on TV censorship—self-regulation by the industry; official outside government regulation; and pressure on sponsors, agencies, networks and stations by "an alert public opinion."

Thus far, several efforts at self-regulation are under way. The NARTB Television Program Standards Committee has four sub-committees working on a code of standards. The standards are to include: responsibility to children; advancement of education and culture; program material; decency, religion, handling of news and controversial problems.

Last June NBC announced the first standards for children's shows, crime shows, mention of sex on programs, proper costuming, etc.

Another set of standards has been created by the National Society of Television Producers, located in L. A. This generally covers filmed material made expressly for video.

Two or three bills have been introduced into Congress for government censorship. This is the only kind which could get by the courts because the Supreme Court has ruled that television programs, including films for TV, are subject to Federal control and may not be censored by state regulatory bodies.

Says "Catholic Men":

"NCCM's present thinking is that the best method of improving the standards of television programs lies between complete self-regulation and government censorship—namely, self-regulation plus an alert, informed, active public opinion capable of expressing its criticism and approbation quickly and effectively.

"The present TV rating plan of NCCM is an outgrowth of a resolution considered at its 1951 annual meeting asking that a pledge be taken by broadcasters and the viewing public to avoid unwholesome programs, as well as a resolution adopted at its 1950 meeting calling on the TV industry steps for its own self-regulation.

"NCCM's study will be completed shortly. Its recommendations will be presented at a forthcoming meeting of the Executive Committee."

STULBSRG REPS SSG

Hollywood, Aug. 28.

Script Supervisors' Guild appointed Gordon Stulberg as its representative in negotiations for a new working agreement with the major film lots.

Demands of the Guild include a boost in minimum wage scales and a revisal of working conditions.

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